

Letter from the Editors

Dear readers,

As with all art forms, cinema is a medium of adaptation. It adapts a certain perspective, a singular take on reality, into a recognizable medium: film. Cinema, however, has been perhaps more heavily criticized than other mediums for its acts of adaptation, its perceived crimes of recycling thematic material. Walking out of a cinema after seeing a filmic adaptation of a beloved novel, you often hear remarks that “the book was better”; cinematic renderings of lauded dramatic plays are “canned theatre.”

It seems like the cinema can't win.

Adaptation films are often held against their source materials, looked at as secondary to them, rather than as new, creative works with the potential for true aesthetic and dramatic innovation.

This is why, for *Cinephile* volume 11, issue 3, we've emphasized not only cinema's powers of adaptation, but its powers of translation and permutation; cinema has a remarkable ability to re-imbue source material with new life, and launch it into new audiences not *in spite* of its anchoring to source material, but *because* of it.

Cinema does not just adapt. It transforms.

Collected in this issue are essays exploring cinema's relationship to other media as diverse as television, theatre, and video games. In her essay, “Towards Another Cinema,” Catalina Alvarez takes up two works of Third Cinema and attempts to discover whether it is possible to translate the Third World experience onto the cinema screen without falling into strategies of exoticist exploitation. Looking at

Robert Durst as a public figure and subject of HBO's *The Jinx*, Daniel Sacco takes up the entangled issues of documentary authenticity and ethical re-tellings of true crime narratives. Sarah Stang, in another sharp change of direction, looks at the process of adapting the popular television series, *The Walking Dead*, into a video game: does this detract from the original, add to it, complicate it? Finally, Kevin Kvas, comparing film with yet another medium, contrasts the theatrical and cinematic adaptations of John Donne's poetry.

With the influx of information characteristic of our contemporary moment, it is impossible to isolate works within a single medium. Television shows are adapted into video games; poetry becomes theatre; public figures take on the sheen of fictional characters through narrative documentary. Everything is shaped by everything else. We hope this issue serves as a demonstration of the growing academic interest in cross- and trans-medial productions. Most of all, we hope it can incite your own interest.

Welcome to *Cinephile* 11.3.

Sincerely,

Matthew Gartner and Amanda Greer
Co-Editors-in-Chief, 2016-2017

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