

## ABOUT THE JOURNAL

**HISTORY** *Film Quarterly* was founded in 1958 by the University of California Press and can thus claim to be the longest-running critical film magazine in the United States. The first issue was volume 12, number 1 because the new publication reincarnated two previous periodicals: *Hollywood Quarterly* (1945–51) and its follow-up, the *Quarterly of Film, Radio, and Television* (1951–57). The founding editor was Ernest Callenbach, who remained at the helm for thirty-three years. Ann Martin succeeded him in 1991 and steered *Film Quarterly* until 2005.

*Film Quarterly* is best described as a scholarly magazine, blending research and intelligent journalism, aimed at both specialist and general readers. *Film Quarterly* maintains strong ties with academic Film Studies nationwide (and internationally), as well as with other disciplines where film study thrives, but its intellectual agenda is independent.

Those interested in learning more about the evolution of the journal's editorial character can consult the archive of back issues on JSTOR ([www.jstor.org](http://www.jstor.org)). Two historical overviews are also recommended: the introduction by Brian Henderson to *Film Quarterly: Forty Years—An Introduction* (University of California Press, 1999), edited by Henderson and Ann Martin, and “Da Capo” by Ernest Callenbach, an essay published in the fiftieth anniversary issue (fall 2008). “Da Capo” is available online, together with several pieces from every recent issue as well as web exclusives, at [www.filmquarterly.org](http://www.filmquarterly.org).

In 2007, the layout of *Film Quarterly* was redesigned in order to accommodate shorter forms of writing (alongside reviews and features), notably columns and festival reports. The rationale was summarized in the fall 2007 editorial: “The new formats ... are meant to enhance *Film Quarterly's* appeal to people who think seriously about movies, whether they do so inside or outside the academy. The crucial premise is that readability can be increased without compromising intellectual rigor—for surely compact lucidity, and indeed eloquence, are intellectual virtues.”

**SUBMISSIONS** *Film Quarterly* has a core group of contributors—writers-at-large, the chief book critic, columnists, members of the editorial board—and also welcomes submissions from writers, whether newcomers or veteran critics, striving to address a wide audience. Writing skill (or promise) and suitability are what matter, not institutional status or formal qualification.

Submissions are invited in the following categories: career overviews (4000–6000 words); round-up articles encompassing several films or filmmakers—especially articles which cover documentary or digital technology (4000–6000); interviews with filmmakers (2000–5000); reviews of newly released films or DVDs (2500–3500); opinion pieces, especially arguments about the state of film criticism or polemical responses to new films (1500–2500); festival or city reports (2000); book reviews (900). Please consult recent issues for examples of each format.

Submissions, pitches, and inquiries should be sent electronically to the editor ([fq.submissions@gmail.com](mailto:fq.submissions@gmail.com)). The submitted piece or proposal must not be under consideration by another publication or submitted elsewhere until (in the event that the editor does not take the proposal forward) thirty days after submission to *Film Quarterly*. If the submission is part of a larger project, such as a forthcoming book, this should be stated in the covering remarks.

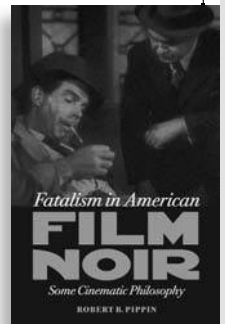
*Film Quarterly* has a policy on conflict of interests. When making a submission, prospective authors should mention if any person under discussion is an acquaintance of the author or if any other interest exists.

Rob White (editor)

### VIRGINIA

#### Fatalism in American Film Noir Some Cinematic Philosophy Robert B. Pippin

**\$24.95 | CLOTH | PAGE-BARBOUR LECTURES**  
“Robert Pippin examines popular movies from a philosophical perspective and does not treat them merely as an illustration of ideas but as a way of putting the ideas to the test of concrete cinematic experience. An original and illuminating contribution.”  
—Gilberto Perez, *Sarah Lawrence College*



#### Consuming Visions Cinema, Writing, and Modernity in Rio de Janeiro Maite Conde

**\$21.50 | PAPER | NEW WORLD STUDIES | MODERN LANGUAGE INITIATIVE**  
“Conde has astutely identified a gap in existing literature, namely, a study of the relationship between pre-modernist writers of ‘mass literature’ and film. Highly original and likely to prompt new ways of thinking about film culture.”—Lisa Shaw, *University of Liverpool*

VIRGINIA



[WWW.UPRESS.VIRGINIA.EDU](http://WWW.UPRESS.VIRGINIA.EDU)