

Editor's Note

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This Special Issue focuses on how COVID-19 impacted our popular culture, from popular culture offerings themselves to how we might consume them. The articles in this issue provide diverse considerations of this impact.

Kimberly Owczarski explores the overall change in movie-going during the pandemic and how movie theater chains, with a specific focus on AMC, have been pivoting to adapt to these fundamental shifts.

Tyler Johnson and Lisa Funnell explore the specific impact of COVID-19 on the release of the newest James Bond film, *No Time to Die*. It is an excellent companion piece to Owczarski's article, as these authors consider moviegoing from two different perspectives.

Anna Marini and Michael Fuchs explore a different aspect of the pandemic, in the form of images in the music and music videos by the metal band Cattle Decapitation. Michael Fuchs published an article in *Popular Culture Review* recently titled "A Serious Man Versus Nature Moment: Aquatic Monsters, Deep Time, and Climate Change."

Shelly Galliah considers John Oliver's television presence and how, as a result of the pandemic, he took on a role as a science journalist. Over the course of the pandemic, Oliver's program increasingly served to refute misinformation and junk science.

Vicky Pettersen Lantz provides an analysis of how Disney World coped with aspects of the pandemic like social dis-

tancing. She considers how the theme mark demarcated spaces and changed exhibitions during this time.

Finally, Sarah Breyfogle considers the production of fan fiction in her article, and the ways in which the authors of fan fiction worked through the cultural trauma of the last few years. Her work with fan fiction dovetails well with the interview in the last issue with Anna Wilson.

This issue also marks the return of book reviews. The two reviews published in this issue reflect the diversity of writing in the popular culture realm. Madison Kooba reviews the experimental fiction work *Protectress*, while Carlos Tkacz reviews *Pop Culture Freaks*, which focuses on mass media and culture.

I am proud to share with you the compelling and engaging work published in this issue.

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