

Notes on Contributors

Clem Bastow is a screenwriter and award-winning cultural critic from Melbourne, Australia. Her work appears regularly in *The Saturday Paper* and *The Guardian*. She has written about film for journals including *The Lifted Brow*, *Kill Your Darlings* and *Filmme Fatales*, and books including *Copyright* (2015), *Fury: Women Write About Sex, Power and Violence* (2015); she has also worked as a film critic for various publications including *The Guardian* since 2009. In 2017 she wrote and co-presented the ABC First Run podcast *Behind the Belt*, a documentary “deep dive” into professional wrestling. She holds a Master of Screenwriting from VCA, and teaches screenwriting at the University of Melbourne.

Dean Brandum gained his PhD at Deakin University (Australia) in 2016 for analysis of historical box office takings. He has taught at a number of universities in Melbourne and has written for various publications, generally on the topic of film distribution. His first book, *Technicolouryawn: Melbourne Drive-ins in 1970*, is forthcoming.

Jeremy Carr teaches film studies at Arizona State University and writes for the publications *Film International*, *Cineaste*, *Senses of Cinema*, *MUBI/Notebook*, *Cinema Retro*, *Vague Visages*, *The Moving Image*, *Diabolique Magazine*, and *Fandor*.

Samm Deighan is Associate Editor of *Diabolique Magazine* and co-host of the Daughters of Darkness podcast. Her book on Fritz Lang’s *M* is due for a 2019 release and she is the editor of *Lost Girls: The Phantasmagorical Cinema of Jean Rollin* (2017), an edited collection written by women critics published by Spectacular Optical.

Mark Freeman is a lecturer in the Department of Film and Animation at Swinburne University, where he teaches and convenes a range of film theory classes. He has published widely in film journals such as *Senses of Cinema*, *Metro*, and *Screening the Past*, and published commissioned articles through publications such as *If Magazine*, *Metro Screen Education* and *Insight*. He also published a chapter entitled “An Uploadable Cinema: Digital Horror and the Postnational Image” for the anthology *Digital Horror: Haunted Technologies, Network Panic and the Found Footage Phenomenon* edited by Linnie Baker and Xavier Aldana Reyes.

Alexandra Heller-Nicholas is an Australian film critic. She has written five books on cult film with a focus on gender politics, and has published for fifteen years in many magazines, journals, edited collections, and home entertainment releases, including a booklet essay on Elaine May’s *A New Leaf* on the 2017 Blu-Ray release by Olive Films. Her forthcoming books *1000 Women in Horror* and *Eyes Without Faces: Masks in Horror Film* are scheduled for an upcoming release. She has recently co-authored two other books: *Wonderland* for Thames & Hudson and the Australian Centre for the Moving Image to coincide with the latter’s 2017 *Alice in Wonderland* in film exhibition, and another on the work of filmmakers Hélène Cattet and Bruno Forzani to accompany the 2017 Queensland Film Festival retrospective of their work. In 2017 she co-curated the “Pioneering Women” program at the 2017 Melbourne International Film Festival, which celebrated Australian women’s filmmaking in the 1980s and 1990s. Alexandra is also a member of the Alliance of Women Film Journalists.

Paul Jeffery trained as an actor before transitioning to writing and directing: first in theater and then in his two independent features, *Adam and Eve* (2001) and *In the Moment* (2004). He is now an independent researcher with a particular focus on acting and cinema.

Tim O’Farrell teaches in the Film & Television program at the Victorian College of the Arts, selects films for the Melbourne International Film Festival, has a PhD in Cinema Studies focusing on documentary, and works as a lawyer.

Maya Montañez Smukler manages the UCLA Film & Television Archive’s Research & Study Center. Her book, *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema*, was published in 2018. Her audio commentary is featured on Olive Films’ Blu-ray of Elaine May’s film *A New Leaf*.

Jake Wilson is a freelance writer, a film reviewer for Fairfax Media, and the author of *Mad Dog Morgan* (2015). He lives in Melbourne, Australia.