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Editor's Notebook

TELEVISION, ANYONE?

Many years ago *Film Quarterly* published a number of articles on television, but these were on series programs that lent themselves to analysis along the same lines as theatrical features. In the intervening years, no serious television criticism or theory has developed in this country; *TV Quarterly* contented itself with studies of what went on behind the tube, rather than with what came out of it, and only an occasional brave writer like Paul Goodman or the *New Republic's* "Sedulus" has tried to do television reviewing. However, with more and more film-making energy being applied to work for television, and with more and more of our national political and cultural life being carried out through electronic means, it makes no sense to omit electronic imagery from our pages. Conceivably the proper rubric for analysis of TV is not Aesthetics but Rhetoric; conceivably it is impossible to think systematically about TV forms as they manifest themselves in our commercial-infested programming. But there must be interesting issues—some of them already sketched out in McLuhan's maddening shorthand, some of them connected with TV's relations to other hallucinatory phenomena in our society—which thoughtful writers would like to try relating to the past and present of film and film theory. We would welcome hearing from writers who have work under way in this area.

CONTRIBUTORS

JOEL HAYCOCK has taught film at Harvard, and has written for the *Crimson*. DENNIS HUNT is a graduate student at Berkeley. JAMES ROY MACBEAN lives in Berkeley and will be teaching next year at San Francisco State College. JOAN MELLEEN teaches at Temple and has written previously for *FQ*. BILL NICHOLS is a film student at UCLA who is working on a book about film and politics. MIKE PROKOSCH is a student at Harvard, and has written for *On Film* and other publications. GRAHAM PETRIE has taught at McMaster University in Canada and is currently on an extended film research trip to England and Italy.

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