

## Editor's Note

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As the editor of *Popular Culture Review*, I am ever in a state of being immensely grateful for what the authors who contribute to our journal share about popular culture. I am in a constant state of learning, and this is a gift beyond measure. This issue is no exception to that. Each of our authors contribute powerful, diverse analyses of popular culture that are exceptional in their timeliness and attention to detail.

The issue begins with my interview with Anna Wilson, the winner of 2022's Felicia Campbell Innovative Contributions to Popular Culture Studies Award. Dr. Wilson's work focuses on fan fiction and a deep analysis of the concept of transformative works. In this interview, Dr. Wilson focuses on her own work considering fan fiction and premodern literature. She also discusses, more generally, why it is problematic that fan fiction tends to be derided both in academia and also in mainstream media culture.

Chelsea Griffis's article, "Republican Politics and Rainbow Wigs: George H. W. Bush, *The Simpsons*, and the Culture Wars of the 1990s," contextualizes *The Simpsons* within the larger cultural wars of the 1990s, with Bush's presidency as a central backdrop. Griffis also considers the dialogue between the show and Bush, especially with regards to the ways in which the show lampoons Bush, focusing on him as a person, as opposed to his political ideology.

Paul D. Reich and Erin O'Malley return in this issue with their article "The Future Thanks You for Your Service": HBO's *Watchmen* as Instructive Discourse." They previous-

ly published their article “‘A Prison of Our Own Sins’: The Unacknowledged Legacy of 19<sup>th</sup> Century Slave Narratives in HBO’s *Westworld* and Hulu’s *The Handmaid’s Tale* in *Popular Culture Review* in General Issue 32.1. This time, they turn their focus to a powerful consideration of race, racism, memory in HBO’s *Watchmen*.

Michael Fuchs considers how three recent films explore environmental concerns in his article “‘A Serious Man Versus Nature Moment:’ Aquatic Monsters, Deep Time, and Climate Change. He considers how films like *The Meg* transcend attempts to reduce them merely to sea monster action flicks. Instead, Fuchs considers how these films provide extensive commentary on the growing impact of climate change on the planet.

The authors in this issue give us much to consider about popular culture. I hope that you enjoy reading this issue.

Dr. Amy M. Green, Editor, *Popular Culture Review*