

WIDE SCREEN VOLUME 3 NUMBER 1 | JUNE 2011

It has been three years and four issues since we started, and it is incredibly encouraging to see the community of academics, cinephiles and students growing stronger with each issue. We have many people to thank, but I would begin by welcoming on board Alison Frank who has joined the Wide Screen group as an Associate Editor, and immediately took on a number of essential tasks. Some of you may recognize her from her reviews and festival reports on Edit Room, others will get to know her and her work gradually.

It has been a tough year for academics across the board, but a number of them came through for us and helped us immensely with peer reviews despite their heavy schedules and the host of oppositions staring them in the face. I would like to emphasise that this issue, or any other, would not be possible without their support.

A special thanks goes to Graham Roberts, one of the editors of the special issue on Production Studies that came out last year. He steered a carry-over section in this issue as well, making sure the discussion on production as an aspect of film studies goes on. Graham helped us in more ways than we can list, and we are extremely grateful that he is such an active member of our editorial board.

We had hoped to begin 2011 with a special issue on Cinemas of the Arab World that has been in the making for over a year now. Films from Arab countries are gradually gaining recognition across the world as new film festivals and the ubiquitous presence of the Internet are creating new ways of accessing them and making them a part of the discourse. It is a diverse region and film cultures in different countries are in various stages of becoming and recognition. While people like Viola Shafik are working towards overcoming the gap in knowledge about cinema from the Arab region, there is still a conspicuous lack in scholarship in this area, particularly in English. It was keeping this in mind that we started planning this issue with Latika Padgaonkar, former executive editor of *Cinemaya*. However, we hit a road block since a number of submissions that came in could not make it through the review stage. Instead of giving up the venture completely, we decided to include a very small number of papers in this issue. Ms. Padgaonkar agreed to play the role of the editor and even contributor for this section. It has been a trying process and we've had to take some difficult decisions, but we thank her for her patience and her contributions to this issue. We hope that we can bring out an entire issue on Arab cinema some time very soon.

Until next issue...