Notes on contributors

Tim Bergfelder is Professor and Head of Film Studies at the University of Southampton. He is the author of *International Adventures: Popular German Cinema and European Co-Productions in the 1960s* (Berghahn, 2005). Other publications include *The German Cinema Book* (BFI, 2002, co-edited with Erica Carter and Deniz Göktürk) and *The Titanic in Myth and Memory: Representations in Visual and Literary Culture* (I. B. Tauris, 2004, co-edited with Sarah Street).

Paul Cooke is Senior Lecturer in German Studies at the University of Leeds. He is the author of *Speaking the Taboo: A study of the work of Wolfgang Hilbig* (Editions Rodolphi BV, 2000), *Representing East Germany since Unification: From Colonization to Nostalgia* (Berg, 2005) and *The Pocket Essential Guide to German Expressionist Film* (2002). He has published widely on aspects of German literature, politics, media and film studies.

Ann Davies is Lecturer in Spanish at the University of Newcastle upon Tyne. She is the author of *The Metamorphoses of Don Juan's Women: Early Parity to Late Modern Pathology* (Edwin Mellen, 2004) and co-editor (with Bruce Babington and Phil Powrie) of *The Trouble with Men: Masculinities in European and Hollywood Cinema* (Wallflower Press, 2004). She has written various articles on aspects of Spanish cinema, and is currently writing a book on the Spanish film director Daniel Calparsoro, to be published by Manchester University Press.

Robert Murphy is Professor in Film Studies at De Montfort University. He is the author of *Realism and Tinsel* (Routledge, 1989), *Sixties British Cinema* (BFI, 1992) and *British Cinema and the Second World War* (Continuum, 2000), editor of *The British Cinema Book* (BFI, 2001), *British Cinema of the 90s* (BFI, 2000) and *Directors in British and Irish Cinema* (BFI, 2006).

Phil Powrie is Professor of French Cultural Studies at the University of Newcastle upon Tyne. He has published widely in French cinema studies, including *French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity* (Oxford University Press, 1997), *Contemporary French Cinema: Continuity and Difference* (editor, Oxford University Press, 1999), *Jean-Jacques Beineix* (Manchester University Press, 2001), *French Cinema: An Introduction* (co-authored with Keith Reader, Arnold, 2002) and *The Cinema of France* (editor, Wallflower Press, 2006). He is the co-editor of several anthologies: *The Trouble with Men: Masculinities in European and Hollywood Cinema* (Wallflower Press, 2004), *Changing Tunes: The Use of Pre-existing Music in Film* (Ashgate, 2006), *Composing for the Screen in the USSR and Germany* (Indiana University Press, forthcoming 2007), *The Films of Luc Besson* (Manchester University Press, 2006). He is the general co-editor of the journal *Studies in French Cinema*, and co-author of a monograph on film adaptations of the Carmen story (Indiana University Press, forthcoming 2007).

Andrew Spicer is Reader in Cultural History at the Bristol School of Art, Media and Design, University of the West of England, where he is also Programme Leader for MA Film Studies and European Cinema. He has published widely on British cinema, including *Typical Men: The Representation of Masculinity in Popular British Cinema* (I. B. Tauris 2001, 2003), and is on the editorial board of the *Journal of British Cinema and Television*. He has written several articles and chapters on film noir including 'The Man Who Wasn't There: Problems of Memory and Identity in the Neo-Noir Anti-Hero', in Mark T. Conard (ed.), *The Philosophy of Neo-Noir* (University Press of Kentucky, 2006) and is the author of *Film Noir* (Longman, 2002). He has recently completed a study of Sydney Box for the British Film Makers series (Manchester University Press, 2006) and is currently working on a co-edited book *New Perspectives on Creativity* and an Historical Dictionary of Film Noir.

Rob Stone is Senior Lecturer and Head of Media and Communication at the University of Swansea, Wales. He is the author of *Spanish Cinema* (Longman, 2002), *The Wounded Throat: Flamenco in the Works of Federico García Lorca and Carlos Saura* (Edwin Mellen, 2004) and *Julio Medem* (Manchester University Press, 2007). He co-edited *The Unsilvered Screen: Surrealism on Film* (Wallflower, 2007) and has published widely on Basque, Spanish and Cuban cinema.

Ginette Vincendeau is Professor of Film Studies at King's College, London. She has written widely on popular French and European cinema. She is the editor of *The Encyclopedia of European Cinema* (BFI/Cassell, 1995) and co-editor, with Susan Hayward, of *French Film: Texts and Contexts* (Routledge, 1990 and 2000) and, with Alastair Phillips, of *Journeys of Desire, European Actors in Hollywood* (BFI, 2006). She is the author of *Pépé le Moko* (BFI, 1998); *Stars and Stardom in French Cinema* (Continuum, 2000; shortly to be published in French by L'Harmattan); *Jean-Pierre Melville: An American in Paris* (BFI, 2003); and *La Haine* (I. B. Tauris, 2005).

Mary P. Wood is Reader in European Cinema at Birkbeck, University of London, where she is Course Director of the undergraduate and Continuing Education programmes in Film and Media Studies. She is the author of *Italian Cinema* (Berg, 2005) and *Contemporary European Cinema* (forthcoming, Arnold, 2007). She teaches film and her research, conference papers and recent publications in the field of Italian cinema have been on the *femme fatale* in Italian film noir, representations of violence and terrorism, visual style and contested space, women and representations of prosperity in post-war cinema – for Penny Morris (ed.) *Women in Italy 1945–61*, (Palgrave, 2006), on 'pink neorealism' in Phil Powrie, Ann Davies and Bruce Babington (eds), *The Trouble with Men: Masculinities in European and Hollywood Cinema* (Wallflower Press, 2004), and on the director, Francesco Rosi, *Projections 8* (Faber, 1998); Rosi's *Carmen* in Ann Davies and Chris Perriam (eds), *Carmen* (Rodopi, 2005); *Le Mani sulla città*, in 'Laboratorio Cinema Città', no 1, 2005; and on Rosi as intellectual activist in *Intellettuali italiani* for a German publication, 2006). She has also written on the intrusion of representations of the Balkans into mainstream cinema, and on the European quality film.