

ENDNOTE

It's been two years since *Wide Screen's* last issue and it's wonderful to come back with such a strong issue. Work in videogames is at a particularly exciting juncture, where it is not only being redefined, but its boundaries are being redrawn and its territory is being contested and claimed by various disciplines ranging from literature to film studies to media and communication studies. This issue stands testament to the many directions that videogames is going in and all the fields that it is drawing from, to become one of the most diverse and incredibly exciting field, and I am happy that *Wide Screen* is a part of this videogames moment.

I am incredibly grateful to Kevin Flanagan whose brainchild this is—from beginning to end. He is also at the center of the community of scholars who have contributed to this issue, a community that is growing even as we speak. I also want to thank the authors of all of the papers for their patience and commitment to this issue. I cannot name names, but this issue—like all others—would be impossible without the scholars who were generous enough to review the papers; it seems like a thankless task, but it is in fact what keeps us going.

Finally, on a more formal, legal note. *Wide Screen* is an open-access journal that is distributed absolutely freely and thus is absolutely not for profit. The essays included in this issue are meant for scholarly, educational use. All the images used are also meant to illustrate arguments made in individual papers and are not being distributed for any kind of profit. If anyone has any objection to the use of their image, please get in touch with me (kuhutanvir@gmail.com) and I will be happy to discuss your grievance and if necessary, remove the picture.

Until next issue.

Kuhu Tanvir
Co-Editor, *Wide Screen*