

# Editors' Note

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Television has reached a juncture.

No longer are we required to gather around a communal TV set on a daily, or weekly basis to consume our desired programing. With content at our fingertips, television is being repurposed for the digital age. We can now decide when, where, and how to watch our favourite shows. Viewing practices span from the traditional format—tuning in regularly to watch one episode at a time—to the binge-viewing, or marathoning of seasons on a tablet, or cellphone. In addition, viewers can now interact with their shows via social media outlets, which provide an open platform for debate, analysis, contextualization, and fandom.

Not only are the consumption methods and the reception of television in flux, but the narrative format itself is becoming increasingly complex. Since the early 2000s, with the onset of television shows such as *Sex and The City* (1998-2004), *The Sopranos* (1999-2007), and *The Wire* (2002-2008), the medium, which has been widely regarded as subpar to film, seems to have entered its renaissance. While many past television shows have adhered to the procedural format, which favors stand-alone, or case of the week episodes over character development and multi-episode/season story arcs, modern television dramas such as *Mad Men* (2007-), *Game of Thrones* (2011-), *Justified* (2010-), and *Breaking Bad* (2008-2013) find common ground through their complex characters, intricate plotlines, puzzling narrative devices, and oftentimes controversial themes and content. We are now forced to confront the ways the onset of the digital age has altered, and will continue to alter the medium.

This issue of *Cinephile* seeks to reevaluate the current state of modern serialized television shows, specifically calling attention to our present moment in history. Are cinematic traditions altering the ways we as viewers engage with television content? To what point are the boundaries between TV and film being blurred? How does the social media sphere impact the medium? Is there a link between narrative complexity and the prolonged success of a series?

To open, Rachel Talalay comments on the current state of modern television production as seen from a director's point of view. Talalay sheds light on the easily overlooked production process and calls for a new model that gives new

talent, and female directors in particular, the opportunity to prove themselves. This is followed by Michael L. Wayne's discussion of post-racial ideologies as a means of challenging colourblind racism in prime time cable drama. Wayne examines the relationship between moral standing and race, arguing that modern audiences are often forced to identify with overtly prejudice characters. Graeme Stout analyzes the narrative intricacies of the short-lived AMC show *Rubicon* and reflects on how the form of the show relates to Eco's theory of the paranoid viewer. Maria San Filippo's analysis of *Louie* and *In Treatment* takes note of television's current identity crisis in the wake of the post-network era. San Filippo specifically pays attention to the minimalist aesthetic and its relation to on-screen representations of middle-aged masculinity, thus addressing how serial television and millennial manhood are straining to survive. Jason Mittell unearths the serial past of David Lynch's *Mullholland Drive*, calling attention to how the film evolved from a failed television series into a feature film haunted by its production history. Lastly, we have included a brief translated piece by the late Mark Harris that fittingly explores the art of film and television translation. The article, originally written by Patricia de Figueirédo, discusses the technical constraints and restrictions that adaptors face when dubbing or subtitling for film. De Figueirédo has graciously agreed for us to publish her work in this issue.

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—Andrea Brooks & Oliver Kroener