

LETTER FROM THE EDITOR

Dear Reader:

MSJ's winter edition invites you to explore **Narratives in Motion**.

Choreographed movement has always synergized mise-en-scène analysis. As one of the Seven Arts dovetailing into film, kinetics can literally move a character forward or regulate a scene's pace. Either way, embodied viewing immerses us in the character's universe. Take Ariana DeBose's Anita from *West Side Story* (2021), whose "America" number unpacks the American Dream for a new audience in Steven Spielberg's remake. Her electrifying presence is a master class in musical literature, the language of dance, and colour theory, as seen in our cover image. In contrast, *Murder on the Orient Express* (2017) positions Hercule Poirot (Kenneth Branagh) and the passengers occupying that first-class carriage as a study in confinement and claustrophobia. Both films take the spotlight as mise-en-scène featurettes in Issue 6.2. Joining them is a third featurette focused on Damien Chazelle's *La La Land* (2016) and a feature article on movement in the films of Jean-Pierre and Luc Dardenne, a collection which I recommend to guide you through our themed edition.

Elsewhere in Issue 6.2 is the latest example of undergraduate scholarship: a visual essay by Kwantlen Polytechnic University English major, Lauryn Beck. A self-taught visual artist, Lauryn has envisioned Stephen Campanelli's *Indian Horse* (2017) as a classic horror poster accompanied by a filmic reflection on Indigenous trauma caused by residential schools in Canada. We are proud to be giving her moving, multimedia work a platform in *MSJ*.

One announcement before you go: Our journal is now in the Portuguese Cinémathèque-Museum of Cinema. Having our open-access publication included in this historic library is an honour. If you are ever in Lisbon, please be sure to tour the Museum of Cinema and visit *MSJ* in the library's holdings.

Enjoy *MSJ*'s Narratives in Motion.



Greg Chan
Editor-in-Chief