

From Ken Burns documentaries to historical dramas such as *Roots*, from A&E's Biography series to CNN, television has become the primary source for historical information for tens of millions of Americans today. Why has television become such a respected authority? What falsehoods enter our collective memory as truths? How is one to know what is real and what is imagined? or ignored? by producers, directors, or writers? Gary Edgerton and Peter Rollins have collected a group of essays that answer these and many other questions. The contributors examine the full spectrum of historical genres, but also institutions such as the History Channel and production histories of such series as *The Jack Benny Show*, which ran for fifteen years. The authors explore the tensions between popular history and professional history, and the tendency of some academics to declare the past off limits to nonscholars. Several of them point to the tendency for television histories to embed current concerns and priorities within the past, as in such popular shows as *Quantum Leap* and *Dr. Quinn, Medicine Woman*. The result is an insightful portrayal of the power television possesses to influence our culture.

*The Third Deadly Sin, The Fourth Deadly Sin, The Sixth Commandment, The Eighth Commandment, De Processibus Matrimonialibus 6 (1999): Fachzeitschrift zu Fragen des Kanonischen Ehe- und Prozeßrechtes (German Edition), Canadian Legal Guide for Small Business (Legal Series), The Gateless Gate, How Long This Road: Race, Religion, and the Legacy of C. Eric Lincoln (Black Religion/Womanist Thought/Social Justice), Getting the Best of Your Anger: Before It Gets the Best of You, Le droit peut-il ignorer la révolution numérique ? (French Edition), Serenity: An Ilmarinen Prequel, Penpals for Handwriting Years 5 and 6 Overhead Transparencies (9-11years),*

History on television is a vast enterprise, spanning commercial and public networks, corporate and independent producers. As we rapidly enter the twenty-first. *Television Histories: Shaping Collective Memory in the Media Age*. Front Cover. Gary Richard Edgerton, Peter C. Rollins. University Press of Kentucky, From Ken Burns's documentaries to historical dramas such as *Roots*, from A&E's Biography series to CNN, television has become the primary.

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