

## NOTES ON CONTRIBUTORS

**Ronald V. Borst** is a film archivist and advisor living in Hollywood, USA. He has contributed to *Famous Monsters of Filmland* and *Castle of Frankenstein*, and was co-editor of *Photon*. He is the author of *Graven Images* (1992), and Associate Producer for the A&E Network documentaries on Boris Karloff and Bela Lugosi.

**David Burnand** is Principal Lecturer in Screen Music at the Royal College of Music, London. He is a film composer, sound designer and researcher, with publications on a range of subjects, including British film composers, attitudes within the musical establishment towards film composition and sound design in Andrei Tarkovsky's *Sacrifice*. He has written for *Sight and Sound*, *Electro-Acoustic Music* and *Performance*. With Miguel Mera, he is currently co-editing a volume entitled *European Film Music*.

**Ian Conrich** is Senior Lecturer in Film Studies at the University of Surrey Roehampton, an Editor of the *Journal of British Cinema and Television*, Guest Editor of a forthcoming special issue of *Post Script* on Australian and New Zealand cinema and the co-editor of six books, including the forthcoming *Horror Zone: The Cultural Experience of Contemporary Horror Cinema*. He has written extensively on the horror genre, with his work appearing in *The Modern Fantastic: The Films of David Cronenberg* (2000), *The Horror Film Reader* (2001), *British Horror Cinema* (2001), *Cauchemars Américains: Fantastique et Horreur dans le Cinéma Moderne* (2003), *The Horror Film* (2004), *American Independent Cinema: Critical Perspectives* (2004), and the forthcoming *Japanese Horror Cinema* and *Horror International: World Horror Cinema*.

**Omayra Zaragoza Cruz** is Lecturer in American Studies at the University of Nottingham. Her research centres on nineteenth- and twentieth-century African American culture. Publications include 'Orchestra Seats: Cinema/Cast/Culture', in *Women and Performance* (2004), and the forthcoming *Popular Culture: A Reader* and *Popular Across Culture*. Her work also appears in *The Visual Culture Reader* (2nd edn., 2003).

**Barry Keith Grant** is Professor of Film Studies and Popular Culture at Brock University in Ontario. He is the author, co-author or editor of numerous books, including *Film Genre: Theory and Criticism* (1977), *Planks of Reason: Essays on the Horror*

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**Raiford Guins** is Senior Lecturer in Contemporary Screen Media at the University of the West of England and Principal Editor of the Americas for the *Journal of Visual Culture*. His work has appeared in *West Coast Line*, *Television and New Media*, *New Formations* and *The Visual Culture Reader* (2nd edn., 2003). Publications include the forthcoming books *Popular Culture: A Reader* and *Popular Across Culture*, and he has begun work on a third, entitled *Edited Clean Version: Censorial Procedures in the Age of Digital Effects*.

**Sheldon Hall** is Lecturer in Film Studies at Sheffield Hallam University. He has recently completed a book on the making of the film *Zulu*, and is co-author (with Steve Neale) of the forthcoming *Epics, Spectaculars and Blockbusters*, and co-editor (with Steve Neale and John Belton) of a forthcoming collection of essays arising out of the 2003 conference 'Widescreen Cinema', held at the National Museum of Photography, Film and Television, Bradford, of which he was co-organiser. Other publications include contributions to *The Movie Book of the Western* (1995), *British Historical Cinema* (2002) and *Unexplored Hitchcock* (forthcoming).

**Miguel Mera** is Senior Lecturer in Screen Music at the Royal College of Music, London. His publications include papers on humour in film music, the use of silence and space in Toru Takemitsu's film scores and the representation of historical period in film music. Miguel is currently working on a book examining Mychael Danna's score for *The Ice Storm*, and co-editing (with David Burnand) a volume entitled *European Film Music*. As a composer he has written music for a variety of film and television productions.

**Marie Mulvey-Roberts** is Reader in Literary Studies at the School of English and Drama at the University of the West of England, where she teaches Gothic Literature. She is the author of *British Poets and Secret Societies* (1986) and *Gothic Immortals: The Fiction of the Brotherhood of the Rosy Cross* (1990), and has edited over thirty books including (with Roy Porter), *Pleasure in the Eighteenth Century* (1996) and *The Handbook to Gothic Literature* (1998). She is co-editor of the forthcoming *Gothic Fiction*, selected from the Sadleir-Black Collection of Gothic Literature, and *The Guide to the Gothic*.

**Anna Powell** is Senior Lecturer in Film Studies in the Department of English at Manchester Metropolitan University. Her interests include Gothic culture, horror film and literature, subcultures and experimental film. She has published articles and book chapters on *The Blair Witch Project*, narcophile vampires and Kenneth Anger and the occult. She has contributed to *Screen* and *The Body's Perilous Pleasures: Dangerous Desires and Contemporary Culture* (1999) and is the author of *The Vampire Libertine as Sovereign Subject* (2002) and *Deleuze and the Horror Film* (forthcoming).

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**David Woods** is Senior Lecturer in Media and Cultural Studies at Nottingham Trent University. He is the co-editor of *New Zealand – A Pastoral Paradise?* (2000) and has contributed to *Translation, Theory and Latin America: Dimensions of the Third Term* (1995) and *The Background to Critical Theory: From Kant to Lévi-Strauss* (2002).

**Suzie Young** is Associate Professor at York University in Toronto. She has interests in critical theories and practices of 'place' (digital diaspora; the 'international film'), 'body' (cinematernity; Nature-TV), and the 'grotesque'. Her work has appeared in *Asian Cinema* and *Science Fiction Studies*.