

## Contributors

**Raphaël Bassan** is a film journalist who has written on experimental cinema (amongst other forms of cinema) in specialist journals such as *Écran* and *La Revue du Cinéma*, in national dailies such as *Libération*, and in dictionaries and encyclopedias, for example *L'Encyclopaedia Universalis* (since 1996), *Une encyclopédie du court métrage français* (2004). He is the co-founder of the Collectif Jeune Cinéma in 1971, and has made three short films: *Le Départ d'Eurydice* (1969), *Prétextes* (1971) and *Lucy en miroir* (2004).

**Mark Brownrigg** is a lecturer in Film and Media Studies at the University of Stirling. He has published articles on Howard Shore's music in the *Lord of the Rings* trilogy and, with Peter Meech, on the changing nature of music in UK television channel identifiers. He is currently researching the relationship between notions of authorship in film-scoring and the role of convention in mainstream film music.

**Gérard Dastugue** has completed a PhD at the University of Toulouse II (France) on the viewer's reception of film music in the Hollywood Golden Age. He is a contributor to TraxZone.com, a web magazine devoted to film music, and executive producer for Lympia Records.

**Susan Hayward** is the Established Chair of Cinema Studies at Exeter University where she is the Director of the Department of Film Studies. She is the founder and co-editor with Phil Powrie of *Studies in French Cinema*. She is the author of *French National Cinema* (Routledge, 2nd edition, 2006), *Cinema Studies: The Key Concepts* (Routledge, 3rd edition, 2006), *Luc Besson* (Manchester University Press, 1998), *Simone Signoret* (Continuum Press, 2005), *Les Diaboliques* (IB Tauris, 2006).

**Laurent Jullier** is Professor of Film Studies at the University of Paris III-Sorbonne Nouvelle. His most recent publications include *Star Wars, anatomie d'une saga* (Armand Colin, 2005), and *Hollywood et la difficulté d'aimer* (Stock 2004, Prix du meilleur essai 2004 du Syndicat Français de la Critique de Cinéma). He collaborated on *The French Cinema Book* (BFI, 2004) and *For Ever Godard* (Blackdog, 2004).

**Rosanna Maule** is Assistant Professor of Film Studies at the Mel Hoppenheim School of Cinema, Concordia University (Montreal, Canada). Her articles on French and Spanish contemporary cinema, as well as early cinema, have appeared in a number of film journals and books. She is also the editor of three journal issues on topics related to early and silent cinema. She is now completing a book on authorial film practices in French and Spanish cinemas since the 1980s. She is a member of the GRAFICS, a research group on early cinema based in Montreal, and of the editorial board of *CinemaS*.

**Mark Orme** is Principal Lecturer in Languages at the University of Central Lancashire, UK, where he teaches and pursues research in French cinema and twentieth-century French culture. He recently co-organised an international and interdisciplinary conference on Albert Camus in Paris, and is currently preparing the publication of the proceedings. He has also published several articles on Camus, and is completing a book on Camus and Justice, forthcoming by Fairleigh Dickinson University Press.

**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, 2005), *Composing for the Screen in the USSR and Germany* (Indiana University Press, forthcoming 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.

**Hilary Radner** is Professor of Film and Media Studies in the Department of Communication Studies at the University of Otago, New Zealand. She is the author of *Shopping Around: Feminine Culture and the Pursuit of Pleasure* (Routledge, 1995), and co-editor of *Film Theory Goes to the Movies* (Routledge, 1993), *Constructing the New Consumer Society* (St Martin's, 1997) and *Swinging Single: Representing Sexuality in the 1960s* (University of Minnesota, 1999). She is completing a book-length manuscript on the post-feminist girly film. Her research interests include feminist film theory, film melodrama in American and French cinema, and the representation of celebrity in French culture.