

# Editors' Note

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In his novel *The Go-Between* (1953) L.P. Hartley wrote the since much quoted line: “The past is a foreign country: they do things differently there.” Put most simply, the topic of this tenth anniversary edition of *Cinephile* attempts to wrangle with the question of how a specific moment in the past—the 1960s—can at once seem both distant and close. This issue seeks to explore why there is such persistent cultural fascination with this period of time, one which occurred nearly half a century ago. The essays in *Cinephile* 11.1 explore the manifold visions of the 1960s that have, and continue to, proliferate in film and television. The distinctive art, fashion, music, and cinema of the era, as well as the associated sense of freedom, rebellion, and unharnessed creative expression, serve as both academic and artistic inspiration for this issue.

If we ever needed proof of the continuing hold that the 1960s has on the present, one need look no further than current media offerings. Retrospectives, historical overviews, and contemporary renderings of the decade in film and television prove that the era has been one of recent re-visitation. *TIME* magazine’s April 2015 cover (“America 1968–2015: What has changed, what hasn’t”) makes evident how easy it is to draw parallels between the 1960s and the contemporary era. The 1960s serves as a point of comparison to evaluate how far we have come, and how much further we have to go. Although the decade is commonly associated with sexual exploration, drug experimentation, and psychedelic paraphernalia, the goings-on of the period have much deeper resonance. It is an era that saw an explosion of artistic creativity and social progress, the likes of which were arguably never experienced again. It shines in the past like a great mirror reflected toward the future. It remains in our collective memory as a decade unlike any other: one that represents hope, as well as hopes dashed. We believe the following “visions” put forward in this issue are ones that highlight 1960s themed media while also commenting on the relevance of the era today.

This issue would not have been possible without the passion and support of our editorial board members who assisted us greatly with each step of the editing process; es-

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pecially Claire Davis who was integral in the passing of the Editor-in-Chief torch. To Kevin Zhang for volunteering his time to assist us with layout, we are extremely grateful; the issue would not have been completed without you. Angela wore two hats with grace, serving as co-Editor-in-Chief as well as our in-house artist in her creation of wonderfully original artwork to complement our issue’s articles. We would also like to thank Lisa Coulthard for suggesting that this issue of *Cinephile* be historical in nature, as well as our faculty advisor Christine Evans for her guidance throughout the process, and Brian McIlroy and Kimberley Monteyne for their insightful feedback on our call for papers. We are also very grateful to the contributors featured in this issue; their hard work and accommodation of our tight editorial schedule cannot be over-emphasized. We are very fortunate to feature six unique perspectives on an era that has proven ripe for academic exploration. As much as *Cinephile* 11.1 serves as a reflection on the past, it also looks ahead to the future. So tune in, turn on—but don’t drop out; just turn the page.

—Molly Lewis & Angela Walsh