

AMONG OUR CONTRIBUTORS

Michael Covino, former film critic of the *East Bay Express*, is the author of *The Negative* (Viking Press, 1993) and a just-finished second novel, *Longfellow Square*. His past contributions to *Film Quarterly* include “Wim Wenders: A Worldwide Homesickness” (winter 1977–78) and a review of Errol Morris’s *Gates of Heaven* (spring 1980). He has occasionally taught in the Film and Media Studies department at the University of California, Santa Barbara.

Laura Mulvey, the 2008–09 Mary Comille Distinguished Visiting Professor at the Newhouse Center for the Humanities, Wellesley College, is Professor of History of Art, Film and Visual Media at Birkbeck, University of London. She is author of *Death 24x a Second: Stillness and the Moving Image* (Reaktion, 2006) and *Visual and Other Pleasures* (new edition, Palgrave Macmillan, 2009).

James Naremore’s books include *Acting in the Cinema* (University of California Press, 1988), *The Magic World of Orson Welles* (Southern Methodist University Press edition, 1989), *On Kubrick* (BFI, 2008), and a new edition of *More than Night: Film Noir in Its Contexts* (University of California Press, 2008). A monograph on *Sweet Smell of Success* is forthcoming from BFI Publishing. He is editor of the Contemporary Film Directors series (University of Illinois Press).

Paul Julian Smith is the Professor of Spanish in the University of Cambridge and author of numerous books on Hispanic art and culture, including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 2000) and *Spanish Visual Culture: Cinema, Television, Internet* (Manchester University Press, 2006). His essay on Guillermo del Toro’s *Pan’s Labyrinth* appeared in the summer 2007 issue.

Garrett Stewart’s first contribution to *Film Quarterly* was “*The Long Goodbye* from *Chinatown*,” in the winter 1974–75 issue. He returns to these pages after twenty-five years and (among others) two books on cinema, *Between Film and Screen: Modernism’s Photo Synthesis* (1999) and *Framed Time: Toward a Postfilmic Cinema* (2006), both published by the University of Chicago Press.

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COVER PHOTO Jia Zhang-ke and Zhao Tao during the filming of *24 City*. Courtesy The Cinema Guild.

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