NOTES ON CONTRIBUTORS

Inmaculada Sánchez Alarcón teaches at Malaga University. She is the author of El Cine en Málaga Durante la Transición Política (Malaga, 2003) and El Cine Francés y la Guerra Civil Española (Barcelona, 2003), and the editor of and a contributor to Doc 21: Panorama del reciente cine documental en España (Barcelona, 2009), a compilation book about Spanish documentary films.

Rick Altman is Professor of Film Studies at the University of Iowa; he is the author of *The American Film Musical* (Indiana University Press, 1989), *Film/Genre* (BFI, 1999), *Silent Film Sound* (Columbia University Press, 2004) and *A Theory of Narrative* (Columbia University Press, 2008), among other works.

Antje Ascheid is Associate Professor of Theatre and Film Studies at the University of Georgia, and the author of *Hitler's Heroines: Stardom*, Womanhood and the Popular in Nazi Cinema (Temple University Press, 2003). She is also active in documentary and independent film production.

Kelley Conway is Associate Professor of Film Studies in the Department of Communication Arts at the University of Wisconsin–Madison, and the author of Chanteuse in the City: The Realist Singer in French Film (University of California Press, 2004). Her current research focuses on Agnès Varda and on 1950s French film culture.

Corey K. Creekmur is Associate Professor in the Departments of English and Cinema & Comparative Literature at the University of Iowa, where he also directs the Institute for Cinema and Culture. He is the author of Cattle Queens and Lonesome Cowboys: Gender and Sexuality in the Western (Duke University Press, forthcoming), and numerous essays on film music and popular Hindi cinema.

Nezih Erdoğan teaches at Izmir University of Economics. His essays on Turkish melodrama, censorship and sound cinema have appeared in *Screen*, *The Historical Journal of Film*, *Radio*, *and Television*, the collection *Hollywood and Its Spectators: The Reception of American Films Between 1895–1995* (BFI, 1999) and the *Encyclopedia of Middle Eastern and North African Cinemas* (Routledge, 2001). He is currently working on early Turkish cinema.

Aaron Gerow is Associate Professor of Film Studies and East Asian Languages and Literatures at Yale University. He is the author of numerous essays in English and Japanese on Japanese cinema and popular culture, as well as of several books: *Kitano Takeshi* (BFI, 2007), *A Page of Madness* and *Research Guide in Japanese Film Studies* (both from the Center for Japanese Studies, University of Michigan; the latter co-authored with Abé Markus Nornes), and a forthcoming book on early Japanese film discourse from the University of California Press.

Michael Lawrence is Lecturer in Film Studies at the University of Sussex. He has published essays on the Hindi adaptation of *Heidi*, the films of Michael Haneke, John Huston's *The Bible* and the actor Lee Kang-sheng. He is currently writing a monograph about Sabu (BFI).

Ana M. López is Associate Professor of Communication Studies at Tulane University and co-editor of the *Encyclopedia of Contemporary Latin American and Caribbean Cultures* (Routledge, 2000), *The Ethnic Eye: Latino Media Arts* (University of Minnesota Press, 1996) and *Mediating Two Worlds: Cinematic Encounters in the Americas* (BFI, 1993).

Alex Marlow-Mann holds a PhD in Italian cinema from the University of Reading and has published extensively on silent cinema and contemporary Italian cinema. He is the Research Co-ordinator at the Centre for Film Studies at the University of St Andrews and is the author of *The New Neapolitan Cinema* (Edinburgh University Press, 2011).

Linda Y. Mokdad is a PhD candidate at the University of Iowa. She works

on Hollywood and Arab cinemas, and has recently completed an essay on the films of Palestinian filmmaker Elia Suleiman (Columbia University Press, 2012).

John Mundy is Professor of Media and Head of School of Media, Music and Performance at the University of Salford, Manchester, UK. He is the author of *Popular Music on Screen: From Hollywood Musical to Music Video* (Manchester University Press, 1999) and *The British Musical Film* (Manchester University Press, 2007), as well as a number of articles on music and the screen. He is currently completing a book on comedy in radio, film and television.

Björn Norðfjörð is Assistant Professor and Director of Film Studies in the Department of Icelandic and Comparative Cultural Studies at the University of Iceland. His publications in both Icelandic and English focus equally on world cinema and Icelandic national cinema. He has just finished editing a volume on world cinema in Icelandic and is the author of a monograph on *Noi the Albino* (University of Washington Press, 2010).

Lydia Papadimitriou is Senior Lecturer in Film Studies at Liverpool John Moores University, UK, and the author of *The Greek Film Musical: A Critical and Cultural History* (McFarland, 2006).

Lisa Shaw is Reader in Portuguese and Brazilian Studies in the School of Cultures, Languages and Area Studies at the University of Liverpool. Her publications include *The Social History of the Brazilian Samba* (Ashgate, 1999), *Popular Cinema in Brazil* (Manchester University Press, 2004) (with Stephanie Dennison) and *Brazilian National Cinema* (with Stephanie Dennison, Routledge, 2007). She co-edited *Latin American Cinema: Essays on Modernity, Gender and National Identity* (McFarland, 2005).

Richard Taylor recently retired from his position as Professor of Politics at Swansea University, Wales; he is an internationally recognised scholar of Russian and Soviet cinema, especially known for his studies and translations of S. M. Eisenstein. His published works include *Film Propaganda: Soviet Russia and Nazi Germany* (I. B. Tauris, 1998), and the edited volumes *Stalinism and Soviet Cinema* (Routledge, 1993) and *Inside the Film Factory: New Approaches to Russian and Soviet Cinema* (Routledge, 1991).

João Luiz Vieira is Associate Professor in the Department of Cinema and Video at the Universidade Federal Fluminense in Rio de Janeiro, Brazil. He is the author and editor of a number of works on Brazilian cinema,

including the catalogue for the exhibition Cinema Novo and Beyond (MoMA, 1998).

Emilie Yueh-yu Yeh is Professor in the Department of Cinema and Television, Director of the Centre for Media and Communication Research and Associate Director of the David C. Lam Institute for East–West Studies at Hong Kong Baptist University. Her publications include: *Taiwan Film Directors: A Treasure Island* (with Darrell Davis, Columbia University Press, 2005), *Chinese-Language Film: Historiography, Poetics, Politics* (with Sheldon Lu, University of Hawaii Press, 2005, Choice's 2005 outstanding academic title), *East Asian Screen Industries* (with Darrell Davis, BFI, 2008) and *Phantom of the Music: Song Narration and Chinese-Language Cinema* (Taipei: Yuan-liou, 2000). She has written more than thirty journal articles and book chapters.