

# Editorial: Six Years!

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We are celebrating our sixth year! Now, as our board is deciding on the future leadership of this journal, I want to take a moment to reflect on our accomplishments. In our pages, contributors have given us new ways to re/consider popular culture across areas spanning film, television, songs, musicals, art, photography, pedagogy/higher education, and theory. In addition, our guest editors and contributors brought us special sections/issues on autoethnography (award-winning), professional wrestling, #metoo/sexual assault, Stan Lee, Wonder Woman, and now monstrosity. We have come so far in six years, but I feel that we are just scratching the surface of what popular culture scholars and *The Popular Culture Studies Journal* can do together. I am looking forward to our future as we explore more ground and break more boundaries.

## About this Issue

We continue our updated format in that we are publishing two issues per year. This allows us to continue to be on the leading edge of emergent and shifting popular culture. We have a fantastic lineup, in this issue. To lead off, Emily Midkiff examines shifting representations of cyborgs in *Battlestar Galactica*, *Dollhouse*, and *Westworld* to address changes in our cultural anxieties. Next, Laura Garrison reveals the poetics behind the seemingly simple humor of Will Farrell's films. Kristine Levan discusses

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utilitarianism in *The Walking Dead*. Then, Michael Mario Albrecht re/considers masculinity from his analysis of Adam Sackler from *Girls*.

### About the Special Issue on Monstrosity

As new immigrants, one of the first places my parents took our family was to visit Universal Studios in Hollywood, CA. Mom and Dad were both worked in television as writers, directors, and producers in Taiwan. Mom also scored music for shows. I was six.

As we waited in line for to board the trams for their Studio/Backlot Tour, I saw an extremely tall green creature lumbering towards me. He had a flat head, huge silver nails in his neck, and wore a dirty suit. He held his arms out, straight in front of him, reached for me, and grunted something in a language I did not understand (probably English). I was terrified. I ran (screaming) behind my parents and plowed into the legs of a balding older man with deep-set eyes, upturned nose, and big snaggle teeth. He was wearing a cape and large bow tie. The older man chased off the big green creature and then came back to check on me. He brought me a flower from a nearby bush.

Years later, I realized that “Lon Cheney’s Phantom of the Opera” had saved me from “Boris Karloff’s Frankenstein.” As a new immigrant, I had no frame of reference for Frankenstein, but I was from a culture that venerated our elderly. So, while Phantom was a monster for some, he was my savior from an unknown creature. From this early experience, I realized that the meanings of monsters are deeply tied to culture. In short, they could tell us so much about what scares us and why they scare us?

So, it was an extreme honor when, the esteemed, Bernadette Calafell contacted me about creating a special issue focused on monstrosity. In this special issue, she has assembled a remarkable collection from leading/established and emergent scholars, as well as practitioners. In

these innovative works, authors and contributors address the cultural significance of monsters.

### A Few Final Words

Before I sign off, I want to thank our members and board for continuing to support this journal. We have amazing contributors and reviewers. As always, *The Popular Culture Studies Journal* would not be possible without the hard work of our entire team. Julia Largent's incredible skills as an organizer and as a scholar are instrumental as our managing editor. Kevin Calcamp's attention to detail is invaluable as our copy editor. Malynnda Johnson, and her assistant, Jessica Benham, have assembled an outstanding and robust reviews section. And, I want to thank my husband/partner Brent Jones, for taking time away from producing television shows to create another original cover for us. Together, we have created an impressive issue. I hope you will enjoy what we offer.