

Contributors' Profiles

Michele Aaron is Lecturer in Film Studies at Brunel University, with a special interest in cinematic representations of gender, sexuality and Jewishness.

Richard Armstrong is an Associate Tutor affiliated to the British Film Institute. He has written extensively on director Billy Wilder and is currently researching the subject of realism in film.

Jonathan Aronoff is a doctoral student at the University of Chicago, with a special interest in the theory and history of montage, historical representations in film and science fiction.

Paul Bamford is a freelance film critic with a special interest in contemporary Hollywood cinema. He lives in Chesterfield, UK.

William Beard is Associate Professor in the Film and Media Studies Program at the University of Alberta, with a special interest in contemporary Canadian cinema.

Oliver Berry is a freelance writer and film critic with special interests in Alfred Hitchcock, 1960s and 1970s cinema, and comedy in film. He lives in Cornwall and London, UK.

Mark Bould is Senior Lecturer in Film and Media Studies at Buckinghamshire Chilterns University College, with special interests in Marxism, science fiction and American film. He is currently working on a book on John Sayles for the Wallflower Press *Directors' Cuts* series.

Laura Bushell is a freelance film journalist working in London.

Robert Cagle is a freelance writer on film and popular culture, with special interests in Canadian cinema and underground film.

Elayne Chaplin is Lecturer in Film Studies at the University of Northumbria at Newcastle, with special interests in fantasy film and television, animation and post-classical Hollywood.

Stephen Charbonneau is a graduate of the Film School at New York University/Tisch School of the Arts. He is presently a postgraduate student at the University of Warwick with special interests in globalisation and contemporary Hollywood.

Robert Chilcott studied Film at the London College of Printing. He is a freelance writer and film-maker living in London, UK.

James Clarke is a film-maker and playwright based in Herefordshire. He has a BA in Film and Literature from the University of Warwick and a Postgraduate Diploma in Film and TV Production from the University of Bristol.

Ian Cooper is a film-maker and Lecturer of contemporary cinema and media at Birkbeck College, University of London, with special interests in the horror film and American independent cinema.

Wheeler Winston Dixon is the James Ryan Endowed Professor of Film Studies, Professor of English at the University of Nebraska, Lincoln, Series Editor for the State University of New York Press Cultural Studies in Cinema/Video, and the Editor-in-Chief of the *Quarterly Review of Film and Video*. He has written many books on the subject of cinema.

Jacqueline Downs is the Curriculum Team Leader for Film and Media at South Thames College. Her special interests include the melodrama, American independent cinema, particularly Jim Jarmusch and John Cassavetes, the films of Ozu, Kurosawa and Kaurismäki, and the British cinema of the 1960s.

Robert Edgar-Hunt is Lecturer in Film and Television at The College of Ripon and York, with a special interest in contemporary cinema.

Martin Flanagan is lecturer in Film Studies at Bolton Institute. He is currently researching generic and cultural aspects of Hollywood action cinema, as well as the salience of Mikhail Bakhtin's theories of spectatorship.

Ian Garwood is Tutor in Film and Television at Glasgow University, with special interests in music and characterisation in narrative film, and road movies.

Frankie Good is a freelance writer with a special interest in women film directors in Australasian and US cinema. She lives in London, UK.

Alexander Graf graduated with a PhD in Film Studies at Edinburgh University. He has recently published a monograph on Wim Wenders within the Wallflower Press *Directors' Cuts* series. He currently works as a translator in Berlin.

Leigh Hallisey is Lecturer in Film and Television at Boston University, with special interests in genre theory and representations of race and gender.

Stuart Hanson is Lecturer in Media and Film Studies at the University of Birmingham, with special interests in the development of multiplexes and post-war British cinema.

Todd Harbour is founder and moderator of *Mobius Home Video Forum*, and a freelance film and DVD critic with interests in genre, independent and world cinema. He lives in Austin, Texas.

Kevin Harley is a freelance film and music journalist. He has written extensively on cinema and popular culture for various publications, and lives in London, UK.

Douglas Hildebrand recently completed his MA in Film Studies at Concordia University, Montreal. His film interests include genre, authorship and reception.

Peter Homden is a doctoral student and tutor at Brunel University, specialising in gender and early silent cinema.

Tanya Horeck recently completed a doctorate at the University of Sussex. Her thesis centred on representations of rape in contemporary literature and cinema.

Christopher Howard recently graduated with an MA in Film and Television Studies from the University of Warwick and is currently researching East Asian and Japanese cinema.

Dawn Howat is a writer and freelancer in film production. She lives in Toronto, Canada.

Reynold Humphries is Professor of Film Studies at the University of Lille, with special interests in the horror film, film noir, contemporary Hollywood and film theory.

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Eyun Jennifer Kim is a doctoral student at the CUNY Graduate Center in New York City. She received her BA from Pomona College in Claremont, CA.

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André Loiselle received his PhD from the University of British Columbia in 1995 and teaches Film Studies at Carleton University in Ottawa. Having written on Canadian directors and cinema, he is currently researching the films of Michel Brault.

William Luhr is Professor of English at Saint Peter's College and Co-Chair of the Columbia University Seminar on Cinema and Interdisciplinary Interpretation.

John Manuel is Lecturer in Film Studies at Staffordshire University, with special interests in script-writing, authorship theories, and British and Hollywood cinemas.

Ben McCann is currently completing a PhD in 1930s French cinema. His other interests include Jack Lemmon, Japanese films and *Singin' in the Rain*.

Scott McGee holds an MA in Film Studies from Emory University. He works as a staff member with the Turner Classic Movies cable network in Atlanta, Georgia.

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Hannah Patterson is Series Editor of the *Critical Guides to Contemporary Film Directors* and Assistant Editor at Wallflower Press. She is also a freelance film writer and is currently working on an edited collection on Terrence Malick for the Wallflower Press *Directors' Cuts* series.

Jason Paul is a graduate student at Emory University, with special interests in cinema and ethics, Andrei Tarkovsky and Gilles Deleuze.

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Barbara Pederzini is a graduate from the University of Warwick, with a special interest in studies of spectatorship and new media. She lives in Italy.

Jim Penn holds an MA in Film Studies from the University of Warwick. He has taught at Cheltenham and Gloucester College and is currently working in the television industry.

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Matthew Reynolds is a graduate student at the University of Rochester currently undertaking a critical evaluation of the Hollywood Redevelopment Project.

Sandy Robertson is an experienced music and film journalist, with a special interest in old horror movies, 'lost' film, cuts and censorship. He lives in London, UK.

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Howard Seal is Technical Director of Wallflower Press.

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Emily Shaw holds an MA in Film and Television from the University of Warwick. Having provided educational opportunities for disadvantaged film-makers, she is now training to be a barrister specialising in media law.

Jason Silverman is the artistic director of the Taos Talking Picture Festival and a curatorial assistant for the Telluride Film Festival.

Sunil Singhvi is a graduate of the University of Southampton and is currently programme-making for the BBC's new Black music station 1Xtra.

Christopher Smets is a screenwriter and playwright with a keen interest in digital film-making, the French New Wave and any movie that features a multitude of ravenous, flesh-eating zombies. He lives in Toronto and New York.

Richard Harland Smith is a playwright, screenwriter and film critic living in New York City.

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Martha Snowdon is a postgraduate student of film at the University of Southampton, with special interests in structures of audience identification and European film.

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Paul Watson is Programme Leader of Media Studies at the University of Teesside, with special interests in film theory and animation.

Barnaby Welch is a freelance writer and is the Editor of highangle.co.uk, a film review website, and has particular interests in the films of David Lynch and surrealist cinema.

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Jerry White is Assistant Professor of Film Studies at the University of Alberta, and President of the Canadian Association for Irish Studies. He has also undertaken programmatic and educational work for the Philadelphia, Edmonton, Taos and Telluride film festivals. He is the editor of a collection on Canadian cinema within the Wallflower Press *24 Frames* series.

Lysandra Woods is taking her Master's Degree at Concordia University. In her spare time, she cannot stop watching old Hollywood melodramas.