Notes on contributors

Jonathan Bignell is Reader in Television and Film at the University of Reading, and Director of the Centre for Television Drama Studies. He is the author of *Postmodern Media Culture* (2000), *Media Semiotics* (2002) and *An Introduction to Television Studies* (2004). He is the editor of *Writing and Cinema* (1999) and joint editor of *British Television Drama: Past, Present and Future* (2000). He is a series editor of 'The Television Series' of studies of television screenwriters and co-wrote the volume *Terry Nation* (2004) for the series. He recently completed his book *Beckett on Screen: The Television Plays* and is currently working on a study of Reality TV. He is also co-director of an AHRB-funded research project, 'Cultures of British Television Drama, 1960–82'.

Peter Billingham is Subject Leader for Drama Studies at Bath Spa University College and is also a writer and dramatist. He has won awards for his play-writing and made his full London debut with *Perfection* at The Barons Court Theatre (2003). His publications include *Sensing the City Through Television* (2000) and *Theatres of Conscience* (2002). He has specialist research and teaching interests in the plays of Edward Bond, postwar British political theatre and contemporary British and American television drama.

Steve Blandford is a Professor and Head of the Department of Arts and Media at the University of Glamorgan. His research interests are centred on identity in relation to film, television drama and theatre, particularly the response by writers, performers and filmmakers to the rapidly evolving nature of British national identity. He edited *Wales on Screen* (2000) and co-authored *The Film Studies Dictionary* (2000). He has also written for theatre and television.

Mark Bould is Senior Lecturer in Film Studies at the University of the West of England. He is an editor of the journal *Historical Materialism* and an editorial consultant for *Science Fiction Studies*. He is currently completing books on John Sayles and *film noir* and co-editing the collected essays and reviews of M. John Harrison.

Lez Cooke is the author of *British Television Drama: A History* (2003). He is currently writing a book on Troy Kennedy Martin for Manchester University Press and is researching regional British television drama at Manchester Metropolitan University as part of an AHRB-funded project on 'Cultures of British Television Drama, 1960–82'. He is also the programmer for Stoke Film Theatre.

Julia Hallam teaches film and television studies at the University of Liverpool. She has written widely on questions of aesthetics, identity and representation including *Nursing the Image: Media Culture and Professional Identity* (2000); *Realism and Popular Cinema* (2000). She is joint editor of *Medical Fictions* (1998) and *Consuming for Pleasure* (2001) with Nickianne Moody (1998) and currently writing a book on Lynda La Plante.

Stephen Lacey is a Principal Lecturer in Contemporary Arts at Manchester Metropolitan University. His main research interests are postwar British drama/theatre and television drama. He is co-director of an AHRB-funded research project, 'Cultures of British Television Drama, 1960–82'. Publications include: *British Realist Theatre: The New Wave in its Context 1956–65* (1995), *British Television Drama: Past, Present and Future* (2000) (joint editor) and articles on Arnold Wesker, Augusto Boal, John McGrath and the relationship between theatre and television for the journal *New Theatre Quarterly*. He is currently working on a book on Tony Garnett.

Barry Langford is Lecturer in Film and Television Studies at Royal Holloway, University of London. His recent publications include essays on Siegfried Kracauer, Walter Benjamin and the Holocaust; 'revisionist' Westerns; narrative reversal as redemption in Holocaust film; Chris Marker; and suburban sexualities. His forthcoming books include *Film Genre: Hollywood and Beyond* (Edinburgh University Press) and *America First? Naming the Nation in American Cinema* (co-edited with Mandy Merck).

Máire Messenger Davies is Professor of Media Studies and Director of the Centre for Media Research in the School of Media & Performing Arts, University of Ulster at Coleraine. She has written widely about television and young audiences. Her books include *Television Is Good for Your Kids* (1989, 2nd edition 2002); *Fake Fact and Fantasy: Children's Understanding of Television Reality* (1997) and *Dear BBC: Children, Television Storytelling and the Public Sphere* (2001).

Robin Nelson is currently Head of Department and Professor of Contemporary Arts at Manchester Metropolitan University. He is currently working on a new book on British and American contemporary television cultures. Other recent television publications include contributions to G. Creeber, ed., *The Television Genre Book* (2001) and *Fifty Key Television Programmes* (2004) and his television books include (with Millington) *'Boys from the Blackstuff': The Making of TV Drama* (1986) and *TV Drama in Transition* (1997).

Helen Wheatley is a Postdoctoral Research Fellow at the University of Reading, working on the AHRB-funded project, 'Cultures of British Television Drama, 1960–82'. She is the author of *Gothic Television* (2005) and is currently editing a collection on television historiography. Alongside ongoing research into British television drama (particularly drama for women and questions of quality, creativity and experimentation), she has also published work on natural history and lifestyle television.