

## NOTES ON CONTRIBUTORS

**Tracy E. Bilsing** is an Associate Professor of English at Sam Houston State University in Huntsville, Texas. Her fields of study encompass British literature of the Great War and the visual rhetoric of war. Her interests include writers Rudyard Kipling, D. H. Lawrence, Katherine Mansfield, specifically their fiction concerning the Great War.

**Frank D. Casale** received his PhD in Literature and Certificate in American Studies from the Graduate Center of the City University of New York. He received his MA in English from Rutgers University, Newark, where he studied under H. Bruce Franklin. Previously he has published on Allen Ginsberg, Benjamin Franklin, and Mark Twain. He currently teaches at Nova Southeastern University, Fort Lauderdale, Florida.

**Patricia Chogugudza** was born in Zimbabwe before independence and grew up during the liberation struggle. Initially, she trained as an elementary school teacher, but after a few years of teaching, she entered the University of Zimbabwe where she graduated with a degree in English Education in 1991. She took her Masters Degree in English Education at South Carolina State University, USA, and in August 2004, she obtained a PhD in Humanities, Interdisciplinary Gender Studies, Studies in Literature and Education, at the University of Texas in Dallas. Currently Dr. Chogugudza teaches Rhetorical Writing and World Literature at Langston University. She is actively engaged in gender issues. Her forthcoming publication, *A Cry in the Dark: Paid a Memoir to Reggie*, is a novel that employs an experimental mix of memoir and fiction to explore an almost taboo area of African life in Zimbabwe under postcolonial patriarchy.

**Casey Clabough** is Associate Professor of English and English Graduate Coordinator at Lynchburg College, USA. He also serves as literature editor for the Virginia Foundation for the Humanities' *Encyclopaedia Virginia*. The author of scholarly books on James Dickey and Fred Chappell, his work has appeared in *Callaloo*, *Contemporary Literature*, *Shenandoah*, *The Hollins Critic*, *The Sewanee Review*, *The Virginia Quarterly Review*, and elsewhere.

**Ian Edwards** lectures and teaches in the Department of American and Canadian Studies at the University of Birmingham, UK. He researches and publishes in the fields of twentieth-century American fiction and cultural/critical theory. He has published articles recently on *Invisible Man* and *Million Dollar Baby*.

**Martin H. Folly** received his PhD in International History from the London School of Economics. He is currently senior lecturer in history and American Studies at Brunel University, London. His books include *Churchill, Whitehall and the Soviet Union, 1940-45* (Basingstoke: Palgrave, 2000) and *The United States in World War II: The Awakening Giant* (Edinburgh: Edinburgh University Press, 2002) and articles on the foundation of NATO. He is at present working on a study of the functioning of the Grand Alliance.

**Rosemary Haskell** teaches literature and writing at Elon University in North Carolina, USA. Her main teaching areas are eighteenth- and twentieth-century British literature. She is the author, with Anne Cassebaum, of *American Culture and The Media: Reading, Writing, Thinking* (Boston, MA: Houghton Mifflin, 1997) and is currently co-authoring an undergraduate literary criticism text with the working title *Text, Mind and World*.

**Daniel Keyes** is the chair of the Cultural Studies programme at the University of British Columbia (Okanagan) in Canada, where he primarily teaches film and literature. His research explores the linkages between media and performance and is informed by his dissertation on the performance of testimonials on daytime talk-shows in the mid-1990s. More recent research focuses on a) film representation of the first Gulf War by Hollywood and b) the problematic expressions of Canadian cultural nationalism in 1950s theatre productions in the Okanagan region.

**Rodney Sharkey** of Cornell University is teaching writing through literature at the Weill Cornell Medical College in Doha, Qatar. A native of Dublin in Ireland he studied literature at both University College Dublin and Trinity College, where he took his PhD. Having taught at Trinity, Dublin City University and the University of Limerick, he then relocated to Cyprus where he lectured at Eastern Mediterranean University for seven years. His specialised fields of interest are Anglo-Irish literature, critical theory, performance dynamics and popular culture. He publishes regularly in journals such as *Modern Culture Review*, *Journal of Beckett Studies*, *Perspectives on Evil and Human Wickedness* and *Reconstruction*. He also produces and directs theatrical and musical events such as *Hair* (2001), *Catastrophe* (2002), *Glengarry Glen Ross* (2004) and *Baggage* (2005). He was curator and director of the *Inscriptions in the Sand* conference and arts festival, which became an annual event in Cyprus from 2002 to 2005, and hopes in the future to establish such a conference in the Gulf region.

**Carol Vernallis** is an associate professor in the Film and Media Studies Program at Arizona State University, USA. Her first book is entitled *Experiencing Music Video: Aesthetics and Cultural Context* (Columbia University Press, 2004). Her second book, *The Art and Industry of Music Video: Conversations and Essays* (Duke University Press, forthcoming), contains interviews with music video directors, musicians and others in the industry, as well as an account of the production, post-production and distribution of music videos. Her articles on music video have appeared in *Screen*, *American Music*, *Popular Music* and *The Journal of Popular Music Studies*. She is also a videomaker whose works have been screened at festivals in the US and Europe.

**Alex Vernon** teaches American literature and writing at Hendrix College outside Little Rock, Arkansas, USA. His most recent book is the memoir/essay collection *most succinctly bred*, which novelist Tim O'Brien has called "beautiful and smart and original."