

# BULKY DOCUMENT

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Proceeding No.	85686787
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Filing Date	12/23/2013
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Part	1	of	1
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<b>85686787</b>
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\*\*Please place on Upper Right Corner\*\*  
\*\*of Response to Office Action ONLY.\*\*

Examining Attorney: BLANDU, FLORENTINA

Serial Number: 85/686787



Docket No. 32TM-171237

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re Application of:  No Good Entertainment, Inc.  Serial No: 85/686787  Filed: July 21, 2012  Class: 41  Mark: FBA FANBOY ARMAGEDDON & Design	Examining Attorney  Florentina Blandu  Law Office: 117  <b>RESPONSE TO OFFICE ACTION</b>
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Commissioner for Trademarks  
P.O. Box 1451  
Alexandria, VA 22313-1451

Dear Commissioner:

Applicant hereby responds to the Office Action of June 17, 2013.

**APPLICANT'S MARK IS ENTITLED TO REGISTRATION**

**I. There is No Likelihood of Confusion with the Cited Registrations**

The Examining Attorney has issued a final refusal to register the mark FANBOY ARMAGEDDON & Design for "Pre-recorded DVD's featuring an on-going game show series; downloadable screensaver software for use on personal computers; computer and video game software; downloadable games, applications, ring tones and ring backs available via a global computer network and wireless devices; pre-recorded video clips and promotional spots on CDs, video tapes and DVDs featuring content relating to an on-going game show series; prerecorded

video shorts and promotional spots on CDs, video tapes and DVDs featuring content related to an on-going game show series; digital materials, namely, downloadable pre-recorded audio files, video files and graphics files for use in handheld wireless devices and all featuring content from or relating to an on-going game show series” in International Class 9 and “Entertainment services in the nature of live performances and games; an on-going game show series; interactive online entertainment in the nature of a website containing photographic, video and prose presentations, related film clips and other multimedia materials featuring an on-going game show series; Providing online computer, video and interactive electronic games via computer networks and global communications networks relating to an on-going game show series” in International Class 41 under Section 2(d) of the Trademark Act on the grounds of a likelihood of confusion with the following marks (“Cited Marks”):

1. Reg. No. 4,158,541 – FANBOYNATION & Design for providing on-line magazines the field of comic books, science fiction, mixed martial arts, professional wrestling, music and movies, owned by Robert Samo.

2. Reg. No. 3,761,586 – NICKELODEON FANBOY AND CHUM CHUM for entertainment services in the nature of television series, featuring animation, comedy, and drama; providing online information in the field of entertainment concerning television programs, owned by Viacom International, Inc.

3. Reg. No. 3,143,958 – FANBOY RADIO for streaming of audio radio programs and other audio multimedia materials relating to the review and enjoyment of comic books via the Internet and entertainment services, namely, providing a website featuring information relating to review and enjoyment of comic books including reviews, drawings, photographs and interviews; production of radio programs, owned by Meteorite Entertainment, Inc.

Applicant requests that the Examining Attorney reconsider the final refusal to register under Section 2(d) of the Trademark Act, 15 U.S.C. § 1052(d), and withdraw the refusal in light of the following remarks and attached evidence, in addition to the arguments presented in Applicant's response of May 23, 2013 ("Office Action Response No. 1"), which are incorporated herein by reference.

As explained in Applicant's Office Action Response No. 1, the Office bears the burden of showing that a mark falls within the statutory bars of Section 2(d). J. Thomas McCarthy, *McCarthy on Trademarks and Unfair Competition* (Fourth Ed.) § 19:75 at 19-230. To refuse registration under Section 2(d), the Examining Attorney "must present sufficient evidence and argument that the mark is barred from registration." *Id.* § 19:128 at 19-383. In this case, the Examining Attorney, respectfully, still has not met her burden of demonstrating likelihood of confusion.

To determine whether likelihood of confusion exists, the Examining Attorney must consider *all* of the *DuPont* factors that are relevant to a particular case. *See In re E.I. Du Pont de Nemours & Co.*, 177 U.S.P.Q. 563, 567 (CCPA 1973); *see also Recot, Inc. v. Becton*, 214 F.3d 1322, 1326 (Fed. Cir. 2000) (whether likelihood of confusion exists is determined "on a case-specific basis" using the *DuPont* factors). In continuing her refusal to register Applicant's mark, the Examining Attorney has incorrectly focused only on certain of the *DuPont* factors. She also has discounted other crucial factors. An analysis of those *DuPont* factors previously overlooked or discounted by the Examining Attorney confirms that there is little likelihood of confusion between Applicant's mark and the Cited Marks.

**A. Applicant's Mark and the Cited Marks Are Completely Different in Appearance, Sound, Connotation and Commercial Impression**

As explained in Applicant's Office Action Response No. 1, when determining likelihood of confusion under § 2(d) for word marks, marks are compared based on their appearance, sound, meaning, and commercial impression. *See Du Pont*, 177 U.S.P.Q. at 567.

The Examining Attorney repeats her assertion that Applicant's mark and the Cited Marks are similar simply because they share the word FANBOY. As before, however, it is not enough to simply note that Applicant's mark shares a component with the Cited Marks. *See Murray Corp. of America v. Red Spot Paint & Varnish Co.*, 280 F.2d 158, 161 (C.C.P.A. 1960) (“[A]lthough appellee's mark embodies appellant's entire mark, when considering those marks in their entireties, as we must . . . we are of the opinion that the likelihood of confusion, mistake or deception contemplated by Section 2(d) of the Lanham Act does not exist.”); *see also General Mills, Inc. v. Kellogg Co.*, 824 F.2d 622, 627 (8th Cir. 1987) (“The use of identical, even dominant, words in common does not automatically mean that two marks are similar.”).

The Examining Attorney also misstates that Applicant asserts that the ARMAGEDDON portion of Applicant's mark is more dominant than the FANBOY element. (Final Office Action at pg. 2.) Applicant in fact stated, “According less weight to ARMAGEDDON is improper because it is equally as arbitrary as FANBOY and the addition of that word serves to distinguish Applicant's mark from Registrants' marks, none of which include the distinctive word ARMAGEDDON.” (emphasis added.) Applicant stressed that the ARMAGEDDON portion of Applicant's FANBOY ARMAGEDDON & Design mark should be accorded equal weight as the FANBOY element.

When compared in their entireties, Applicant's mark FANBOY ARMAGEDDON & Design and the Cited Marks, FANBOYNATION & Design, NICKELODEON FANBOY AND

CHUM CHUM and FANBOY RADIO, are visually dissimilar because Applicant's mark shares nothing in common with the Cited marks other than the word FANBOY. The word ARMAGEDDON is completely different from NATION, NICKELODEON AND CHUM CHUM, and RADIO.

Most significantly, however, Applicant's mark is completely different from the Cited Marks in connotation and commercial impression. The word "fanboy" means "an obsessive male fan, especially of something technological or from popular culture." Attached hereto as **Exhibit A** are true and correct printouts from additional dictionary sites showing the definition for "fanboy". The word FANBOY is a familiar term when used broadly in the entertainment context, as the Examining Attorney classifies the goods and services of the respective marks. Attached as **Exhibit B** are true and correct internet printouts from third party websites using FANBOY as a trademark for "entertainment" goods and services. Attached as **Exhibit C** are true and correct news articles using the term "fanboy" to describe dedicated fans.

In such a situation, consumers look to the other elements in the respective marks to differentiate between the marks. *Stouffer Corp. v. Health Valley Natural Foods*, 1 USPQ.2d 1900, 1903 (TTAB 1987) (no likelihood of confusion between the applied-for mark LEAN LIVING for "chicken crepes, lasagna and enchiladas" and the prior mark LEAN CUISINE used for a line of frozen prepared foods, because the shared element "Lean" was weak and the remaining features of the marks were sufficiently different to distinguish them in the minds of consumers.); *Rocket Trademarks Pty Ltd. v. Phard S.p.A.*, 98 USPQ.2d 1066, 1076 (TTAB 2011) (Widespread third-party use and registration of the term "Element" in the clothing industry played a large role in the Board's determination that there was no likelihood of confusion between the applied-for mark ZU ELEMENTS and opposer's registered mark ELEMENT.)

When viewed as a composite mark, Applicant's mark suggests a big battle between fans. None of the Cited Marks conveys this meaning. FANBOYNATION conveys a country of fans, NICKELODEON FANBOY AND CHUM CHUM conveys not only the brand NICKELODEON but also two buddies hanging out together. FANBOY RADIO conveys a radio station for fans. The connotations and commercial impressions of all four marks are all quite different.

Applicant's mark and the Cited Marks, therefore, are quite different in appearance, sound, connotation and commercial impression.

**B. The Cited Marks Are Not Famous Marks**

As explained in Applicant's Response to Office Action No. 1, "[f]amous marks are accorded more protection precisely because they are more likely to be remembered and associated in the public mind than a weaker mark." *Recot, Inc. v. Becton*, 214 F.3d 1322, 1327 (Fed. Cir. 2000). In this case, the Examining Attorney has offered no evidence that the Cited Marks are famous or are likely to be remembered in the public mind. Indeed, the only documents attached to the Final Office Action focus on registrant Nickolodeon's "Fanboy Chum Chum" and not the other two registrants. Furthermore, the attached documents appear to be comprised of some internet printouts from registrant Nicolodeon's own "Fanboy Chum Chum" website, some *Wikia* game webpages which do not provide information on the number of players or how recent the games are, a Huffpost TV article which references Nickolodeon's game "Legends of the Hidden Temple" but makes no mention of "Fanboy Chum Chum," and a Buzzfeed article about 12 old Nickolodeon t.v. shows but again makes no reference to "Fanboy Chum Chum". Applicant respectfully submits that these documents do not prove the fame of any of the Cited Marks. The fact that there is no evidence concerning the fame of the Cited Marks strongly suggests that confusion between Applicant's mark and the Cited Marks is unlikely.

**C. The Existence of Third Party Registrations Proves that Applicant's Mark Can Co-Exist with other FANBOY Marks, Including the Cited Marks**

As explained in Applicant's Response to Office Action No. 1, evidence of third party use on similar goods is relevant to show that a mark is entitled to only a narrow scope of protection. *Palm Bay Imports, Inc. v. Veuve Clicquot Ponsardin Maison Fondée En 1772*, 396 F.3d 1369, 1373 (Fed. Cir. 2005). The Examining Attorney states that the "[p]rior decisions and actions of other trademark examining attorneys in registering other marks have little evidentiary value and are not binding upon the Office or the Trademark Trial and Appeal Board." (Final Office Action at 2.) (citations omitted.) To the contrary, third-party registrations can show that a commonly registered term has a suggestive or descriptive significance for particular goods such that differences in the remaining portions of the marks may be sufficient to render the marks as a whole distinguishable. *Top Tobacco LP v. North Atlantic Operating Co.*, 101 USPQ.2d 1163, 1173 (TTAB 2011) (third party registrations of CLASSIC marks for tobacco products sufficient to hold that such marks are only entitled to a narrow scope of protection); *Red Carpet Corp. v. Johnstown American Enterprises Inc.*, 7 USPQ.2d 1404, 1406 (TTAB 1988); *Tektronix, Inc. v. Daktronics, Inc.*, 534 F.2d 915, 917 (CCPA 1976) (third-party registrations of "TRONICS" and "TRONIX" marks conveyed the dictionary meaning thereof, namely, that their products are electronic in character, such that the suffix portions alone were insufficient to cause a likelihood of confusion, and that differences in the remaining portions of the marks were sufficient to render the marks as a whole readily distinguishable.)

The PTO has not only allowed coexistence of the three Cited Marks, but also allowed the registration of U.S. Reg. No. 3,559,569 for FANBOY and U.S. Reg. No. 3,559,568 for FANBOY GET OUT OF THE BASEMENT & Design for "sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, all sold as a



unit, and sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, sold individually” owned by Canson, Inc., and U.S. Reg. No. 2,944,865 for CRAZED FANBOY for “Production of video cassettes, tapes and discs featuring original dramatic programming pertaining to science fiction and speculative fiction and true-lifestory documentaries” owned by Nolan Canova.<sup>1</sup> True and correct copies of the foregoing registrations and status printouts from the PTO website are attached hereto as **Exhibit D**.

The fact that the PTO has allowed multiple FANBOY marks, including the Cited Marks, to be registered in the PTO can only mean that the Cited Marks are only entitled to a narrow scope of protection. There is also no evidence that any of the Registrants have objected to the respective use and registration. In short, Registrants’ marks are each entitled to only a narrow scope of protection, and Applicant’s mark can coexist with the Cited Marks.

## **II. CONCLUSION**

For the foregoing reasons, Applicant has demonstrated that no likelihood of confusion exists between Applicant’s mark and the Cited Marks. Accordingly, Applicant respectfully requests that the Examining Attorney withdraw the refusal to register under Section 2(d) of the Trademark Act and approve Applicant’s mark for publication. Applicant has filed a Notice of Appeal to the Trademark Trial and Appeal Board herewith.

Respectfully submitted,



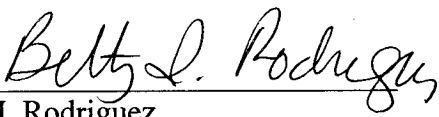
Susan Hwang  
SHEPPARD MULLIN RICHTER & HAMPTON LLP  
333 South Hope Street, 43rd Floor  
Los Angeles, California 90071  
Tel: (213) 620-1780

Dated: December 17, 2013

<sup>1</sup> U.S. Reg. No. 2,994,865 is now cancelled, but the registration of the mark demonstrates that the PTO allowed coexistence of FANBOY marks.

CERTIFICATE OF MAILING

I hereby certify that this correspondence is being deposited with the United States Postal Service as first class mail in an envelope addressed to: Commissioner for Trademarks, P.O. Box 1451, Alexandria, VA 22313-1451, on December 17, 2013.

  
Betty I. Rodriguez

# **EXHIBIT A**



Quizzes & Games Word of the Day Video New Words My Favorites

New! Spanish Central

fanboy

Quiz Name That Thing Take Our 10-Question Quiz

fanboy

Save Popularity

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fan·boy

Definition of FANBOY

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: a boy who is an enthusiastic devotee (as of comics or movies)

First Known Use of FANBOY

1919

Browse

Next Word in the Dictionary: fan brake Previous Word in the Dictionary: fan blower All Words Near: fanboy

Seen & Heard

What made you want to look up fanboy? Please tell us where you read or heard it (including the quote, if possible).

9 comments



Posting as Andy Kim (Not you?) Comment

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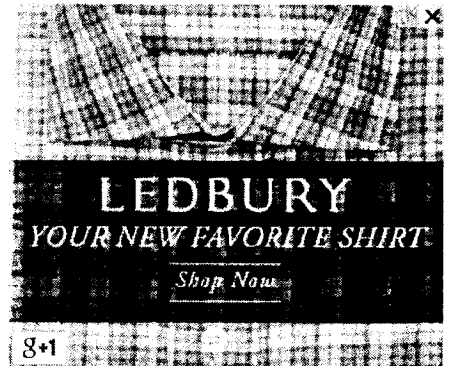
Dave Ablebodz Peters Follow I decided to look up the term after being called a "fanbol" when I pointed out the negatives of Android Hardware and software in a Cult of Mac discussion on Google Plus. Reply 1 Like Follow Post July 9 at 12:04pm



MaryAnne Moseley I read "fanbois" in the closing comment on this link about tablets: http://www.zdnet.com/how-to-decide-should-you-buy-an-ipad-mini-a-kindle-fire-hd-or-a-nexus-7-7000007137/. Reply Like Follow Post April 29 at 8:03pm



Adam Ekstrom Utah Valley University



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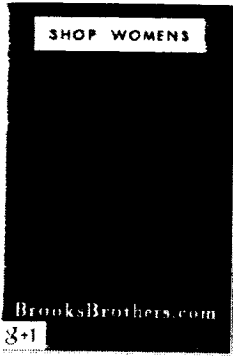
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### Fanboy - Definition and More from the Free Merriam-Webster Dictionary



Saw the term used in a Youtube video, and wasn't sure what they meant.

Reply · Like · Follow Post · February 12 at 10:05am



Bill Hoyer · Santa Barbara Graduate Institute

I wondered if it referred to the servants of royalty who fanned their masters to keep them cool - often probably slaves, but always subservient - and likely a status symbol to have one on hand.

Reply · Like · Follow Post · May 24, 2012 at 12:50pm



Walt French · Top Commenter

Wanted to see if "pejorative" was part of the defn. Surprised that it's not.

Reply · Like · Follow Post · March 21, 2012 at 11:42am



Graham Cowles · Dunedin, New Zealand

It does have that emphasis at times.

Reply · Like · November 7 at 8:16pm

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**The Year in Words**  
Words that spiked in lookups because of events in the news.  
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12/15/13

## Fanboy - Definition and More from the Free Merriam-Webster Dictionary

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# fanboy

Definition from Wiktionary, the free dictionary

## Contents

- 1 English
  - 1.1 Alternative forms
  - 1.2 Noun
    - 1.2.1 Related terms
    - 1.2.2 Translations
    - 1.2.3 See also

## English

### Alternative forms

- fanboi

### Noun

**fanboy** (*plural fanboys*)

- (fandom slang)* Someone (normally male) who is utterly devoted to a single subject or hobby, often to the point where it is considered an obsession. [quotations ▼]

### Related terms

- fangirl

### Translations

someone devoted to a single subject

[show ▼]

### See also

- geek
- nerd
- otaku



Nintendo fanboy

Retrieved from "<http://en.wiktionary.org/w/index.php?title=fanboy&oldid=24114988>"

Categories: [English nouns](#) | [English countable nouns](#) | [English fandom slang](#) | [en:Fandom](#)

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# fanboy

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- Fanboys comic
- Psp fanboy

### Nearby Words

- fanback
- fanbase
- fanboi
- fanboy**
- fanboy or fangirl
- fancied
- fancied up



## fanboy

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 Fusion. Not Everybody Gets It Do You? Get Fusion Network Now!  
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### Quote Of The Day

*"Friendship, according to Proust, is the negation of that irremediable solitude to which ev..."*

-Samuel Beckett

MORE

**fan·boy** [*fan-boi*] [Show IPA](#)

**noun** *Informal; Often Disparaging.*  
 an obsessive male fan, especially of something technological or from popular **culture**: *Apple fanboys lined up to buy the new phone.*

Often, **fan·boi**.

**Origin:**  
 1915-20; **fan**<sup>2</sup> + **boy**

[Word History](#)  
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# Definition of **fanboy** in English

fanboy

*noun*

*informal*

a male fan, especially one who is obsessive about comics, music, film, or science fiction.

**fanboy** in other Oxford dictionaries

Definition of **fanboy** in the US English dictionary

# **EXHIBIT B**

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# About

- Star Wars
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RSS FEED



Welcome to fanboy.com! Here are a few words from the original mission statement from our publisher — Michael Pinto:

As long as I can remember I've always been a fanboy: While the other little boys always wanted to always play sports I lived to watch *Star Trek* (and later *Space:1999*). A few years later I discovered the anime series *Star Blazers* which changed my life when it went off the around 1980. Not being empowered with a VCR my favorite show had vanished — so I took my first step into fandom and started the *Star Blazers Fan Club*. Sadly the show never did come back on the air in New York, but it did launch my "career" as a fanzine publisher:



## THE STARBLAZERS FAN CLUB NEWS - LINE

.....  
 Other 1, include 1,have-line is the official news letter of the fan club.....  
 .....  
 Club News,petition results and plans for campaign,by Michael Pinto  
 .....  
 Around the fall of 1980,the starblazers fan club started a petition, which did get about 120 names.After that the petition was mailed to WNY TV.The results were little to none,however we did find that channel 5 and 13may had the right-in view of this we would like to urge all New York fans of Starblazers to help in the writing/phone campaign for this spring. The dates these campaigns will be held will be february 27th and March 10th. On these day we request that all NY members call WNY (at 102-515-1000) and ask to speak to the program manager,also we urge all members to also write channel 5 at,WNY 13,Program Manager,209 East 87th Street,NY,NY 10021.in your letters and call ask WNY to get the rights back for Starblazers.  
 Getting out of the lower NY area,Laurie Knox is trying to start a campaign to get Starblazers back on the air in the Philadelphia area,She can be written at,Laurie Knox,416 Laurel Ave.,Apt 42 C8723,Phila,PA 19104. Also if you would like to start a campaign to get Starblazers back on the air in your area write,Starblazers fan Club,1022 Stevens Ave,Peppack,NY 10565.  
 Also the club is working on a Fan Pal list,all members names and addresses will be listed,if for reasons that you do not want your name to appear,please inform us.  
 SCI FI NEWS,Japanese Science Fiction Cartoons on WNY,by Thomas Pignatta  
 While Starblazers is off the air in the lower NY area,people still have a chance to see sci fi cartoons from Japan,on channel 47 WNY,an every Sunday and Saturday,Nippon and Intel TV present programs from Japan. Most of the shows are science fiction,but they are sometimes fantasy,also most of the time they are sub-titled,but sometimes they are not.  
 In the past WNY has shown Captain Harlock,which dealt with the adventures of a space pirate,it has also shown many robot adventure cartoons.As for now channel 47 is showing Cyborg 009,which is on SMP Saturdays,which is about androids who battle the Black Ghost,which is a terrorist group.The day after

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ON SUNDAY 12/15/13, GUNNAR LARSEN, 44, DIED OF A HEART ATTACK. A DYING SUPERHERO TAKES HIS OWN LIFE TO BE REBORN. FOR MOST OF THE TIME THE SHOWS ARE GOOD, BY SHOWING THESE CARTOONS YOU GIVE ME A GOOD TASTE OF JAPANESE CARTOONING.

TRADING POST, BY THE STAFF

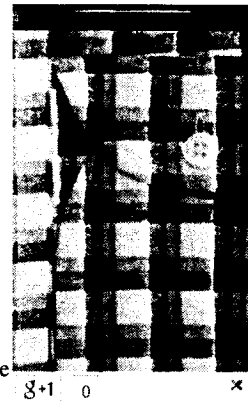
In every issue after this one, there will be a section called the trading post, which will be for classified ads. So far there is no charge, and every member is allowed to have one free ad per year. Please limit all ads to about 20 words or so. Also ads can be personal, but all ads must be checked out by the staff. If you would like an ad to appear, write Starblazers Fan Club, Trading Post, 1622 Stevens Ave., Passaic, NJ 07656.

The Staff of the Starblazers Fan Club News Line would like to thank all the people that helped to make our group possible and helped to get this issue out.

The Comics/Fantasy Organization needs you, if you are interested please write Terry Koch, 14 Moratin Street, Apt. 8-C, NY NY 10014

Bring back books! 1989 in the New York City area, write letters to bring the books back to 414 E. 42nd Street, NY NY 10017

Love, Blister and Harlock say hi!!!



*Flash forward to the late 1990s:* During the dawn of the dot.com era on a whim I decided to register fanboy.com. At first I only put a few links on the site, but in November of 2001 I started using the website for reviews. However this was just a bit before the dawn of blogging software, so the didn't really take off until early 2006 when I starting doing updates on a regular basis.

For a long time *fanboy* was a term that had a negative connotation — one of my main goals for this site is to reverse that association and make it a positive word. To me the term means loving a particular subject or genre *regardless of it being high or low art* (I'm channeling the spirit of Design Saint Tibor Kalman). In terms of coverage I aim to cover any topic that a fanzine would have been created for in the past — and this means anything from science fiction to punk rock.

Although our point of view is very much that of a geek (with acne), so there are some genres like sports that I'll gladly ignore (which isn't to say that you can be a sports fanboy as portrayed by Jack Klugman in the *Odd*

*Couple* TV show). Also this site should never be mistaken for a boys clubhouse — fangurls are not only welcome but encouraged to hang here. Lastly it should be noted that this site is very much a work-in-progress, so you can expect some change and with any luck some improvement.

Thank you!

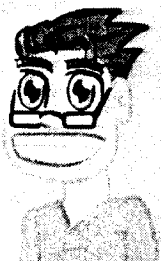
Michael Pinto  
 Publisher Fanboy.com

P.S. I'm a dyslexic art school grad so apologies in advance for any typos or grammatical travesties.



COMICS MOVIES TELEVISION INTERVIEWS ANIMATION ABOUT US

## ABOUT US



### Kristian Horn

Discovered as a babe in an abandoned comic book storage box and bitten by a radioactive comic fan when he was a teenager, Kristian Horn is the Founder/Editor/Producer of Part-Time Fanboy.

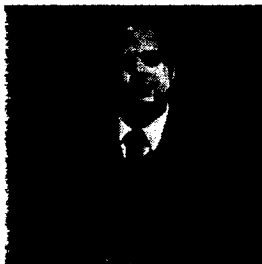
Kristian founded Part-Time Fanboy because, much like other aging fanboys, he was noticing that as time went by his ability to stay plugged in with everything fanboy culture provided was slowly waning due to other responsibilities such as family, work, etc. Part-Time

Fanboy was created as a place for fans of geekdom to commiserate over the things they enjoyed without feeling the pressure of having to keep up with what was supposedly "hip". Part-Time Fanboy is a refuge for nerds everywhere and a place where all ideas can come together and discuss the worlds of comics, television, movies, and beyond.

Kristian has been a contributing writer and interviewer for the *Ain't It Cool News* comic book section and is a sometime cartoonist and designer. Some of his work can be seen at his website (which really needs to be updated) [www.kristianhorn.com](http://www.kristianhorn.com).

Kristian works as a Media Producer for a large multi-media/retail company which he won't name here (hint: rhymes with "Fizzney") and lives in Reseda, California with his wonderfully tolerant wife and daughter.

You can contact Kristian by e-mailing [ptf@parttimefanboy.com](mailto:ptf@parttimefanboy.com)



### Ian Scheller

Ian Scheller is fascinated with the many different facets and workings of the human individual, society, its systems, and the normal and abnormal behavior that governs the daily functions of our existence on this planet, and in specific, this current reality.

It is only through great safe experimentation through science, fine art, literature and mathematics that Ian believes he can find wonderful and exquisite meanings for his own presence on earth and his relationship

to the world around him.

As **King Famous** Ian has produced several albums of music with more on the way. He lives in Los Angeles where he can be seen on drums with The Freedom Ledges, drawing and coloring comics, writing plays, and boxing.

For more on Ian, go to [ianscheller.com](http://ianscheller.com)



## FEATURED ARTICLES



**Part-Time Fanboy Podcast: Ep 70 Top Ten Comic Moments That Blew Our Minds: Part One!**  
With the end of 2013 approaching it's time to reflect on the past so the Part-Time Fanboy crew sit down »



**Flesh and Blood # 3 Review!**  
**FLESH AND BLOOD # 3** Written by: Robert Tinnel  
Flesh and Blood, Part Three Illustrated by: Neil Vokes  
Operation Satan »



**Part-Time Fanboy Podcast: Ep 69 Podcast of the Doctor!**  
Spoilers, darling! Doctor Who's 50th anniversary is this year and the BBC pulled out all the stops to celebrate the »



**Battling Boy Review!**  
**Battling Boy: Volume 1** Written and Illustrated by: Paul Pope  
Colored by: Hilary Sycamore  
Lettered by: John Martz  
Published »

## ARCHIVE

December 2013

November 2013

October 2013

September 2013

August 2013

July 2013

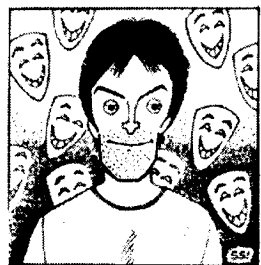
June 2013



**Paul Edwards**

Paul Stephen Edwards is an amateur filmmaker who lives in the San Gabriel Valley. He began creating super 8mm monster movie extravaganzas at the age of 8. He has acted in films such as *Solitaire* and *Reynard the Fox* for Portland's Freeman Brothers. He is the writer and director of several short films such as *Gain*, *Pershing Square*, *Chemistry*, and most recently *RePair*.

You can find his Tumblr by clicking [here](#) and he's also on Vimeo and Facebook. He loves being a Part-Time Fanboy and hopes to move up to being Full Time someday.



**Corey Blake**

Corey Blake does things on the Internet, and sometimes even in real life.

As a comic book pundit, advocate and educator, he regularly contributes to the Comic Book Resources blog *Robot 6* and runs the web-magazine *The Comics Observer*, which provides a variety of perspectives on the comic book art form and industry. He also advises for the award-winning documentary and comics advocacy movement

Dig Comics.

As a comedic performer/actor, Corey is a founding member of the improv comedy group *The You Convention*, and has appeared on web-series such as *The Jeff Lewis 5-Minute Comedy Hour*, *The Starmind Record*, and *Mayer for Mayor*.



**Don Lund**

Born in Baltimore, raised in the Rocky Mountain wilderness of Colorado, Don has grappled the concepts of existentialism via the four-color comic book *Universes* once available on metallic racks that spun in squeaky circles, yielding fantastic serial adventures.

Six years in the United States Marine Corps provided a tough love reality check, followed by a trek through radio broadcast and newspaper journalism and finally a return to the world of comics with a decade of working in and eventually owning a comic shop.

A proud co-founder and former owner of *I Want More Comics!* [www.iwantmorecomics.com](http://www.iwantmorecomics.com) in Northglenn, CO and an overlord of the *THOR\_Fans groups* on Yahoo and Facebook. He was once a contributor to a number of now defunct webzines, fanzines and magazine re-launches, and is currently content to wax poetic about who is worthy enough to wield Mjolnir, step on Superman's cape and whether Spider-Man should have 'real' web-shooters or not.

Happily married for 26 years to a lovingly supportive, engineering genius, they await holiday visits from their two sons far smarter than their dad. As such, Don has returned to the world of academia as the World's Oldest College Senior.

- May 2013
- April 2013
- March 2013
- February 2013
- January 2013
- December 2012
- November 2012
- October 2012
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- August 2012
- July 2012
- June 2012
- May 2012
- April 2012
- March 2012
- February 2012
- January 2012
- December 2011
- November 2011
- October 2011
- September 2011
- June 2011
- May 2011
- April 2011
- March 2011
- February 2011
- January 2011

**CATEGORIES**

- Animation
- Artwork
- Comics
- Interviews
- Movies
- Music
- News
- Reviews







## About Attack of the Fanboy | Contact Us

Hi. Welcome to the Attack of the Fanboy Official Contact Page. Attack of the Fanboy.com is comprised of a handful of writer(s)/gamer(s) that offer gaming news, opinions, and reviews. If you have any suggestions or comments that need immediate attention please see the email address below. If you are having technical concerns, have questions about the site, or would like to make a suggestion please use the contact form below.

### Rage

If you are writing to tell us how much the site sucks, corrections on grammar or just don't like our point of view, I can stop you right there, we know all about it. First let us thank you though, we certainly appreciate your concern for the quality and well being of our site. As you are concerned about us, we are concerned about you. That's why it's important that you understand the devastating impacts of internet rage. Internet rage is a common problem that seeks out many young males/females in their prime. If you feel that you are a victim of the debilitating effects of internet fanboy rage, please call this rage hotline toll free 1-800-555-1212 . (Number is fictitious – Zing)

### Advertising

If you are looking to advertise on our site, please use the contact form below. We are not currently accepting link exchanges by non gaming related websites, we have had a large number of requests for exchanges and we will hold all offers as this may change in the future. Thanks.

For information about our [PRIVACY POLICY](#) please go [HERE](#).

## Write with us

We're always on the lookout for passionate writers, so if you are interested in contributing, this is the place to do it at. Disregarding popular consensus, making fun of, and ultimately just putting your honest two cents out there for the world to see is what we are looking for. If this is you, and your expectations for compensation are low (\$0, right now) then you have found your match.

If this is you and you would like to become a regular contributor to the site, we want to hear from you. Contact us with the form below and we'll get you set up with an authoring account. For more information about Writing for Attack of the Fanboy, go [here](#).

## Staff

William Schwartz – **Editor-in-Chief**

Bill Hess – **News Editor**

Al McCarthy – **News Editor**

Ethan Powers – **Contributor**

Adam Arinder – **Contributor**

Jonny Hercock – **Contributor**

Craig Daveson – **Contributor**

Conor McNamara – **Contributor**

For all other inquiries, including press releases, promotional opportunities, tips and other items not listed above, please use the contact form below. All submissions using the form below are kept confidential and go directly to our editor's inbox.

## Contact Us

**Name** (required)

**Email** (required)

**Your Inquiry** (required)

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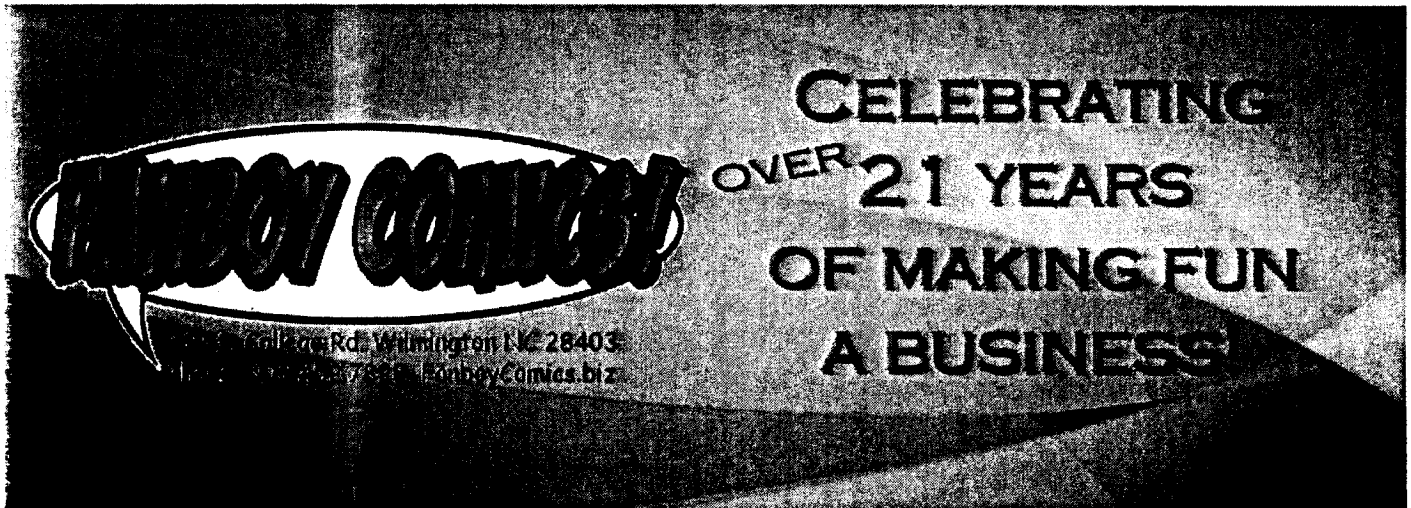
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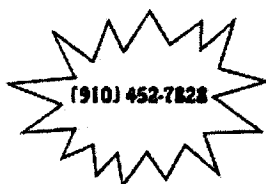
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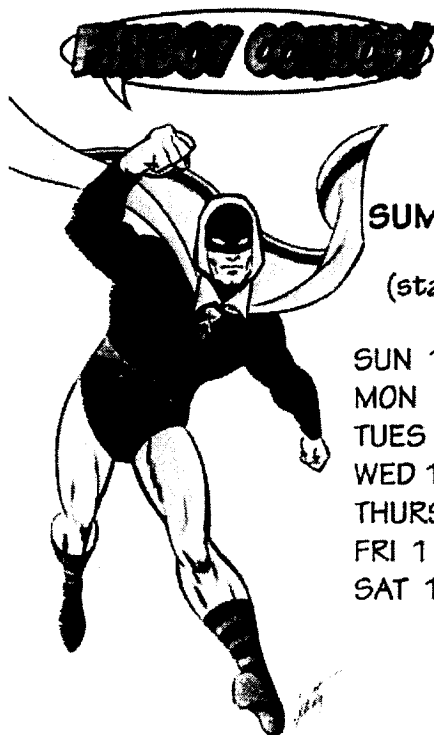
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## ABOUT Fanboy Comics!

Wilmington's favorite store for comics, collectibles and more! Located in University Landing off South College Road. Fanboy Comics is also the area's best dealer for FREE COMIC BOOK DAY, the first Saturday in May. Another reason...for 20 years we've made FUN a BUSINESS!

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(starting 6/15)

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TUES 11am - 7pm  
WED 10 am - 9pm  
THURS 11am - 7pm  
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SAT 11am - 7pm

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[Fanboy Comics Web Site](http://www.fanboycomics.biz)

[www.FanboyComics.biz](http://www.FanboyComics.biz)



Fanboy Comics buys and gives store credit for Comics, Graphic Novels, Trade Paperbacks, Hard Covers, Fanzines, Classic Movie Posters, 16mm Films, Records, Mad Magazines (from any era), Judge Dredd, Creepy, Eerie, Horror Magazine stuff, most adaptations of movies, TV Shows and Video Games. If you have any of the collectibles listed above please call us or [email us](mailto:email us) BEFORE you come by to make sure there is someone available to view your collection. Without an appointment we may be unable to look at your items. Please read the information about each collectible so that you will know exactly what type and era of items we are looking for.

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We buy mostly DC, Marvel, Image and Dark Horse. They have to be in good shape or complete. We do pay cash for used trade paperbacks and hardcovers. We generally give 20 to 30% of retail value in in-store credit depending on what it is. If you have any of the other collectibles listed above, please contact us before you come by.

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If there is anything we don't have in stock and if it's still in print, we can special order at no additional cost. For items over \$25 dollars we require catalogs or a copy of the most recent previews. While Pre-Ordering items out of Preview you may want us to check on availability.

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## **Doug Bradley aka Pinhead set to Appear in Knoxville!**

Posted by [Fanboy](#) on Nov 26, 2013

Fanboy Expo is excited to announce that Doug Bradley will be appearing Knoxville on May 30-June 1, 2014. He is best known for his iconic role as Pinhead in the Clive Barker movie series Hellraiser. He also appeared in Nightbreed, Wrong Turn 5: Bloodlines, Pumpkinhead: Ashes to Ashes and...

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### **Recent Posts**

## **Ken Kirzinger set to appear in Knoxville!**



Dec 13, 2013

Fanboy Expo is excited to announce that Ken Kirzinger will be appearing in Knoxville, TN on May 31-June 1, 2014. He is best known for his role as Jason Voorhees in Freddy vs. Jason.....He has also appeared and done stunts in X2, X-Men The Last Stand, The Watchmen, Smallville, The X-Files and many more.....for his complete filmography click here to visit his...

## **“Wrestling Superstars” Demolition to Appear in Knoxville!**



Nov 19, 2013

Fanboy Expo is excited to announce that "Wrestling Superstars" Demolition will be appearing Knoxville on May 30-June 1, 2014.

Posted by [Fanboy](#)

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## **Dean Stockwell to appear at both Fanboy Events!**



Nov 14, 2013

Fanboy Expo is excite to announce that Dean Stockwell will be appearing in Knoxville on May 30-June 1 and in Tampa on Sept 12-14, 2014. He is probably best known for his role as Admiral Al Calavizzi on the popular series Quantum Leap. He starred as John Cavil in Battlestar Galactica as well as appearances in JAG, The Tony Danza Show, McHale's Navy,...

Posted by [Fanboy](#)

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**UPCOMING EVENTS!**



**Knoxville Show Info**

**SHOW DATES**

**May 30-June1, 2014**

**SHOW HOURS**

**Friday 12:00PM – 7:00 PM**

**Saturday 10:00AM – 6:00 PM**

**Sunday 11:00AM – 5:00PM**

\*Times Subject to change.

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Fanboy Expo is excited to announce that Ken Kirzinger will be appearing in Knoxville, TN on May 31-June 1, 2014. He is best known for his role as Jason Voorhees in Freddy vs. Jason..HAPPY FRIDAY THE 13TH

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Mission Statement 

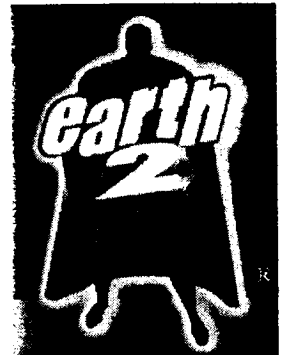
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## About the Staff:

### Derek McCaw - Editor-In-Chief

Derek juggles his time like a telemarketer juggles conference call services. He works as a high school Drama teacher, father, writer, actor, and occasionally funny comedian. As an actor/comedian, he has been found at ComedySportz, The Big Stinkin' Improv Festival, and the HBO Workspace. As part of the comedy troupe Mumblypeg, he even has a few copies of his comedy album left. As a writer, his rantings have been published on ActionAce, Daily Radar, Fanboy Planet, Once Upon A Dime, and The Wave, while a series of short one-act plays of his had a successful run at City Lights in December 2002. Derek wrote two issues of Tony Loco with Mark Teague for Illusive Arts Entertainment, edited Sparks for Catastrophic Comics (now a major motion picture!), wrote The Greatest American Hero with William Katt and Chris Folino for Catastrophic/Arcana, and contributes stories to Bela Lugosi's Tales from the Grave from Monsterverse Comics. He is currently enrolled in UCLA's Professional Screenwriting Program.



## CURRENT CONTRIBUTORS:

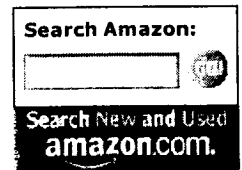
### Ric Bretschneider - Podcast Producer

Fanboy Planet moral compass, Ric pops up where you least expect him. Let's just say that he knows where the bodies are buried, and leave it at that.



### Nate Costa - Podcast Team, Roving Reporter

First encountered at WonderCon years ago politely complaining about the Red Hulk. Nate manages to pass as a respectable member of society and has a prodigious collection of Nike shoes. He has also held Robert Kirkman's Inkpot Award.



### Mario Anima - Technical Editor

In the years since he foolishly said, "hey, I'd like to review Teen Titans for you guys," Mario has rendered himself almost indispensable. Bravely, he has soldiered on since the Titans left the air, tackling Lost, occasional movies and helping behind-the-scenes wherever he can.

### Troy Benson - Ranting Editor

Mild-mannered Troy Benson runs a petting zoo and offers legal advice to comic book characters.

### Christopher J. Garcia - Wrestling Editor

Harlan Ellison once called Chris Garcia "the devil." Who are we to disagree?



### Jamie Kelwick - British Editor

By day, Jamie eats, breathes and sleeps film, working as a movie critic for BBC-Radio Humberside and teaching feckless youth about the beauty of French New Wave Cinema. At least, that's what he does when I imagine his job.

**Lon Lopez - Moron Life Editor**

Actually, Lon thinks he runs [Moronlife.com](http://Moronlife.com), but he has joined the staff of Fanboy Planet as a contributor on the podcast, and it will only get worse from there. They don't call it a PODcast for nothing...

**Steph Rodriguez - Podcast Archivist, Lighting Designer and Writer**

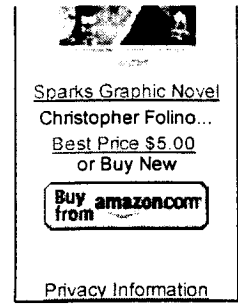
It all started because she had the makings of a Zorlac, remembering obscure details of podcasts and then knowing the difference between an ellipsoidal and a Source-4. Now she writes about geek events at UCLA and hops in her TARDIS to cover Doctor Who.

**Mish'al Samman - Asia Editor**

Mish'al has now moved to the greater Los Angeles area, where he still steeps himself in Japanese culture while taking acting classes.

**Michael Goodson - Co-Founder**

Michael Goodson was born and lives in San Jose, California. Having followed wrestling since childhood, he put his talents to use in a weekly wrestling column for DailyRadar.com. Then they went out of business. In 2000 Derek and Michael started FanboyPlanet.com. After writing hundreds of wrestling columns, Buffy and Justice League reviews, Michael sold his share in the company in 2006 for one box of HeroClix. It contained 4 rookie Aquamans.



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# KEEPING OUR TROOPS TUNED-IN

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## *FbR History*

Before there was ever such a thing as a podcast, Scott Hinze has been posting mp3 recordings of his radio talk show on the internet.

Back in 2001, he and co-creator of the show, Josiah Miller, spoke to the very accessible and fun professionals in the comic book industry because no one else had and they had questions only a fanboy could ask.

The show went from a thirty-minute broadcast, once every other week, to an entire hour, then weekly and finally twice a week once underwriters began to demand as much as the crew could produce that both fanboys and newbies alike would be entertained by.

Gaining experience and a reputation to stir things up with an opinion or two, Scott continued the show with TJ Colligan who gave an artistic perspective on comic reviews and discussion.

Comedian Oliver Tull joined the show in 2003 and he and Scott became great friends as the show began syndication in Canada and began to experiment with televised-versions of the show starting with their first production, [The Fanboy Lounge](#).

In 2006, Scott and Oliver worked at the now-defunct IPTV network, MN1.com on the hour-long Fanboy TV show which ran successfully for an entire 26 episode season.

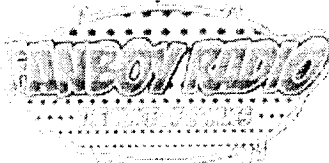
Now, the boys are busy with Fanboy Radio and the new [Fanboy Video](#), their guerilla-style coverage of pop culture done inside short videos, perfect for websurfer consumption.

## *FbR Producers*



**Britta Natwig Hinze** met Scott at TCU while they were students. She graduated with a Radio/TV/Film degree and produced Health News on the Dallas ABC-Affiliate for 2 years. In 2003, she became the technical producer of FbR and brought a female non-comic reader perspective to the show. In her spare time she reads vampire novels & only the best comics, makes jewelry, and enjoys playing tennis with friends. Currently she works full time as a Realtor with Alexander Chandler Realty and lives in Arlington with Scott and their dogs.

## *About Fanboy Radio*



Fanboy Radio (or 'FbR') is a radio talk show all about pop culture and entertainment from the fan's perspective. The broadcast/podcast covers the comic book world regularly and spotlights many comic-related movies and television shows, but also includes discussion about video games, animation, collecting, science fiction, role-playing games, toys, tabletop gaming, current events and anything that encompasses geek-culture. The show is filled with humor, opinions and information that attempts to engage listeners new or unfamiliar with comics while still speaking to the audience of fanboys around the world.

You can listen to recorded episodes of Fanboy Radio right here at [fanboyradio.com](#) but if you are interested in participating in a live broadcast, be sure to tune in to the live webcast from their home station at [KTCU FM 88.7 - The Choice](#) at their regular showtime - Sundays at 6pm Central (7pm Eastern, 4pm Pacific).

## *Fanboy Radio Hosts*





**Scott Hinze** is the 'fanboy' of Fanboy Radio. He has entertained with a now iconic larger-than-life personality and has educated the masses that there is a comic book out there for every age and every taste. Bringing a unique, raw, passionate energy to the airwaves is one of the hallmarks of FbR and listeners and guests find it to be a refreshing and, at times, hilarious experience. He's a guru and critic of all things in modern comics and is also an authority on gaming, new media, sci-fi/fantasy film and tv, anime/animation, niche/cult/fan media and all things related therein. Scott lives in Arlington, Tx with his wife Britta, and pups Boston Terrier Gizmo and Basset Hound Cosmo.



**Oliver Tull** takes both his comics and his comedy quite seriously. 'OT,' as Scott frequently dubs him, has been a featured stand-up comedian at the Improv, the Laugh Stop, and the Funny Bone among others. He made the natural transition to improvisation and joined the cast of Four Day Weekend in August of 1999 where he performs each weekend in downtown Fort Worth. Oliver is an actor, director and writer with over 200 commercial, television and film credits to his name, including "Walker, Texas Ranger", "Dr. T and the Women," "The Life of David Gale," Church's Chicken, McDonald's, and Applebee's Restaurants to name a few. Oliver's short film "Today and Tomorrow" was named a finalist in the Fort Worth Film Festival, and his next short, "This is not a Chair" was a finalist in the Hollywood Black Film Festival. Oliver also wrote, produced and starred in "Equilateral", which was featured at the San Diego Comic-Con Film Festival. Over the years, Oliver's favorite comics include Green Lantern, Brother Voodoo and just about everything Jack 'King' Kirby has ever touched. Currently Oliver lives happily in Fort Worth with his wife Natilie and his three video game systems.



**David Hopkins** hosts Fanboy Radio's Indie Show. In addition, he is a comic book writer and essayist. His work includes Karma Incorporated, Emily Edison, Astronaut Dad, an adaptation of Antigone, plus regular contributions to D Magazine and the Smart Pop Series from BenBella Books. David was recognized in the Dallas Observer's Best Of 2006 as "Best Local Comic Book Writer" and the American Library Association's list of "Great Graphic Novels for Teens." David lives in Arlington, Texas with his four year old daughter Kennedy.



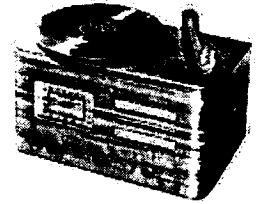
**Sean Jackson.** Born in the '70s, Sean Jackson is truly a child of that decade. A fan of Star Wars, Hot Wheels and Saturday Morning Cartoons, Sean ended up graduating with a BA in Radio/TV Communication and was one of the few people who was able to put his degree to work. A native Texan, Sean can't wait for Tuesdays for new DVD's, Wednesdays for new comics and Fridays for new films. His wife and 2 dogs are pretty much the only thing that keep him from loosing his marbles, and Sean feels a bit silly writing this in the third person. Cheers!

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## FANBOY RECORDS 1995 – 2010

## DEAR GARAGE PUNK GALS &amp; BOYS,

okay, its finally time to come over with the news: **We quit!** We're out! We're through! We're a goner! We're history! We're yesterday's news!

During the last years, Fanboy Records' activities (and sales) continuously declined until we have made a soft landing. We say it all stopped 2010, because this was the last year at Fanboy when a heartbeat was detectable.

For the time being, our website stays online. As a document, as a sign we existed, for everybody interested and for nostalgic reasons. Besides, we don't want to see some commercial crap popping up in this place.

Now it is time to raise our glasses and get sentimental ... but wait! Let us first point out some great releases on Fanboy Records, which undoubtful existed:

**Titz 'Miracle Mile' LP** – Really great record, absolutely ignored by the public. For those who like the Bloody Hollies, the Titz would have been the right thing.

**Briegel 'Electric Boogie' LP** – Soulful, loud and drenched in Blues – this record definitely represents the essence of garage punk!

**Venus Vegas 'Gold' 10"/CD** – Still wonder, why this became no hit. An explosive mixture of early B52's, Buzzcocks and Devo.

This list could be continued – we'll do it sooner or later.

Questions concerning our backcatalog can be asked at: [jan@fanboyrecords.com](mailto:jan@fanboyrecords.com)

In the end we'd like to point out a band with personal relations to Fanboy Records:

The Rivas – just have a look and a listen under [www.myspace.com/therivasofhamburg](http://www.myspace.com/therivasofhamburg)

See ya on the next garage punk event!

Cheers, your Fanboy Records Team

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*The lil' loud label from garage punk city Hamburg*

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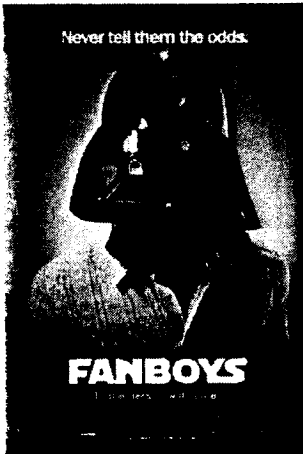
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### Fanboys (2009)

Top 5000

90 min - Adventure | Comedy | Drama -  
13 February 2009 (Iceland)

**Your rating:** -/10  
**6.6** Ratings: 6.6/10 from 41,369 users Metascore: 45/100  
Reviews: 57 user | 124 critic | 24 from Metacritic.com

Star Wars fanatics take a cross-country trip to George Lucas' Skywalker Ranch so their dying friend can see a screening of Star Wars: Episode I - The Phantom Menace (1999) before its release.

**Director:** Kyle Newman  
**Writers:** Ernest Cline (screenplay), Adam F. Goldberg (screenplay), 2 more credits »  
**Stars:** Dan Fogler, Jay Baruchel, Kristen Bell | See full cast and crew »

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**The Bucket List (2007)**  
Adventure | Comedy | Drama

7.4/10

Two terminally ill men escape from a cancer ward and head off on a road trip with a wish list of to-dos before they die.

**Director:** Rob Reiner  
**Stars:** Jack Nicholson, Morgan Free...

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15 November 2013 | The Hollywood News

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### Cast

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Cast overview, first billed only:

	Sam Huntington	...	Eric
	Chris Marquette	...	Linus
	Dan Fogler	...	Hutch
	Jay Baruchel	...	Windows
	Kristen Bell	...	Zoe
	David Denman	...	Chaz
	Christopher McDonald	...	Big Chuck (as Chris McDonald)
	Charlie B. Brown	...	Myron
	Isaac Kappy	...	Garfunkel
	Stephen Pina	...	Simon
	Seth Rogen	...	Admiral Seasholtz / Alien / Roach
	Thom Bishops	...	The Vulcan / Gruvock
	Clark Sanchez	...	Bartender
	Stanley Shunkamolah	...	Thick-Necked Thug
	Danny Trejo	...	The Chief

See full cast »

### Storyline

Edit

Star Wars fanatics take a cross-country trip to George Lucas' Skywalker Ranch so their dying friend can see a screening of Star Wars: Episode I - The Phantom Menace (1999) before its release.

Add Full Plot | Plot Synopsis

**Plot Keywords:** george lucas | friend | death star | casino | penis | See more »

**Taglines:** Never tell them the odds. See more »

**Genres:** Adventure | Comedy | Drama

#### Motion Picture Rating (MPAA)

Rated PG-13 for pervasive crude and sexual material, language and drug content | See all certifications »

**Parents Guide:** View content advisory »

### Details

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Title: **Fanboys** (2009)



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### Take The Quiz!

Test your knowledge of Fanboys.



**Country:** USA**Language:** English**Release Date:** 13 February 2009 (Iceland) [See more »](#)**Also Known As:** Fanboys - Rajongók háborúja [See more »](#)**Filming Locations:** Albuquerque, New Mexico, USA [See more »](#)

### Box Office

**Budget:** \$3,900,000 (estimated)**Opening Weekend:** \$171,533 (USA) (6 February 2009)**Gross:** \$685,484 (USA) (17 April 2009)[See more »](#)

### Company Credits

**Production Co:** Weinstein Company, The, Trigger Street Productions, Picture Machine [See more »](#)[Show detailed company contact information on IMDbPro »](#)

### Technical Specs

**Sound Mix:** Dolby Digital | SDDS | DTS**Color:** Color**Aspect Ratio:** 1.85 : 1[See full technical specs »](#)

### Did You Know?

[Edit](#)

#### Trivia

When the doctor (Carrie Fisher) gives Linus the bottle of pills with directions he kisses her full on the lips. Then he says "I love you." The Doctor replies "I know." these two lines appear in the Empire Strikes back and also in Return of the Jedi. Leia says to Han "I love you" right before he is frozen in carbonite. Han replies "I know." In Jedi, the roles are reversed, with Han saying I love you, and Leia saying I know, just after she shows Han her blaster when they are cornered at the "back entrance" by the Empire forces. [See more »](#)

#### Goofs

On each side of Hutch's Star Wars van there are clearly visible markings written in Aurabesh or New Aurabesh which is the common writing system for the Basic (our English equivalent) language in the Star Wars universe. Basic is read the same fashion as English (top to bottom, left to right). Translating these writings we see the word "SYOBNAF" on both sides of the van. "FANBOYS" spelled backwards. [See more »](#)

#### Quotes

[first lines]

Hutch: [as Stormtrooper] Halloween just got awesome, bitches!

Linus: [as Stormtrooper] Prepare for the entrance of Lord Vader.

Windows: [as Darth Vader] Give yourself to the Dark Side. It's the only way you can save your...

[See more »](#)

#### Crazy Credits

The Weinstein Company logo is backed by light saber sound effects. [See more »](#)

#### Connections

References [Star Wars: Episode V - The Empire Strikes Back \(1980\)](#) [See more »](#)

#### Soundtracks

Today

Performed by [Smashing Pumpkins](#)[See more »](#)

### Frequently Asked Questions

**Q:** Is there going to be a part 2?**Q:** Why do they call him "Windows"?**Q:** How much sex, violence, and profanity are in this movie?

[See more \(Spoiler Alert!\) »](#)

### User Reviews

**Yes, it's full of clichés, so what?**

3 May 2009 | by Thomas Elfgrén (Sweden) - [See all my reviews](#)

Although this product is far from inventive, or full of carefully orchestrated comedy. It is by no matter of means, slow and boring. If anything, it makes the time fly.

The humour is rather stupid and vulgar, but if you're even close to being a sci-fi geek yourself, or able to appreciate how hilarious this kind of archetype can be. You won't be disappointed.

However, there is a failed attempt at adding heartfelt drama to this movie, no doubt trying to inspire people to follow their dreams and remind them that the time for doing so, is limited. Which isn't a bad thing to do, obviously. It just seemed a little bit out of place. On that note; I have no clue as to why drama and crime are added to this film's genre, you might as well add romance and sci-fi.

Disconnect your brain and laugh your aches away!

49 of 72 people found this review helpful. Was this review helpful to you?  Yes  No

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### Message Boards

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A black banner advertisement for Domino's Pan Pizzas. On the left is the Domino's logo, a tilted square with three dots. To its right, the text "MEDIUM 2-TOPPING HANDMADE" is written in a small, spaced-out font. Below this, "PAN PIZZAS" is written in large, bold, white letters. To the right of "PAN PIZZAS" is a price tag "\$7.99" with "EACH" written below it. On the far right, there is a small image of a pizza with a "ORDER NOW" button overlaid on it.



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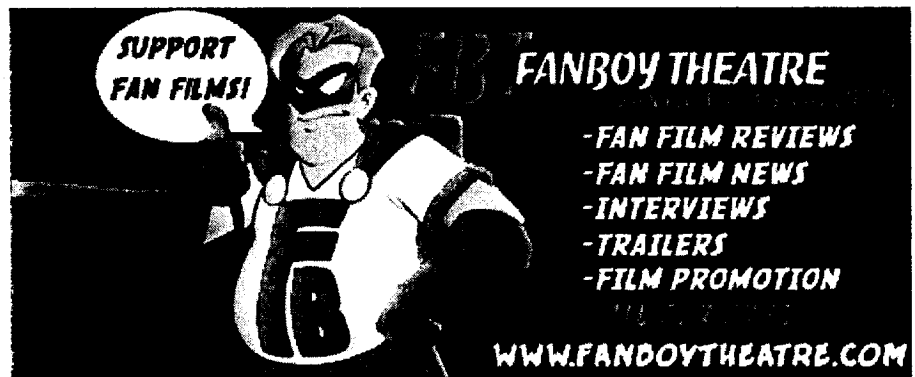
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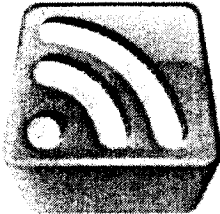
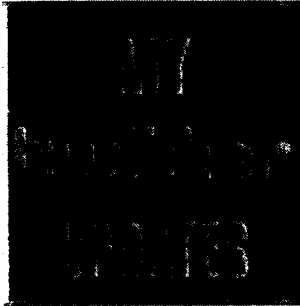
### About Fanboy Theatre

Greetings Fan Film makers, Comic Book Fans, And Even You! This is my humble little website dedicated to the art of the Fan Film. I guess an unofficial definition to those unfamiliar with what a Fan Film is would be: A short or full length film (animation in some cases) based on an existing creation that one is a dedicated fan of. The subjects are primarily Comic Book characters, Sci-Fi, Horror, & Action films such as Batman, Star Wars, Friday The 13th, and Predator to name a few. Lately I've found myself getting into Fan Films more and more. A good reason for this would probably be that a majority of Comic Book based films that Hollywood are turning out of late have been utter crap. Another reason would be that yes... I AM A FANBOY! I have lived and breathed Comic Books and Sci-Fi since i could utter the words. Since i have such a love for this sacred medium i take it quite personally when Hollywood defaces it. Creators spend years (even decades) creating the fantastic mytholgy that Comics have to offer. While most directors who take on a Comic Book based film are at least somewhat familiar with the books they are trying to bring to life there are some who have never even read past one issue of a particular book. The result of all of this is a giant piece of turd that lasts about an hour an a half and you regretting you shelled out the ten clams. There is a way to combat this Hollywood evil my friends...Let's all pick up a camera and show these Bigwigs what the Fans can do! While you guys are doing the dirty work i will try and provide you with my honest reviews of your works. There will be NO BASHING here..Who am I to bash? I will only provide a little constructive criticism where i think it may be beneficial. I will be reviewing films from all genres as well as provide you with the latest news on future projects and

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their creators. If you have a project planned LET ME KNOW and i will gladly post it in my coming soon section. Hope you enjoy your visit. -FANBOY WILL



- [About](#)

## Brad Birdsall

by Web Design Fanboy on December 12, 2011 in [Awesome People](#) with [1 Comment](#) Tweet 2



### Hey, I'm Brad

*Mobile web enthusiast living in the bay area.*

I own a small web group called Prime, located in Silicon Valley, that builds super cool mobile web experiences. I started Prime with my friend Matt when I was 19, and have been lucky to continue growing it ever since. In 2011 I dropped everything, including school, to move west and continue building Prime in the valley.

I stumbled across Brad Birdsall today, via a tweet by Chris Coyier:



**Chris Coyier** @chriscoyier

12 Dec

How do you make a 1px border on a retina (2x) display? You can't do 0.5px, but you can use this trick [bradbirdsall.com/mobile-web-in-...](#) via

@BradBirdsall



**Juan Ortiz Zaforas**

@jordman

Follow

@chriscoyier but the retina display doubles everything? I thought they would be smaller cc/@bradbirdsall

11:55 AM - 12 Dec 2011

Anyhow, Brad is front-end dev and is one of the folks that make the web design and dev community great. He learns stuff and he shares it with the rest of us. I dig that solution referenced above for button treatment and I really dig this lightweight mobile slider he released [Swipe JS](#).

Check out his site, [bradbirdsall.com](http://bradbirdsall.com), his company [Prime](#) and [follow him on Twitter](#).

## ConvergeSE 2012

by Web Design Fanboy on December 5, 2011 in [Web Design Conferences](#) with [No comments](#)

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### **ConvergeSE is a small but mighty conference for anyone who**

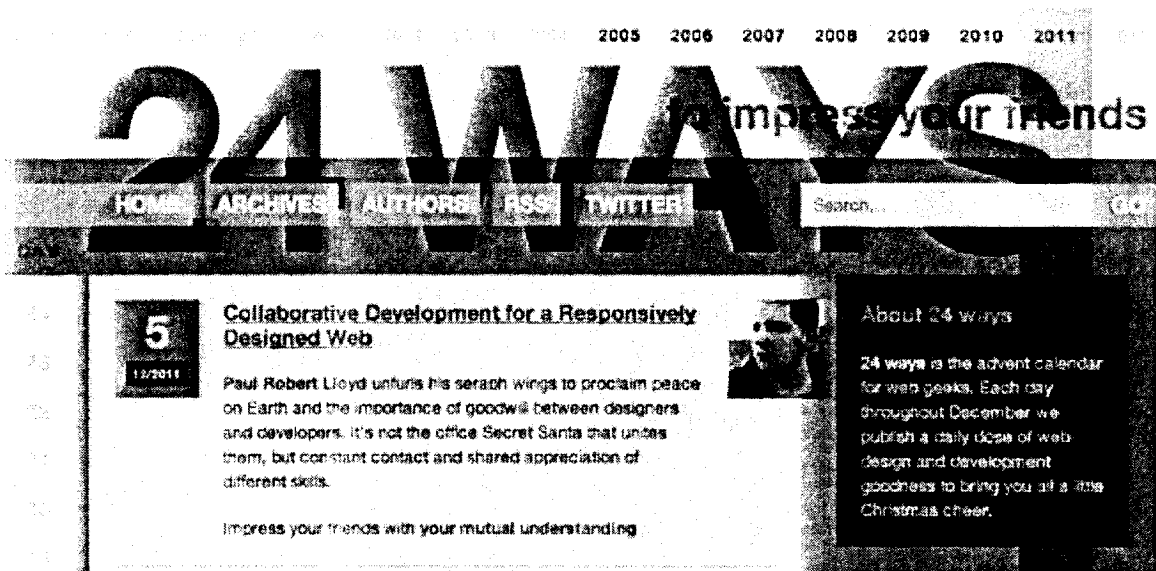
The awesome folks behind ConvergeSE have released their 2012 dates, April 27th and 28th. This year looks to be coordinated along with the [Indie Grits Festival](#). I have attended the last 2 ConvergeSE events and will definitely be attending this year's as well. I've been lucky to become pretty friendly with the crew and my family turns this into a chance to enjoy a relaxed week on the lake in South Carolina.

They put on a fantastic show and the previous years have been the best value that you can get for an event ticket. The crew is made up of highly passionate and totally down-to-earth web folks. I highly recommend it: [ConvergeSE](#)

### **24 ways**

by Web Design Fanboy on December 4, 2011 in [Blogs](#) with [No comments](#)

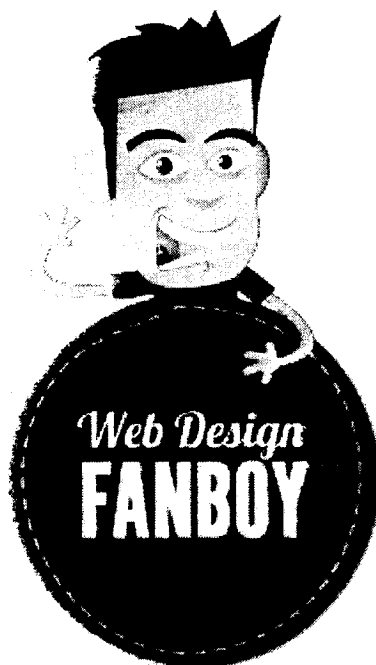
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24 ways is the annual Christmas present to the web design and dev community. It's an advent calendar, really, where we get a great post as a treat for the first 24 days of December. The posts are always well done and are done by a great mix of well-established web stars and up-and-comers.

Visit it, bookmark it, add it to your RSS, follow them on Twitter. Whatever you do, don't miss out on this fantastic resource.

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Fanboy is a term used to describe an individual who is devoted to a single subject in an emotional or fanatical manner, often to the point where it is considered an obsession.

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# **EXHIBIT C**

## NewsRoom

12/8/13 N.Y. Times 21  
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December 8, 2013

Section: AR

A **Fanboy** Shows Superheroes the Way

JOE RHODES

CORRECTION APPENDED VANCOUVER, British Columbia -- Greg Berlanti, watching from a distance, couldn't stop smiling as he sidled up to members of his creative team on the set here of "Arrow" -- his second-season CW network adaptation of the "Green Arrow" comic book character -- gushing like the adolescent **fanboy** he used to be.

"Can you believe this?" he said in a giddy whisper, trying not to disrupt the filming. "It's the first time Green Arrow meets the Flash!"

Mr. Berlanti, 41, the show's creator, made his reputation as a prolific writer and producer of character-driven family dramas, including "Dawson's Creek," "Brothers and Sisters," "Jack and Bobby," "Dirty Sexy Money" and one he created, "Everwood." But his most recent television success has been rooted in superheroes and fantasy tales, the genres he adored as a comic-book-obsessed kid growing up in Rye, N.Y.

Which is why he was so excited to see two of his favorite characters from the classic DC Comics universe, not yet superheroes but on the verge, meeting in a scene that he had imagined and that his team -- including the "Arrow" executive producer Andrew Kreisberg, and the comic book writer Geoff Johns, DC Entertainment's chief creative officer -- had brought to life. There was Barry Allen, just a particle-accelerator mishap away from becoming the Fastest Man Alive, introducing himself to wounded-soul billionaire Oliver Queen, who spends his off hours fighting crime with high-tech bows and arrows.

Their meeting, in last week's installment of "Arrow," was part of a two-episode story arc, the precursor to a pilot for a likely "Flash" spinoff series on CW next season (starring Grant Gustin from "Glee"). If "Flash" were to come anywhere close to the success of "Arrow," which had the most viewers of any CW series at the end of last year, Mr. Berlanti would have secured his place as a pivotal player in the plans of Warner Bros., which owns the licensing rights, to expand the DC universe, in both feature films and television.

"Greg is someone who honors, appreciates and really understands the form and the concept of these iconic characters," Peter Roth, the president of Warner Bros. Television Group, which includes CW, said in a telephone interview. "He's really made them relevant, made them contemporary, and the sky's the limit in terms of the opportunities for the future."

He quickly added that Mr. Berlanti is not the only producer developing DC television properties. (The studio recently sold Fox a series, produced by the "Mentalist" creator Bruno Heller, set in Gotham City before Batman's arrival.) But the success



of "Arrow" and the plans for a "Flash" series have dedicated comic book fans buzzing about the possibility that all of this -- along with the planned "Batman vs. Superman" feature film -- could be laying the groundwork for future "classic character" DC crossover projects.

The fans' dream scenario would be a Justice League movie or series in which Green Arrow and the Flash could share the screen with Batman, Superman or Wonder Woman, in the same way that Marvel has spun off its "Avengers" film franchise into the "Marvel's Agents of S.H.I.E.L.D." television series.

"No one's discussed that with me," Mr. Berlanti said of the notion that someday he could be DC's answer to Marvel's Joss Whedon, the creative linchpin of a multiplatform DC universe.

Mr. Johns, who is the DC liaison to Warner Bros. projects, though equally noncommittal, sounded as if he knew more than he was telling. "I can't really comment on anything to do with that stuff right now," he said.

But there is a consensus, among fans, critics and network executives that with "Arrow," Mr. Berlanti seems to have found the right formula for making a comic book hero work as a television protagonist. (A headline in The Hollywood Reporter asked, "Is Arrow the Best Live-Action Superhero Show Ever?") The episodes are peppered with references from the comic books -- adversaries with names like Deathstroke and Count Vertigo -- but not so many as to confuse viewers who might not know the source material.

"Greg does not tend to do projects he does not really believe in," said the CW president, Mark Pedowitz. "'Arrow,' in a way, was contrary. It's not 'Smallville.' It's a much darker, grittier version of a comic book character. That was not normal CW programming."

When he pitched "Arrow" two years ago, Mr. Berlanti, who got involved with DC in 2007, when he wrote the original draft of the "Green Lantern" feature film, said he envisioned the series less as a superhero tale than a "Bourne Identity" type thriller: a continuing story of a privileged playboy who finds himself shipwrecked, held captive and tortured on a remote island, where he must acquire new skills -- and a new sense of himself -- to survive. That playboy, Oliver Queen (played by Stephen Amell) returns to Starling City five years later a different, better but still in some ways tortured man. And he's become really good with a bow and arrow.

"The story of that transformation" -- told through flashbacks to the island -- "will continue through the whole series," Mr. Berlanti said. "The beginning of the show (Oliver being rescued and returning to civilization) will be the end of the show as well. That was always the pitch."

In the way that "The Bourne Identity" was a reference point for "Arrow," Mr. Berlanti said that "Flash" has elements of Tom Wolfe's "The Right Stuff."

"We talk about that in the writer's room a lot," he said. "You have these larger-than-life test pilots who were risking their lives every time they took off. That's part of what always fascinated me about the Flash. Yes, he had superpowers, but he wasn't superhuman. He was vulnerable. He could be hurt or killed. He's not getting in a jet. He actually is the jet.

"So he had this gift, but with it came this risk. And I think that's what makes the character relatable."

Mr. Berlanti's production company, part of his deal with Warner Bros., has eight shows in development, including "Flash." His other CW show, "The Tomorrow People," an adaptation of a beloved sci-fi show from his childhood, was recently picked up for a full season.

As diverse as Mr. Berlanti's career may seem -- he has also directed two romantic feature films and consulted on "Clash of the Titans" -- he thinks there is a common element to the projects he's written, directed or produced.

"I think a lot of what I've done is about people feeling as if they are part of the world but also not part of it at the same time," he said. "I don't know whether that's from being a gay kid, but I definitely think that resonates with me."

Mr. Kreisberg, who before "Arrow," also worked with Mr. Berlanti on the legal drama "Eli Stone" and has written Justice League comic books for DC, sees a "through line" in Mr. Berlanti's projects.

"They're all about people who are faced with great obstacles, having to overcome them and figuring out who they are along the way," he said. "They're all about stepping out into the larger world, taking on responsibilities and learning to find our place in the world, which is at the heart of every superhero tale."

Correction: December 15, 2013, Sunday

This article has been revised to reflect the following correction: An article last Sunday about Greg Berlanti, who brought the DC Comics character Green Arrow to television with the CW show "Arrow," misidentified the director who works closely with Marvel on movie and other projects. He is Joss Whedon, not J. J. Abrams. (Mr. Abrams has worked on the "Star Trek" movie franchise and is directing a new "Star Wars" film.)

PHOTOS: Greg Berlanti, above, is the creator of "Arrow," the CW adaptation of the Green Arrow comics starring Stephen Amell, near right, with Grant Gustin, who will star in Mr. Berlanti's pilot for a spinoff about the Flash. (PHOTOGRAPHS BY SMALLZ & RASKIND/WARNER BROS. ENTERTAINMENT; DIYAH PERA/ CW) (AR21); The actor Grant Gustin, left, and Greg Berlanti, the creator of "Arrow." (PHOTOGRAPH BY CATE CAMERON/CW) (AR23)

--- Index References ---

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Industry: (Book Publishing (1BO18); Books (1BO26); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); Publishing (1PU26); TV (1TV19); TV Programming (1TV26); Traditional Media (1TR30))

Language: EN

Other Indexing: (Warner Bros.; Warner Bros. Television Group) (Tom Wolfe; Greg Berlanti; Oliver Queen; Barry Allen; Mark Pedowitz; Geoff Johns; Stephen Amell; Grant Gustin; Peter Roth; Bruno Heller; Andrew Kreisberg)

Edition: Late Edition - Final

Word Count: 1371

## NewsRoom

9/10/13 Huffington Post (Pg. Unavail. Online)  
2013 WLNR 22479653

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September 10, 2013

Despite What You Heard, Ben Affleck Is Not Playing the Role of Batman

Galanty Miller

Sep 09, 2013

The **fanboys** are very upset about the news; they don't want to see a Ben Affleck version of Batman.

But the world wide dork web is missing the bigger picture. Ben Affleck is not going to play the role of Batman. Instead, Affleck has signed on to play Bruce Wayne. It's the suit that is playing Batman.

Bruce Wayne is a bland, boring, white guy with good hair. I've seen Ben Affleck in a lot of movies. He can absolutely play a bland, boring, white guy with good hair. Did you see Pearl Harbor? I'm not a big fan of the film. But Affleck was utterly convincing as a bland, boring, white guy with good hair. Argo was a fantastic movie. In the film, based on a true story, Affleck plays CIA agent Tony Mendez. In real life, the actual Tony Mendez is Hispanic. But somehow Ben Affleck was able to put his own spin on the character... playing the role as a bland, boring, white guy with good 1970's hair. And it was very believable.

I heard some of the **fanboys** are so upset about the casting decision that they're trying to start up a petition. But why? They're **fanboys**. They're geeks. Petition or no petition, they're still going to line up for the movie when it opens. That's what geeks do. I mean, Batman could be played by Rudy Huxtable, the precocious youngest daughter from the Cosby Show, and the **fanboys** will still see the movie four times during opening weekend. (Just for the record, I'm opposed to Rudy Huxtable as Batman. She's just not tall enough.)

A petition? To drop Ben Affleck from playing Batman? Wow. Do you remember when petitions used to be about something important? Damn, it seems like only yesterday that I was signing a petition to impeach the actor who played President George W. Bush for eight years.

But I digress.

Ben Affleck is going to play the role of Bruce Wayne. And nobody cares about Bruce Wayne. We want to see Batman. And Batman, I'm absolutely sure, is going to be played by a really sleek, cool-looking, state-of-the-art bat suit. The actor in the suit? Eh, who cares?

I loved the Chris Nolan Batman trilogy. The stories had depth. The cinematography was breathtaking. The action was heart-pounding. The music was stirring. But, I have to admit, the thing I loved most about those movies was the suit: the armor, the

mask, the cape. I mean, damn that was a cool-looking suit. I don't know if I was watching Christian Bale or a stunt double or Screech from Saved by the Bell. I don't know who was in the suit. And I don't care. I just like looking at the suit... and the car.

My prediction? When the new bat suit is finally revealed, the **fanboys** will be pleased.

As for Ben Affleck, he's probably a good choice for the Bruce Wayne role. Affleck adds some movie star power to the film. He has nice cheekbones. He seems intelligent. And, like Bruce Wayne, he is likeable but not loveable. He'll be fine.

Actually, the **fanboys** are ignoring the real issue. The question mark is not Ben Affleck. Rather... it's "Will this movie be as awful as its predecessor, Man of Steel?" God what a piece of dogsh\*t. It doesn't matter who is wearing the Batman suit. If this is going to be another two-and-a-half hours of plotless mass destruction, a Russell Crowe hologram wandering around aimlessly, and longwinded speeches about the future of the Kryptonian race, then it will take a lot more than Batman to save the movie.

And if the filmmakers really want to create some buzz, change the question from "Who will play Batman?" to "Who will play Wonder Woman?" You know. superheroes don't always have to be men.

And...

As for the Superman suit? Bring back the red underwear.

--- Index References ---

Company: BELL INDUSTRIES INC

Industry: (Live Entertainment (1LI85); Motion Pictures (1MO51); Film Festivals (1FI62); Celebrities (1CE65); Entertainment (1EN08))

Language: EN

Other Indexing: (Christian Bale; George Bush; Tony Mendez; Rudy Huxtable; Bruce Wayne; Ben Affleck)

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## NewsRoom

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June 16, 2013

Section: comic-riffs

'MAN OF STEEL': As film tops box office, here's A **Fanboy** Review  
'MAN OF STEEL': A **Fanboy** Review

David Betancourt

ED. NOTE: "Man of Steel" (\$125-million opening) dominated the box office over the weekend, setting a June record in its domestic debut. Amid the wide disparity between many film critics and **fanboy** audiences, Comic Riffs asked contributor David Betancourt to provide "A **Fanboy's** Review."

— M.C.

AFTER SEEING "Man of Steel" twice last week — at a press screening and then a midnight screening — I began to detect how strong the dividing line was, for the most part, between two groups: the media and the **fanboys**.

I'm no film critic, and people don't follow how I point my thumb. What I am is a comic-book **fanboy** of more than 25 years. And for me, the new "Man of Steel" is the Superman movie I've always wanted to see, but never thought I would.

I stayed away from any reviews until I saw the movie. Once I did see it, I headed to major media publications and my favorite fan sites to check the temperature, review-wise. The verdict: It was as though the groups saw two completely different movies.

[ 'MAN OF STEEL': Superman sets June record with \$125-million opening ]

The outlook of many **fanboys** like myself is: Much of the media doesn't seem to get "Man of Steel."

Apparently I missed the memo that says Marvel Studios has the only successful template for making a superhero movie: Create popcorn entertainment that isn't too serious. The formula has worked marvelously — and very profitably — for Marvel. But as **fanboys** know, Superman is DC Comics and Warner Bros., and they do things differently. And when DC Entertainment tried to be Marvel on film, we were given "Green Lantern" — which was a huge letdown for most comic-book fans (excepting Mark Strong's fine performance as Sinestro).

There also seems to be some critics who can't let go of Christopher Reeve and Richard Donner. Hey, you want to see a tribute to Donner? Go watch "Superman Returns" — a movie that made no attempt to define a Superman for a new generation, instead holding on to the past with a Reeve look-alike (in Brandon Routh) who barely threw a punch.

So what are the **fanboys** saying about "Man of Steel"? Well, it's scoring on such sites as Batman-on-film.com (which gave the film an "A") and Modern Myth Media.

Myself? I'm siding with the **fanboys**.

Henry Cavill is Superman. He is utterly convincing as the Man of Steel.

Michael Shannon as Zod? Heath Ledger will always be the gold standard for comic-book movie villains, but Shannon's Zod is memorable and intimidating. There is a method to Zod's madness. He fights for the survival of his people no matter the cost. Is Zod ruthless? No. He's just a general looking to complete his mission. And for ruthless, look no farther than Zod's right-hand woman, Faora-Ul (Antje Traue), who at times throws Superman around like a rag doll (and boy, is that fun to watch).

We get an extended look at Krypton and the family of El. We get to watch Clark Kent's journey as he discovers who he is and who he's meant to be as well, and we bask in his small-town Kansas roots. The film deftly depicts the Kents (Kevin Costner and Diane Lane), who provide the care needed to make someone so powerful so compassionate.

As Lois Lane, Amy Adams falls in the air a few (too many) times, but she's helpful to Superman when he really needs it.

All backed by a strong Hans Zimmer score.

Then there's the action. I'm not a spoiler to say it comes down to Superman vs. Zod. The battle is comic-book heaven writ large and loud.

Do I eagerly await a sequel? Yes.

Is Cavill the man I want leading the Justice League? No doubt.

Did the combination of Zack Snyder's vision, David Goyer's words and Christopher Nolan's guidance give me the Superman movie I wanted? Absolutely.

Do critical response bother me? Maybe. Many **fanboys** will never admit it, but deep down, many of us want the critics to like superhero movies as much as we do. It justifies our devotion.

Then again, I didn't go into "Man of Steel" expecting it to be "The Winter's Bone." I wanted a Superman that had to clench his fist against an equally strong foe. Just like in the comics. And that's what I got.

Is "Man of Steel" perfect? No.

Is it better than "The Dark Knight"? No, but really: What is? "

"Man of Steel" is the Superman that film **fanboys** deserve.

comicriffs@washpost.com

---- Index References ----

Industry: (Base Metals (1BA71); Celebrities (ICE65); Entertainment (1EN08); Film Festivals (1FI62); Metals & Mining (1ME07); Motion Pictures (1MO51); Natural Resources (1NA60); Steel & Iron (1ST73))

Language: EN

Other Indexing: (Hans Zimmer; Mark Strong; David Betancourt; Christopher Nolan; Henry Cavill; Michael E. Shannon; Michael Shannon; Clark Kent; David Goyer; Richard Donner; Heath Ledger; Diane Lane; Antje Traue; Kevin Costner; Christopher Reeve)

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## NewsRoom

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2013 WLNR 13672751

Daily Times, The (Maryville, TN)  
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June 3, 2013

Section: Local News

**Fanboy** Expo areacomic-lover's dream

Kelvin Ray Boyd | Special to The Daily Times

By Kelvin Ray Boyd

Special to The Daily Times

Superheroes, psychotic killers, survivors of a zombie apocalypse — Knoxville **Fanboy** Expo had a little bit of everything at The Jacob Building Friday and Saturday. The event, now in its second year, concluded Sunday.

“We have done well this weekend,” **Fanboy** Expo promoter David Heynen said. “We improved the show from last year. We have four \$5 signers, and fans love getting a great deal like that. There is also the overall atmosphere of comic books/collectibles mixed together with TV/movie stars.”

Career anything

but dead

One of the key guests of the convention was Anthony Michael Hall. The actor is known for his roles in “The Breakfast Club,” “Weird Science,” “Sixteen Candles” and the TV series “The Dead Zone.”

“I enjoy appearing at conventions,” Hall said. “We are in a downturn economy, and conventions have now become a viable part of entertainment. Entire families can go and everybody can pick and choose (among their favorites).”

Hall said he is doing around four conventions and is working on a number of projects. He is on two television shows, “Psych” and MTV’s “Awkward.” He will be in three movies that are set to be released soon — “Dead in Tombstone,” “Fox Catcher,” and “Dead of Night.”

“I can’t get away from projects that have the word ‘dead’ in the title,” Hall said. “I don’t know what is going on with that.” The actor now has his own production company. “The production company just got funded,” Hall said. “We are working on a movie called ‘The Shield.’”

Horror Heroes



Some award shows give little praise to horror movies, yet conventions like **Fanboy** put the genre in the spotlight. “The fans really demonstrate their appreciation at shows like **Fanboy**,” actor Bill Moseley said. “I am a fan of horror movies, and conventions help me meet other horror movie fans.” Moseley was featured in such cult classics as “The Texas Chainsaw Massacre Part 2,” “House of 1,000 Corpses” and “Repo! A Genetic Opera.” “It sometimes feels like living two separate lives,” Moseley said. “People see me at the shows and treat me (like a star). It doesn’t swell my head. I have a regular life. I have a family and pay bills.”

Jason Voorhees is the hockey-mask-wearing killer from “Friday the 13th.” He is one of the biggest icons in horror movies. The character has been portrayed by many, but only one man has played him a record-setting four times and his name is Kane Hodder. The actor attends several conventions a year. “I really enjoy going to the shows,” Hodder said. “I have made several friends along the way, and it is great that there are so many people that admire my (performance) of Jason.”

#### Bounty-ful role

Jeremy Bulloch, hailing from London, got the role of a lifetime more three decades ago as the infamous bounty hunter Bobba Fett. However, he only appeared in a few minutes in two Star Wars films — “The Empire Strikes Back” and “Return of the Jedi.”

“I was in a theatre play in London when I received a call from my brother in-law,” Bulloch said. “He told me I would only be involved in two days of shooting. They already had the costume and I was able to fit in it. It was a lot of fun.

“I have been an actor for 55 years. The role of Bobba Fett is not the best thing I have done, but it is the most remarkable.”

#### --- Index References ---

Industry: (Live Entertainment (1LI85); Celebrities (1CE65); WWW Browsers (1WW77); Motion Pictures (1MO51); Internet (1IN27); Internet Technology (1IN39); Entertainment (1EN08))

Language: EN

Other Indexing: (Anthony Michael Hall; Bobba Fett; Jeremy Bulloch; Jason Voorhees; Kane Hodder; Bill Moseley; David Heynen)

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**NewsRoom**

## NewsRoom

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May 2, 2013

Section: comic-riffs

'IRON MAN 3': One **Fanboy's** Six Quick Questions & Answers (\*Mostly Spoiler-Free)  
'IRON MAN 3': One **Fanboy's** Six Quick Questions & Answers (\*Mostly Spoiler-Free).

David Betancourt

IT'S 'DEJA-VIEW' all over again. Just like last May, it's Marvel that kicks off the popcorn movie season with a superhero franchise. And if the global box office is any indicator, the new "Iron Man 3" (already nearing a quarter-billion gross worldwide) might just topple some of the billion-dollar box-office marks set by last summer's "The Avengers."

Our foremost question, though, is of quality: Whether the third time's a charm for Iron Man — even if Robert Downey Jr.'s titular hero is always charming.

As the film arrives in theaters at midnight tonight, Comic Riffs breaks down "IM3" from a **fanboy's** perspective. (Ann Hornaday's sharp-eyed review will run in The Post's Weekend section.) Today, we take up six questions that many fans have posed for months — offering our (mostly spoiler-free) answers. As in:

1. After "Iron Man" 1 and 2, "The Avengers" and now "Iron Man 3," do we suffer from any Iron fatigue in "IM3"?

Not at all. Downey Jr.'s third go-round reminds us: Few lead actors in superhero movies can pull off the illusion of a character leaping to life out of a comic-book panel quite like Downey as Marvel's billionaire playboy. And if you care about the hero when he's out of the suit just as much as when he's in it, you've probably got a winner. In "IM3," Downey again excels when both armored and vulnerable.

Tony Stark is at a mental crossroads: He's still dealing with the events following "The Avengers" and it's taking a toll. Watching Downey fight his way back into shape, temporarily without the help of the Iron Man armor, is a treat to see.

2. Is 'Iron Man 3' better than 'Iron Man 2'?

"IM3" is leaps and bounds better than "IM2" — which was somewhat of a letdown after Jon Favreau's great franchise launch.

3. How does the Marvel Studios version of the Iron Patriot hold up?

Anyone who reads the comics knows that the Iron Patriot is not James "Rhodey" Rhodes (aka War Machine), but in fact, Norman Osborn — aka the Green Goblin of Spider-Man fame. But with Sony still owning the rights to all things Spidey-film related, we get Rhodey in the red, white and blue Iron Patriot armor.

"IM3" does a decent job of explaining why Rhodey decides to change his name and get a new paint job, but deep down, he's still the same ol' War Machine — and that's a good thing. Don Cheadle gets a lot more action as Rhodey here, and just like Tony, proves his worth both when donning the armor and doffing it.

4. The Mandarin. Extremis. How are the baddies here?

The Oscar-winning Ben Kingsley gives a brilliant performance as the Mandarin — among the most memorable of the Marvel movie villains. When the Mandarin says, "You'll never see me coming," you believe him. And as for Extremis: One of Iron Man's more popular comic-book storylines looks great on film.

5. How is Pepper Potts (Gwyneth Paltrow) this time — and how is Happy Hogan (Jon Favreau)?

The uber-toned Pepper is so winning here, she should be an honorary member of the Avengers. Now, she's no damsel in distress.

And Favreau is no longer directing the Iron Man franchise, but he does resume his role as bodyguard Happy Hogan; his interactions are as funny as before. And speaking of Favreau's not directing ...

6. How does Shane Black do in the director's chair?

We may never know why Favreau really didn't direct "IM3." (Franchise fatigue? Money? A burgeoning Marvel universe?) Whatever the reason, Favreau is owed a lot in terms of helping to build the Marvel movie brand, as well as the character's template. So how does Shane Black's film perform in Favreau's shadow? Well, it more than holds its own — and could be considered the best of the three. It's possible we may only see Iron Man on the big screen again in future Avengers movies.

Yet if "Iron Man 4" ever is greenlit, Black has certainly earned another go at ol' Shellhead.

[RELATED:

Quick Hit: Robert Downey Jr. Talks Iron Man character

Quick Q&A: Scarlett Johansson Totally Understands **Fanboy** Skepticism

.Jon Favreau: How the 'Iron Man' Director Uses Twitter].

---- **Index References** ----

Industry: (Base Metals (IBA71); Celebrities (ICE65); Entertainment (1EN08); Live Entertainment (1LI85); Metals & Mining (1ME07); Motion Pictures (1MO51); Natural Resources (1NA60); Steel & Iron (1ST73))

Language: EN

Other Indexing: (Uses Twitter; Pepper Potts; Don Cheadle; Robert Downey Jr.; Tony Stark; Scarlett Johansson Totally Understands Fanboy; James Rhodes; Norman Osborn; Jon Favreau; Happy Hogan; Gwyneth Paltrow; Downey Jr.; Ann Hornaday; Shane Black)

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**NewsRoom**

## NewsRoom

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December 5, 2013

'Is the Man Who Is Tall Happy?': For **fanboys** of Noam Chomsky

Michael O'Sullivan Washington Post

Does anyone remember "My Dinner With Andre," Louis Malle's 1981 film capturing a brainy, wide-ranging conversation between playwright/actor Wallace Shawn and theater director Andre Gregory?

Okay, relocate the setting from a Manhattan restaurant to an office at MIT, and replace the urbane aesthete Gregory with cranky linguist and political curmudgeon Noam Chomsky. Next, imagine Shawn as a Frenchman with an accent so thick that it can be understood only with subtitles, written on the screen in his own scratchy, cursive handwriting. Finally, pretend that the whole thing, instead of being filmed on camera, is an audio recording animated with drawings that alternate between childlike doodles and acid-induced hallucinations.

You'll have a pretty good idea of what watching "Is the Man Who Is Tall Happy?" is like. Directed by Michel Gondry ("Eternal Sunshine of the Spotless Mind") from a series of conversations that Gondry audio-recorded — and only partly filmed, on a noisy, antique, wind-up camera — the film is probably of interest only to those viewers who, like Gondry himself apparently, already have an obsession with Chomsky.

I'm not saying the man isn't wicked smart or interesting, but I could live a happy life without knowing that Chomsky's earliest childhood memory involves a 1 1/2-year-old version of himself sitting on a kitchen counter, refusing to eat his oatmeal. Although that tidbit is a prelude of sorts to a deeper discussion that lurches from language acquisition to the nature of consciousness to the history of science to epistemology to religion to Chomsky's fearlessness about dying, too much of the film involves Gondry inquiring, like a breathless **fanboy**, about things that nobody except a groupie would care about.

So Chomsky experienced anti-Semitism in Philadelphia growing up. It's regrettable, but so what? That anecdote is presented as neither formative nor illuminating.

Gondry's whimsical animations aren't bad, and they sometimes help to clarify a few of the more abstract ideas that Chomsky brings up, seemingly haphazardly at times. The truest words in the film are spoken by Gondry, when he says, apropos of yet another one of his subject's conversational digressions, "Noam took the conversation to a different place."

Whether that's a place that you'll want to go is not for me to say. Know only this: The title of the film refers not to the nature of happiness, but to the nature of our linguistic hard-wiring. How is it, Chomsky wonders, that a child learns that the interrogative form of the statement "The man who is tall is happy" is "Is the man who is tall happy?" and not "Is the man who tall is happy?"

Our understanding how you turn it into a question illustrates our instinctual grasp of the difference between what Chomsky calls structural proximity and linear proximity.

Food for thought? Maybe so, Noam, but I say it's spinach, and I say the hell with it.

---

One and a half stars. Unrated. Contains nothing objectionable. 88 minutes.

Ratings Guide: Four stars masterpiece, three stars very good, two stars OK, one star poor, no stars waste of time.

bc-film-man

--- Index References ---

News Subject: (Race Relations (1RA49); Social Issues (1SO05); Minority & Ethnic Groups (1MI43))

Industry: (Film Festivals (1FI62); Celebrities (1CE65); Entertainment (1EN08); Motion Pictures (1MO51))

Language: EN

Other Indexing: (Noam Chomsky; Louis Malle; Michel Gondry; Wallace Shawn; Andre Gregory)

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**NewsRoom**

## NewsRoom

10/23/13 CNN Wire 22:28:02

CNN Wire

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October 23, 2013

Section: OPINION

I am a red sox **fanboy**

Darren Garnick, Special to CNN

Editor's note: Darren Garnick is a freelance writer and filmmaker based in New Hampshire. Follow him on Twitter @darrengarnick or at his Culture Schlock blog.

(CNN)

Pitcher David Price mocked reporters as "nerds." Darren Garnick says: guilty as charged

Like many reporters, he's a **fanboy**, and spent a recent Tampa trip spotting ball players

A ride in cab where Jonny Gomes had sat, a Dustin Pedroia sighting were thrilling, he says

Garnick: The trick is not to become Chris Farley-like **fanboy**. With Series starting it's not easy

Is baseball hothead David Price right? Are the millions of us who never pitched beyond Little League just a bunch of starstruck wannabes?

During the American League Divisional Series, the Tampa Bay Rays star lashed out at the media after giving up seven earned runs in seven innings. "Nice questions, nerds!" he hissed at reporters. Then Price got mean. On Twitter, he called Sports Illustrated scribe Tom Verducci a nerd who "wasn't even a water boy in high school." He stopped there, passing up the temptation to mock Verducci's prom date or how much he can bench press.

Price's snotty attitude exists for one reason. Many of my fellow baseball nuts DO think players are cooler than the rest of us. The fact is, no matter how successful we may be in our professional lives, many of us would instantly trade in our careers for a (your team here) uniform.

As my beloved Red Sox battle the Cardinals in the World Series this week, spotting my favorite players outside their natural habitat remains a thrill for me, even though I am old enough to be rookie Xander Bogaerts' dad. Still, I'll appear stoic and resist the urge to ask for a picture or autograph. My inner child is disappointed but my dignity is intact.

During a recent business trip to Tampa, my celebrity-seeking was put to the ultimate test. I was staying at the same hotel as the visiting Red Sox; my hunt began the moment I stepped off the plane:

Day One. 1:45 p.m. Tampa International Airport --My friend and I are wearing Sox shirts, prompting our shuttle driver to mention he just took "a bunch of players with beards" on a deep sea fishing trip. One of the beards, he says, used to play for the Rays, and he "couldn't stand up straight" when it was time to pick them up.

Jonny Gomes! I am sitting on the same sweaty seat as Jonny Gomes, the Sox party animal who pulls off the Army helmet look much better than Mike Dukakis. This is the guy who celebrates victory by punting beer cans to the crowd.

Day One. 2:30 p.m. Vinoy Renaissance Hotel -- We check in at the front desk and again our Sox shirts spark conversation. The clerk giddily tells us she once worked at an ice cream stand where she'd scooped for ex-Sox outfielder Josh Reddick. I am intrigued, explaining that Reddick is now a 30-home run guy whom the Sox never should have traded to the A's. A few minutes later, as we're walking past a seafood restaurant, an off-duty waitress rushes up to us. "You'll NEVER guess who I just saw!" she gushes.

It was slugger David Ortiz--not surprisingly, a fabulous tipper. He was my first guess because he is a larger-than-life caricature who can't hide behind sunglasses. I had been in Florida for only an hour and already three strangers felt compelled to share their Sox sightings with anyone pretending to care.

I do care. I care about Reddick's favorite ice cream flavor and whether Big Papi ordered the swordfish or sea bass. And now I want some sightings of my own. Being able to identify players in their civilian clothes, without the help of baseball cards, is an intoxicating game. So far, all I've got is footprints.

My hotel is the red carpet for Sox sightings, but also a forbidden zone. No Autographs/No Photography signs are posted everywhere to "protect the safety and privacy of all our resort guests."

Night One. 11:30 p.m. Hotel Lobby -- I spot a diminutive bearded guy briskly walking toward me. It's second baseman Dustin Pedroia, the 2008 AL MVP. "Hey, good game tonight!" I say. Dustin is wearing headphones and could have pretended to be absorbed by the music. But he turns back, stares at me with the same intensity he reserves for Justin Verlander, and says "Thanks." It was "thanks" with a period, not an exclamation point. But it was a long day and he certainly didn't lack any enthusiasm on the field. And then, just like in "Field of Dreams," he vanishes.

There's an inherent awkwardness in fan-player meetings for both parties. We feel like we "know" them and briefly suspend the reality that we're strangers. Only Ortiz and Pedroia don't have posters of us on their bedroom walls. If the opportunity existed for them to sit on the couch and watch a live video of us at work, they'd be bored.

The goal is to avoid becoming comedian Chris Farley's obsessed **fanboy** character from "Saturday Night Live." Farley meeting Paul McCartney:

Farley: You remember when you were with the Beatles?

McCartney: Yes. (Awkward Pause)

Farley: That was awesome!

Day Two. 2 p.m. Hotel Lobby -- Near the front desk's complimentary jellybean bar, I see the greatest Red Sox pitcher of all time, the retired Pedro Martinez, blankly staring in my direction. I give him a friendly nod, the kind guys silently exchange in the halls at work or at the gym. He doesn't pick up on the signal, so I don't bother to tell him that the jellybeans are free. Free! Then, just like a regular person, Pedro checks into his room.



I am a red sox fanboy

---

I never saw Pedro again.

Rest assured, I don't need any self-esteem counseling about my failure to make the Major Leagues. I buy into the "Field of Dreams" Moonlight Graham message that there are far more important things in life than baseball.

But as I watch the World Series, forgive me if I temporarily transform into a Chris Farley **fanboy**. And if I'm lucky enough to score tickets, I know exactly what to yell to Dustin Pedroia during batting practice: "Hey Dusty, remember when we met late at night in that hotel lobby and I said, 'Great game!' and you said 'thanks'? That was awesome!"

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--- Index References ---

Company: TWITTER INC; FACEBOOK INC

Industry: (Internet Media (1IN67); Sports (1SP75); Internet (1IN27); Baseball (1BA48); Travel & Tourism (1TR07); Entertainment (1EN08); Online Social Media (1ON38); Hotels (1HO42))

Region: (Florida (1FL79); U.S. Southeast Region (1SO88); North America (1NO39); USA (1US73); Americas (1AM92))

Language: EN

Other Indexing: (David Price; Pedro Martinez; David Ortiz; Mike Dukakis; Darren Garnick; Tom Verducci; Dustin Pedroia; AL MVP; Chris Farley-like; Justin Verlander; Paul McCartney; Josh Reddick; Chris Farley)

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**NewsRoom**

## NewsRoom

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Guardian (UK)  
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March 18, 2011

Section: Guardian Film and Music Pages

Film & Music: SXSW Film: The pros and cons of geek domination: South by Southwest's film festival shows that it is now **fanboys** and bloggers, rather than 'professional' critics, whom the industry likes to court. Catherine Shoard finds out why

Catherine Shoard

There are two rooms at the disposal of those reporting from South by Southwest (SXSW). Both have grey canvas walls and a watercooler, and are on the top floor of the Austin Convention Centre (think Kubrick does Comfort Inn). To enter the press suite you need to have been previously OKed by the press officer and to work for an approved media organisation. To gain access to the blogger lounge, all you need is your festival pass (anybody's, for a fee), and to register your email address. A blog is not a requirement.

So guess which one is light and spacious, with lush carpets and a fleet of iPads, a free bar, popcorn, hot snacks, live music and keynote speakers? And which one feels a bit like working inside a filing cabinet? The press suite does have complimentary coffee, a sporadic cheese platter and helpful staff. But there's little doubt which set of writers has been identified as the better bet to butter up.

From the moment you set foot in SXSW, it's evident you're teetering on a tipping point in the democratisation of the film universe. Cinema may be the least important of the festival's three strands (the others being music and interactive), but both the types of film that predominate at SXSW - genre-savvy geek movies and low-budget indie flicks - are in their own ways representative of the digital revolution, and indicative of what may happen next.

Geek movies rule the roost, partly because their consumers are so omnipresent: the thick-set, dense-bearded, logo T-shirted, hooting, whooping, white, apparently heterosexual thirtysomethings with fingers locked to keypad.

Directors of genre films love premiering here because these lads are, in the words of British director Joe Cornish - whose comedy horror *Attack the Block* was lapped up - "film champions, rather than film critics. If they don't like something, they just won't write about it."

It's not news that directors love non-sceptical flattery. But don't underestimate the power of bloggers pleading the fifth. It's a symbiotic relationship - because he's now a publisher, too, the **fanboy** is the tastemaker. And if he doesn't write about your film, it exists a little less.

Nor is it news that, as professional critics dwindle, power has passed to audiences. But it's not just audiences in general. It is the most energetic members who dominate, because it's not just headcount that matters, but the will to participate. So it's exactly that noisy tapping that enables the **fanboy** to shape the future in his image.

Some of the sites they produce are terrific; others simply in-joke backchat. "I don't see reviews as consumer reports," said Devin Faraci, editor of *Badass Digest*, "but hopefully as something that will spark a discussion." Faraci was speaking at a panel called *You Are Not a Publicist: Criticism vs Advertising*, whose very conceit would have been laughable just a few years back. Now where to draw the line is a genuine concern for this new breed of reporters. Anne Thompson's site, *Thompson on Hollywood*, straddles the space between trade papers such as *Variety* and the *Hollywood Reporter* and lighter-touch blogs. "The people who write them would rankle at being called fansites, but they aren't journalists," she says. "And yet they're increasingly getting the scoops. Their leverage with studios comes from providing a direct line between the films and the fans."

So it's not just the journalist who could be out of a job; it's the publicist, too. Traditional marketing is collapsing - not merely because of costs, but because commercial activity is distrusted. Viral buzz, on the other hand, feeds specific tastes by being more precise, and because it caters to the growing hunger for participation - the "demand this" mentality where people power can change multiplex managers' minds about what they screen. The more homemade the advance word on your film, cooked up by the audience itself for no money, the better.

So: **fanboys** affect the perception of what has been made. But they also affect cinema itself, warping the nature of what's produced. Depending on your tastes, that either means people are finally getting what they want, or that mainstream creativity is diverted into repetitive self-indulgence, often involving aliens, at the expense of genuine innovation.

And partly because these people are in the business because of their interest in film, rather than in reporting, they're very responsive to the courtship of their idols. At the top of the geek tree is Harry Knowles, founder of *Ain't It Cool News*, the Austin-based site that specialises in enthusiastic unpicking of upcoming **fanboy** fare, early buzz from advance screenings and (rarer in this world) lavish trashings of turkeys (the site first hit headlines after a review of Joel Schumacher's *Batman & Robin*). Knowles's clout has endeared him to his heroes: Guillermo del Toro is "like a brother", Tarantino is on speed-dial. Knowles even had a bit part in Robert Rodriguez's *The Faculty*.

Knowles, though, is the exception; a man whose savvy prose and basic charisma is what sets his site apart. And it's worth remembering that he set it up out of necessity, not unadulterated passion, 15 years ago, two weeks after an accident that left him paralysed. "I was terrified that I would never leave an impact on the world. I wanted to do something from my bedroom that I could get paid for. And I knew it wasn't gonna be sex."

At the other end of the spectrum, too, in the world of low-budget indie dramas and documentaries, SXSW shows the slackening grip of the elite on what gets greenlit. The nurturing of self-expression, as well as the collapse of the cost of entry into this world through the advent of digital cameras, means self- and crowd-funding is now commonplace, while an education at film school is not.

SXSW also bears witness to a transformation in the way stuff gets consumed. Rights are now divvied up for download and streaming in the way they used to be for European territories. Theatrical and TV runs have become irrelevant to many projects, designed to be accessed online, often on the move. This means the short film is enjoying an unexpected resurgence. Mainstream film-makers are increasingly interested - Spike Jonze and Harmony Korine both have mini-movies here. The midnight shorts programme has proved one of the hottest tickets in town.

So what are the consequences? No doubt the chasm will deepen between mass entertainment film-making and the rest. Blockbuster output will likely retreat further into sequel-dominated attempts at repeat successes. And professional analysis will wither, while online sites will either cater for increasingly niche fields or focus further on celebrity and trivia. As Thompson

says, even the trade papers are now covering rumours, "talks" that a star may be up for a role, rather than copper-bottomed confirmation.

Yet Hollywood can't fail to clock and then tap the innovation of amateur auteurs. Especially because, while it won't have proven brand value, its popularity will be immediately tested by virtual audience response. Purists may balk, but the likes of SXSW (and its electronic iterations) will take over from other formerly grander arenas as the hotspots for discussion of film.

Opinion at SXSW about this state of affairs is more divided than expected. Since the event is dominated by those making a go of the changing universe, there has been much applause for such a future. However, a few dissenting voices warn of a collapse into chaos in which any system of filtering films for quality is impossible, and cinema evaporates as a meaningful medium. As author Andrew Keen puts it in *Press Pause Play*, a documentary about "democratised culture" made by two Swedes, both under 27: "I don't think a young Fassbinder or Hitchcock would make it in this business. They would get lost in the ocean of garbage. In the global masturbation."

--- Index References ---

Company: AI HOLDINGS CORP; FILM AND MUSIC ENTERTAINMENT INC; BLOCKBUSTER ENTERTAINMENT CORP

Industry: (Film Festivals (1FI62); Motion Pictures (1MO51); Celebrities (1CE65); Internet Media (1IN67); Entertainment (1EN08); Internet (1IN27))

Language: EN

Other Indexing: (BADASS DIGEST) (Guillermo del Toro; Joel Schumacher; Andrew Keen; Robert Rodriguez; Harry Knowles; Devin Faraci; Spike Jonze; Joe Cornish; Anne Thompson)

Word Count: 1320

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**NewsRoom**

## NewsRoom

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February 22, 2013

Apple **Fanboy**: I Love Google's Laptop (GOOG, AAPL)

nicholas@businessinsider.com (Nicholas Carlson) Nicholas Carlson

Feb 22, 2013

Uh oh.

One of the world's biggest Apple **fanboys** sounds like he might be deserting the company for another.

There are lots of Apple-lovers on the Internet, but few of them are as ardent as MG Siegler, the former TechCrunch staffer who is now a full time VC and part-time columnist.

Siegler once wrote a post for TechCrunch titled: "You're Damn Right I'm A **Fanboy**."

In the post, Siegler said that he was, at the moment, an Apple **fanboy**.

But he said that could change.

I've been an Apple **fanboy**, a Google **fanboy**, a Twitter **fanboy**, a Facebook **fanboy**, a Foursquare **fanboy**, a Gowalla **fanboy**, and yes, even a Microsoft **fanboy**...As always, my only requirement for being a **fanboy** of a product is that it has to (in my mind) be the best. Right now, in some cases those are Apple products.

But that's the funny thing about being a **fanboy** — you can be a **fanboy** of anything. You can switch your alliances at a moments notice. There is nothing tying you to the love of a certain product. As I've written numerous times before, in the 1990s I would have been called a Microsoft **fanboy** — I loved Microsoft products and hated Apple ones. Today, I'm called an Apple **fanboy**. Times change. And they'll change again.

Well, late last night (not so late on the West Coast, where MG is based), Siegler began to make noises on Twitter that indicate he might be about to change his allegiances.

His new love might be Google.

His inspiration: Google's new touchscreen laptop, The Pixel, which launched yesterday.

The Pixel, which runs Google's Chrome OS, is a rival to Apple's MacBook Air.

It costs ~\$1300 and has the best, brightest screen of any laptop in the world. It doesn't run any Mac or PC apps, though. Just Web stuff. (See big beautiful pictures of it here.)

Here is what Siegler had to say about it in a series of tweets:

I mean, there's no way around it: price aside, the Chromebook Pixel is pretty amazing.

— MG Siegler (@parislemon) February 22, 2013

Yeah, this thing is a winner. No real qualifiers needed. People will balk at the price but the screen is amazing. A couple body quibbles.

— MG Siegler (@parislemon) February 22, 2013

Siegler even responded to a challenging question from another gadget writer, Wirecutter's Brian Lam, who wrote:

@parislemon are you sure you're not thinking theoretical/future vs right now?

— brian lam (@blam) February 22, 2013

@blam I mean I'm 30 mins in but yeah, it's just a really solid laptop. fast as fuck for the web. great screen. touch fun but we'll see.

— MG Siegler (@parislemon) February 22, 2013

Siegler is very vocal about still loving all of his Apple products. He tweets about his iPad, iPhone, and Macbooks all the time.

But he's clearly impressed with Google right now.

You have to wonder if he's a canary in the coal mine for Apple.

Google is one step away from becoming the world's most innovative, exciting company. It's working on Google Glass, self-driving cars, and now getting into hardware.

The next step is wide consumer adoption of those technologies.

It's a big step. One that Apple has taken, obviously.

One of the Internet's other big Apple bloggers echoed this thought in his reaction to the Pixel.

John Gruber said: "\$1299 for a laptop that only runs Chrome, with janky touchscreen scrolling. Great idea. I bet it outsells the Nexus Q."

The Nexus Q was Google's most recent attempt at selling a set-top box for TV. It was revealed with much fanfare last summer – but it was quickly discontinued after very few sales.

Please follow SAI on Twitter and Facebook.

---- Index References ----

Company: APPLE INC; MICROSOFT CORP; TWITTER INC; GOOGLE INC

Industry: (Internet Media (1IN67); Online Social Media (1ON38); Search Engines (1SE87); Computer Equipment (1CO77); Internet Technology (1IN39); I.T. (1IT96); Internet (1IN27))

Language: EN

Other Indexing: (John Gruber; Brian Lam; Wirecutter)

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**NewsRoom**

## NewsRoom

2/21/13 Chi. Trib. 8  
2013 WLNR 4514681

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February 21, 2013

Section: Cover story

Cover story  
Fan male

Victoria Gonzalez, Riverside Brookfield

Rosemary Anguiano, Whitney Young%SEMI% Jessica Hawkins, Jones

Directioners and Beliebers, move aside! Apparently, star-struck girls aren't the only teens who go crazy over celebrities. **Fanboys** are here and they're coming on just as strong.

Fangirls have been around since the dawn of boy bands. You've seen them?they're the girls who pass out when they come in contact with their "future husbands."

But many people seem to overlook the fact that it isn't just girls who are covering their bedroom walls with posters and pinups from Tiger Bea--the boys are right there with them.

Meet some of the guys who can geek out over the stars too.

Shawn Logan

Sophomore, Lane Tech

Fan of: Ryan Gosling

Contrary to what people might think, guys can be **fanboys** of other guys as well as girls. Logan is a perfect example. His favorite actor? Ryan Gosling.

At first, Logan thought that Gosling was just a "pretty boy" who relied on his looks to gain popularity. However, after watching the movie "Drive," Logan was able to appreciate Gosling's acting ability.

"After 'Drive,' he's proven that he can almost do any kind of performance," Logan said. "He was hilarious in 'Crazy, Stupid, Love' and spellbindingly great in 'The Ides of March.'"



Since "Drive," Logan's goal has been to watch every movie Gosling has starred in. He even started a DVD collection and is up to seven movies. While his guy friends occasionally make jokes about him liking Gosling, he knows he's not the only one. "My friends and I all agree that 99 percent of guys have a man crush, and mine is Gosling," Logan said.

Sebastian Iniguez

Senior, Jones

Fan of: Lady Gaga

Iniguez is more than gaga for Lady Gaga, he's arguably one of her biggest and most dedicated fans. As with any other fearless **fanboy**, Iniguez isn't ashamed of his obsession. In fact, friends and relatives use his knowledge to keep up with the latest Gaga news.

His obsession began when Gaga was considered just a mere up-and-coming pop singer. Iniguez said he feels Gaga is sincere and cares about her fans. He draws encouragement and inspiration from her.

"I have been supporting her since the beginning, and I try to share her messages of love and acceptance," Iniguez said.

In the past, Iniguez has dressed up as his idol for Halloween. He even made a replica of the notorious meat dress Gaga wore during the 2010 MTV Video Music Awards.

"When she canceled the ('Born This Way') tour (which would have included two shows at the United Center last week), I tweeted her and sent her some of my artwork," Iniguez said.

Though Gaga has yet to respond to his tweets, he still holds out hope she'll contact him one day. He's also optimistic that Gaga will reschedule her tour, which she postponed because of a hip injury, according to reports. "I am more concerned about her health and well being than the concerts," he said. "There is always next time."

Luke Danielson

Senior, Whitney Young

Fan of: Taylor Swift

While Taylor Swift has her fair share of fans, Danielson is among the biggest. Just a few years ago Danielson favored bands like Avenged Sevenfold and Rise Against, but now he finds himself listening to Swift on a daily basis. He also keeps updated on T-Swizzle news by surfing the Internet for the latest stories surrounding the blonde star.

"I do talk about her a lot, but it turns into a huge kind of joking thing between me and my friends," Danielson said. "We tease each other for liking her."

While some of his friends are right beside him as **fanboys**, others find it funny that his music taste has changed so drastically. Even one of his close friends, Emily Bish, a senior at Whitney Young, was a little surprised when she learned of Danielson's love for Swift. "It really became apparent when he would give me rides home and blast 'We Are Never (Ever) Getting Back Together,'" Bish said.

While Danielson has never (ever) attended one of Swift's concerts, she has found a special place in his heart. "I really like the new stuff she has but I also like her older stuff," he said. "I just really (like) how she mixes country and pop."

Santiago Beltran

Junior, Riverside Brookfield

Fan of: Jessica Alba

"I am in love with Jessica Alba," Beltran said. "Everything about her just drives me wild."

Beltran expresses his fandom by covering the walls of his room and locker with photos of Alba. "I have posters of her in my room, I own a calendar that contains different pictures of her every month, and I have seen every movie she's ever been in," Beltran said.

He also said she's a good actress and athlete, and he admires her looks. "Every time I see her and those beautiful eyes I fall in love all over again," he said.

Luckily, Beltran hasn't been heavily teased for his obsession, he said. "My family likes to tease me for it, but my friends share my beliefs, so it's all good." Beltran continues to dream of the day he'll meet the "goddess" herself, but for now he passes the time by tweeting her.

Thomas Bojovic

Senior, Riverside Brookfield

Fan of: Ariana Grande

As a huge fan of Ariana Grande, a cast member of "Victorious" before it was canceled in the fall, Bojovic has only the sweetest things to say about her. "She is beautiful, funny, has an amazing voice, and I love her laugh," he said.

Bojovic shows his fandom by setting pictures of Grande as his phone background and Facebook cover photo. "I would consider myself a **fanboy** because I obsess over anything she is in, such as television shows and songs, and because I think she is insanely hot," he said.

No matter what people say, Bojovic continues to be Grande's No. 1 fan, "My friends and family always make fun of me for it and think it is pretty weird how I would pretty much drop dead to meet her," he said.

Just about anyone who knows Bojovic knows about his love for Grande. "I think his obsession over (Grande) is pretty funny and interesting to say the least," said Bojovic's younger sister, Victoria. "I have never made fun of him for it--I actually think it is pretty cool."

PHOTO:

Ryan Gosling (Getty Images photo)

Lady Gaga (Getty Images photo)

Taylor Swift (Getty Images photo)

Jessica Alba (Getty Images photo)

Ariana Grande (Getty Images photo)

(Shawn Logan; Sebastian Iniguez; Luke Danielson; Santiago Beltran; Thomas Bojovic)

--- Index References ---

Company: GETTY IMAGES INC; ALBA SE; VIACOM INC

News Subject: (Emerging Market Countries (IEM65))

Industry: (Celebrities (ICE65); Motion Pictures (IMO51); Entertainment Technology (IEN50); Entertainment (IEN08); Music (IMU57); Audio Recording (IAU32))

Region: (Latin America (ILA15); Chile (ICH74); South America (ISO03); Americas (IAM92))

Language: EN

Other Indexing: (Emily Bish; Thomas Bojovic; Santiago Beltran; Luke Danielson; Taylor Swift; Shawn Logan; Ryan Gosling; Ariana Grande; Lady Gaga; Sebastian Iniguez; Jessica Alba; Logan Sophomore)

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**NewsRoom**

## NewsRoom

10/19/12 CNN Wire 12:30:15

CNN Wire

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October 19, 2012

Section: TECH

Apple vs. Samsung: A peace treaty

Omar Gallaga, Special to CNN

Editor's note: Omar L. Gallaga is a tech-culture reporter for the Austin American-Statesman and a technology contributor to CNN.com, NPR and Kirkus Reviews.

(CNN)

Writer proposes a peace treaty for "**fanboys**" of Apple, Samsung products

Under the modest proposal, Apple lovers would cease citing \$1 billion lawsuit win

Samsung loyalists, in turn, would stop mocking Apple devotees' habit of lining up for everything

Both parties reserve the right to mock Windows, BlackBerry

On an historic autumn day in 2012, online warriors from both sides of the epic Apple-Samsung feud agreed to set aside their powerful smartphones and resolve their tensions, which had grown intolerable. What follows is the HTML version of their agreement, the Cupertino-Seoul Apple-Samsung **Fanboy** Treaty.

Conciliatory Treaty

WHEREAS, the respective Parties, the Apple **Fanboys** (also known as "Apple Fanbois," "Fanb0yz," "iPhoners" or simply "The Mac Faithful," among many other names) and the Samsung **Fanboys** (also known as "Apple H4terz," "Galaxians" or "Androiders") seek a lasting peace, both online and off, and...

WHEREAS, online forums, queues for new products and technology blogs have become polluted with smack talk, useless feature comparisons and Photoshopped ads meant to deride and belittle each other's device preference, and...

WHEREAS both sets of Parties recognize that a competitive market is both critical and necessary for continued technological innovation to benefit all, especially early adopters...

NOW, THEREFORE, the Parties agree to abide by the agreements herein, enumerated in the terms of the articles set forth below:

ARTICLE 1

Apple **Fanboys** agree not to keep bringing up the August 2012 \$1 billion patent verdict against Samsung as a way of trying to squelch any disagreement over who may have copied what, recognizing that the case covered a limited scope of features. Samsung **Fanboys** will similarly cease efforts to end all arguments by discussing "Open" versus "Closed" platforms, accepting that there are numerous advantages and disadvantages to each.

ARTICLE 2

Apple **Fanboys** won't list how many apps are available for iOS (more than 700,000, since the treaty brought it up) on every message board about app development while Samsung **Fanboys** will minimize cross-Party discussion of expandable SD-card memory, replaceable batteries, screen size, NFC technology or how Android's notifications are still way better than Apple's, even after Notification Center was added to iOS and Mac OS X.

ARTICLE 3

Both Parties will agree that Widgets, often touted as a selling point by Samsung **Fanboys**, are actually kinda dumb, but then so is Apple's "Podcast" app, which is just absolutely the worst. Apple **Fanboys** acknowledge that Animated Wallpaper would be a nice feature to have while Samsung **Fanboys** admit that late at night, they sometimes wake up screaming from nightmares about product upgrade fragmentation across the Android platform.

ARTICLE 4

Apple **Fanboys** vow to stop taking the words of Steve Jobs (RIP) about going thermonuclear on Google over Android as personal marching orders. Samsung **Fanboys** agree to share some of the 50 Gigabytes of Dropbox storage that came with their Galaxy S3 phone and to let Apple **Fanboys** play around with the Swype keyboard feature whenever it is requested.

ARTICLE 5

Both Parties agree to a complete and immediate ban on mocking in the following manner: Apple **Fanboys** will no longer pick up a Samsung Note device and hold it up to their ear, shouting, "HELLO!?! I THINK THIS PHONE IS TOO BIG FOR MY FACE!" Samsung **Fanboys** likewise agree to stop posting images online of people holding up iPads to take photos, superimposed with the word "FAIL" on the image.

ARTICLE 6

Samsung **Fanboys** agree to immediately boycott and disown television commercials making fun of Apple customers standing in line. Apple **Fanboys**, in exchange, promise to stop treating iPhone and iPad launch days like a national holiday or, Steve Jobs forbid, like the Woodstock of their generation.

ARTICLE 7

The oath to be taken by both Apple and Samsung **Fanboys** upon ratification of this peace treaty shall be in the following form: "I ..... do solemnly swear allegiance to all sleek, cutting-edge, full-featured mobile devices, be they made by Apple or by manufacturers of Android-based products. Should I feel the need to criticize, boast by comparison or complain about a product that rivals the one I own and use, such Internet-based venom will be directed at a third-party target [namely Windows mobile or, ha ha, BlackBerry users. LAME]."

**Apple vs. Samsung: A peace treaty**

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IN WITNESS WHEREOF, the respective Parties sign this Treaty by digital signature or QR Code, then Tweet a link for all to see.

BY AGREEMENT OF BOTH PARTIES, war between Apple and Samsung **Fanboys** is declared to have terminated October, 2012.

**---- Index References ----**

Company: LHM FINANCIAL CORP; GOOGLE INC; SAMSUNG ELECTRONICS CO LTD; APPLE INC

Industry: (Electronics (1EL16); Consumer Electronics (1CO61); Computer Equipment (1CO77); Palmtop Computing (1PA77); Telecom Consumer Equipment (1TE03); Mobile Phones & Pagers (1WI07); Consumer Products & Services (1CO62); I.T. (1IT96))

Language: EN

Other Indexing: (Steve Jobs; Omar Gallaga)

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2012 WLNR 19594929

Telegraph Online (UK)  
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September 14, 2012

Tech tribes: the truth about Apple **fanboys** and other sad obsessives who define themselves by brands

Mic Wright

Tribalism is perfectly summed up by the punchline to a very old joke about Belfast. Stopped in the street by a gang, a man tells them he's an atheist. After a moment's thought the gang leader asks: "Right... so are you a Catholic atheist or a Protestant atheist?" Tribalism isn't about being logical. Tribalism is from the gut and with tech tribalism, the guilty parties cannot even call on a long history of illogic. Instead, people that define themselves according to tech brands draw on less than 30 years of enmity.

The battlegrounds of tech tribalism are not geographical, like the beaches where mods and rockers clashed or the back streets where teddy boys slashed at punks. These serious men and (far fewer) women pick their fights online, in flame wars that flare whenever Google, Microsoft, Amazon or Apple reveal something new.

My first computer was a home-built PC tower, inherited from my father, who took up putting together computers earlier than most. I went through a series of secondhand PCs before I got my first new one, a Lenovo laptop, that saw me through university. I was 24 when I switched to a MacBook Pro, having got used to OS X while working in magazine offices.

Despite Apple's fervent efforts to encourage switchers, it wasn't commercials that made me take the leap but practicalities. It was simply easier to use the same OS and applications at home as at work. If anything, the cloying Mac vs PC ads with their spurious arguments put me off.

In my time reviewing gadgets, I've tried hundreds of phones and see the benefit and appeal of high-end Android phones such as the Samsung Galaxy S3 and the combined beauty and utility of Windows Phone devices. But practical concerns have led me to stick with the iPhone so far.

There is a sticky quality to smartphones that came with the arrival of apps. Commit to a platform and you'll invest in apps. Switching involves not only getting used to a new system but also buying new copies of software you already own. That sunk cost is the hidden motivator behind much of the so-called brand loyalty.

But there is a significant difference between tech-loving pragmatists like me and the intense devotion of the **fanboys** and girls. Those childlike names are appropriate. Teenagers, whose sense of self is still developing and changing, often define themselves by the brands they buy. But when you enter the adult world, is battling over whether Android or iOS is superior worthy of your time? I don't think so.

Teenagers' fascination with products, brands and logos makes sense. Their brains are suffused with a soup of hormones, half thought-out principles and expectations. But adults who define themselves by the phone in their pocket or computer on their desk cannot help but seem desperate to fill a void.

If you've got an interest in technology, it's likely that – depending on your vintage – you debated the merits of the ZX Spectrum vs Commodore 64, Atari ST vs Amiga or Mega Drive vs SNES. But those arguments were quaint compared to the rage that rattles across the web now.

Hardcore Apple fans are some of the web's worst zealots. Longtime Mac fans, having lived through the company's dog days, feel justified in crowing about its success. In 1997, when Steve Jobs returned to Cupertino, shares in the firm were trading at \$17 and rival Michael Dell was famously opining that if he were in charge, he'd "shut it down and return the money to the shareholders". During Jobs's 14-year second act at Apple, the firm went from world-weary to world-beating. Extreme Apple fans are like a bullied kid who, after discovering the gym, starts beating up those who mocked him.

That intensity of connection can work against Apple. When the firm introduced a series of ads featuring a perky retail employee helping "ordinary" folk, the Apple faithful were ferociously critical. While the company was pitching its services and products to the heart of the mainstream, the fans were angry that it had deigned to create commercials they considered lacking in the refinement they expected from Apple. They may be willing to defend Apple for contentious technical choices and draconian app stores rules, but if the firm does something considered uncool the howls begin.

Google has created plenty of products that have garnered big groups of fans – before Gmail, who knew an email service could be so beloved? – but Android has spawned its most intense advocates. A large part of the widespread love for Android is because it is a great product, more hackable and ostensibly "open" than iOS. However, Apple's lawsuit against Samsung, in some senses a phoney war with Google, has intensified the enmity between the Android supporters and the Apple fans. Many Android lovers desperately want "their" OS to destroy Apple.

The American technology writer Andy Ihnatko proposed an analogy to help understand the extreme positions taken by technology **fanboys** and girls on a recent edition of his podcast, The Ihnatko Almanac. He compares the most hardcore gadget fans to the Ellen Jamesians in John Irving's *The World According To Garp*. The ferocious feminists cut their tongues out in solidarity with a young girl who had her own tongue sliced off in a brutal assault. Some **fanboy** behaviour is scarcely less disturbing: an Apple obsessive recently spent thousands so his office would resemble an Apple Store and German Google fans egged the homes of individuals who opted out of Google Streetview.

The most depressing thing about tech tribalism is that it is little more than unpaid advocacy and slavish devotion to a corporation. The mods were obsessed with right clothes and scooters, but there was some sense of a wider mindset at work while punks were, at least initially, trying to define themselves in opposition to cultural norms. Boasting about and battling with others over the brand of phone you use proves only one thing – you can afford an expensive gadget.

The new iPhone has already sparked off furious flame wars as the Apple fans, their Android antagonists and those aligned to other options argue the toss. The only result is more publicity for firms with gigantic profits and some hurt feelings for people whose love of their gadgets goes beyond convenience. Writers including The Telegraph's own Damian Thompson in his book, *The Fix*, are beginning to ask big questions about our addiction to technology and the endless upgrade culture. The tech tribes represent the most intolerant face of that obsession, people with even less time for opting out than those Belfast toughs.

--- Index References ---

Company: APPLE INC; SAMSUNG ELECTRONICS CO LTD; MICROSOFT CORP; AMAZON COM INC; LENOVO GROUP LTD; GOOGLE INC; ATARI SA



Industry: (Consumer Products & Services (1CO62); Computer Equipment (1CO77); I.T. (1IT96); Consumer Electronics (1CO61); Palmtop Computing (1PA77); Mobile Phones & Pagers (1WI07); Electronics (1EL16); Telecom Consumer Equipment (1TE03))

Region: (Northern Ireland (1NO23); Western Europe (1WE41); Europe (1EU83); United Kingdom (1UN38))

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**NewsRoom**

## NewsRoom

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AP Alert - California

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January 8, 2013

Fueled by **fanboy**-ism, an empire swells at Nerdist

JAKE COYLE

AP Entertainment Writer

NEW YORK\_ There's no media entity more pleased to be called an empire than Nerdist, the online factory of earnest pop culture enthusiasm.

This is largely because in the Nerdist universe, "Star Wars" is gospel; the kind of fandom those films have inspired is in many ways Nerdist's model of engagement. It would probably cheer Nerdist creator Chris Hardwick, a comedian and TV personality turned Internet entrepreneur, if this story began in words that drifted dramatically away into space.

The force, you might say, is strong with Nerdist.

"Nerdist stuff is really just the purest expression of **fanboy**-ism," says Hardwick. "And it's not engineered. We are that way."

The unabashed sincerity of Hardwick and Nerdist has proved infectious. Nerdist began as a little weekly comedy podcast hosted by Hardwick and launched in 2010. It has grown to encompass a network of 21 podcasts, 27 YouTube shows and a growing TV presence. The umbrella company, dubbed Nerdist Industries, was last year purchased by Legendary Entertainment, a big-time producer of the kind of films Nerdist swoons over, like "The Dark Knight" and "Inception."

Nerdist even boasts a kind of manifesto, a book by Hardwick called "The Nerdist Way" that comically outlines his ardent vision of an "artful nerd" \_ one whose fandom isn't merely critical and passive, but is passionately proactive. The best example of this was last year when Hardwick and Nerdist organized an Olympic-style torch relay, run with a lightsaber from George Lucas' Skywalker Ranch, along the California coast from Los Angeles to Comic-Con (the Nerdist Oz) in San Diego. In the event, dubbed "Course of the Force," Hardwick captained a replica Jabba the Hut pleasure barge down the highway.

Says Hardwick: "It made us go, 'Oh, well, if we can do that ...'"

Buoyed by such experiences and encouraged by rising clicks and downloads, Hardwick and Nerdist Industries CEO Peter Levin are increasing Nerdist's TV presence while also exploring low-budget film possibilities.

Last month, BBC America, which has partnered with Nerdist for a number of specials, picked up "The Nerdist," a variety talk show hosted by Hardwick, for 10 60-minute episodes to premiere in the spring. Hardwick has been a kind of cultural ambassador

for BBC America in championing the series "Doctor Who" and hosts "Talking Dead" on AMC, which follows episodes of the zombie drama "The Walking Dead."

Hardwick is also producing a pilot for Comedy Central and developing a science series with National Geographic. He would like to make a science-fiction comedy film, too, along the lines of 1999's "Galaxy Quest," which Hardwick considers "a perfect movie."

In an entertainment world where comic books make blockbusters and TV shows spur cultish followings, the avenues are many for Nerdist. As Hardwick says, there's something of "a land grab with nerd culture right now." But adapting a hydra-headed digital empire into more traditional, mainstream media poses challenges, too, for the Nerdist realm.

Television is where Hardwick, the 41-year-old Kentucky-born son of pro bowler Billy Hardwick, first made his name. After a stint as a radio DJ in Los Angeles in the '90s, he started landing TV and film roles before becoming co-host of the MTV dating show "Singled Out" alongside Jenny McCarthy.

But it wasn't until a show Hardwick had high hopes for had the plug abruptly pulled that he remade himself through the Internet, starting the Nerdist website in 2008 while continuing his stand-up career.

"What I figured out five years ago, I realized you don't have to do just one job," says Hardwick, who seldom takes days off or is far from his next tweet. "There was that old idea from my parents' generation. I kind of decided: Why couldn't I make a career out of smaller freelance-y jobs, building this fortress of solitude made out of things that I like?"

"I found what my voice was by asking myself: Well, what do I like?"

The Nerdist podcast was an early success in a now flourishing world of comedy podcasts. In December, the podcasts collectively drew 4.6 million downloads. The Nerdist audience, he says, is about 64 percent male, with most in their 20s.

The podcast has attracted big-name guests like Tina Fey and Mel Brooks. Tom Hanks, a typewriter enthusiast, was lured with a 1934 Smith Corona; he accepted in a typewritten response.

The YouTube channel, among those launched with funding from the Google Inc.-owned video site in a high-profile bid to develop original content, is a partnership with Jim Henson Co. and Lorne Michaels' Broadway Video. Its shows include "All-Star Celebrity Bowling," in which TV show casts bowl against the Nerdist clan (given his father, Hardwick has skills); "Face to Face" with Weird Al Yankovic, a parody celebrity interview show; and "Star Talk" with astrophysicist Neil deGrass Tyson.

Currently running in a seven-episode season is one of Nerdist's biggest hits: Neil Patrick Harris' "Puppet Dreams," in which Harris acts out scenes with Jim Henson puppets and adult innuendo. Just as Nerdist pulled in Hanks through a passion of his, Nerdist appealed to Harris' love of puppets. Harris, a longtime friend of Hardwick's, has been a fan of Nerdist since it launched: "I was mostly just envious of the title," he says.

"One of the things I love about Chris is he's a true finisher," says Harris. "He has expanded his empire radically and yet everything he sets his mind to accomplishing, he finishes. In this industry, you get a lot of people with great ideas but not a lot of follow-through."

Like the popular gaming online network Machinima (which has executive ties with Nerdist), the Nerdist approach is to proliferate across platforms. Levin, who co-founded the newsletter GeekChicDaily before merging it with Nerdist in 2010, is looking to put Nerdist on set-top boxes that connect to TVs. Legendary, he says, gives Nerdist more muscle.

"From the top down perspective, they are clearly the market leader," says Levin. "We look at ourselves as an important voice from the bottom up."

Staying true to that spirit, Hardwick says, will remain Nerdist's mission regardless of its big media partners. After growing up at a time when Dungeons & Dragons players (like himself) were outcasts, Hardwick's empire will take all comers \_ so long as they're passionate about what they like.

"Nerds can be out about the stuff that they love without as much as the stigma against it as when I was growing up," says Hardwick. "I just want people to feel OK about what they love. Unless that thing is murder and you're a Murder Nerd."

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Online:

<http://www.nerdist.com>

—

Follow Jake Coyle on Twitter at: [http://twitter.com/jake\\_coyle](http://twitter.com/jake_coyle)

— **Index References** —

Company: SMITH CORONA CORP; HARRIS CORP; VIACOM INC; GOOGLE INC; NEW VIDEO CHANNEL LLC; JIM HENSON CO

Industry: (Internet (1IN27); Celebrities (1CE65); TV Programming (1TV26); Entertainment (1EN08); Motion Pictures (1MO51); Online Social Media (1ON38); Internet Media (1IN67); TV (1TV19))

Region: (California (1CA98); U.S. West Region (1WE46); Americas (1AM92); USA (1US73); North America (1NO39))

Language: EN

Other Indexing: (LORNE MICHAELS BROADWAY VIDEO; NERDIST INDUSTRIES) (Lorne Michaels; Mel Brooks; Tom Hanks; Billy Hardwick; Neil Patrick Harris; George Lucas; Chris Hardwick; Jenny McCarthy; Neil deGrass; Tina Fey; Peter Levin) (StateDistribution)

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## NewsRoom

12/16/12 St. Louis Post-Dispatch E1

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December 16, 2012

Section: A&E

Halfway between 40 and 50, Apatow is still a **fanboy**: The director of 'This is 40' is in no hurry to grow up.

Joe Williams [joewilliams@post-dispatch.com](mailto:joewilliams@post-dispatch.com) 314-340-8344

In November, Judd Apatow tweeted what he called “the greatest photo ever taken.” It wasn’t a picture of the director accepting an award or welcoming his third child. It was a backstage snapshot with the Who’s Pete Townshend, one of Apatow’s heroes.

In 1965, Townshend famously penned the lyric “I hope I die before I get old” for his rock anthem “My Generation.” Apatow, who has used Townshend’s music in many movies and television episodes since the TV series “Freak and Geeks,” said in recent phone interview that at age 45, he understands that “old” is a state of mind.

“I don’t think anybody is mature,” Apatow said, “but some people are better at pretending they are. Maybe they just like wearing suits. Who wants to grow up? I admit that I live in a Hollywood bubble, and I’m surrounded by a lot of interesting, creative people who are holding on to their youth as long as they can. But even outside of Hollywood, you’ve got 60-year-old guys playing video games all day, and I don’t think that’s necessarily a bad thing.”

In his new movie “This is 40,” opening nationwide on Friday, Apatow examines his feelings about growing old — not unlike how he examined his feelings about becoming a father in “Knocked Up,” from which the new movie is a loose spin-off.

“This time I wanted to make a movie about midlife and family and how complicated it gets, something between Ron Howard’s ‘Parenthood’ and Ingmar Bergman’s ‘Scenes from a Marriage.’ Originally, I wasn’t thinking about having Paul (Rudd) and Leslie (Mann) in the film, but then I realized that their supporting characters from ‘Knocked Up’ were the perfect family to hang it on. And, of course, Leslie is my wife in real life, so we ended up working through a lot of issues about our own relationship.”

Beside his wife, who plays a boutique owner who lies about her age and is married to a terminally adolescent record-label executive, Apatow cast his own daughters in the film. For the girls’ paternal grandfather, he cast another one of his heroes, Albert Brooks.

“I first saw his stuff when he made those short films for ‘Saturday Night Live’ in the ’70s. I finally got to meet him at a dinner party at Garry Shandling’s house, and afterward I went home and wrote down every word he said. He’s the prototype for a certain kind of comedic character we all relate to — the neurotic guy who tries to do good but over-thinks it and has to dig himself out of a hole.”

Apatow said he never stops thinking about his own work. "It's a curse that when I'm making a movie and I wake up in the middle of the night, I can always punch it up on the computer. It's all driven by a fear of screwing it up. So even as you're doing a job that seems like play to everyone else, you can never really relax. It's not like you get a deal done and then you can celebrate or have a Super Bowl party. The moment that one of my movies comes out, I'm terrified that I'm going to fail with the next one and it will all be over.

"In this life, it's hard to appreciate what you already have."

--- Index References ---

Industry: (TV Programming (1TV26); Musical Instruments (1MU36); Motion Pictures (1MO51); Music (1MU57); TV (1TV19); Entertainment (1EN08); Celebrities (1CE65))

Language: EN

Other Indexing: (Pete Townshend; Ron Howard; Judd Apatow; Albert Brooks; Garry Shandling)

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**NewsRoom**

## NewsRoom

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The **fanboy** and the fuhrer

Jones, J R

The **fanboy** and the fuhrer

WAGNER & ME

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Directed by Patrick McGrady

Like many American teens of the 1970s, I met Richard Wagner at the movies, when Lieutenant Colonel Kilgore (Robert Duvall), the war-happy cavalry man in *Apocalypse Now*, plays "Ride of the Valkyries" over his helicopter radio during an assault on a Viet Cong village. "It scares the shit out of the slopes," Kilgore informs Captain Willard (Martin Sheen). "My boys love it!" The swirling strings and valiant horns are the perfect accompaniment as the helicopter formation descends and the Americans machine-gun the villagers. The sequence was fairly novel then for the way the characters consciously appropriate music as their own personal soundtrack, putting themselves in a movie. By choosing Wagner, director Francis Ford Coppola was clearly linking Kilgore to Hitler, who famously embraced the composer as a symbol of Aryan supremacy. Yet I hummed "Ride of the Valkyries" all the way home.

Such is the hook of *Wagner & Me*, a 2010 documentary that makes its Chicago premiere this week at Gene Siskel Film Center. British actor Stephen Fry (*Gosford Park*, *Sherlock Holmes: A Game of Shadows*) sets out on an extended pilgrimage to learn about his musical idol, covering the annual Wagner festival in Bayreuth, Germany, and making side trips to the composer's haunts in Switzerland and Saint Petersburg. The ultimate Wagner **fanboy**, he trembles with excitement as he visits the glorious homes and theaters where the master once worked. At the same time, though, Fry is a Jew who lost relatives in the Holocaust, and as he explains at the outset, he needs to come to terms with the fact that Wagner was a virulent anti-Semite and a hero of the Nazis. The movie is a sustained attempt to separate Wagner from his music, which proves easier for Fry than separating himself from it.

One might be tempted to call Fry the biggest Wagner fan who ever lived, if that title weren't already held by Wagner himself. "I am the most German of beings," the composer once wrote. "I am the German spirit. Consider the incomparable magic of my works." He was born in 1813 in Leipzig and by age 30 had made his name with the opera *Rienzi*; after supporting the revolutionary movement against the crown in Dresden, he fled to Switzerland. Fry and Eva Rieger, author of *Minna and Richard*

Wagner, travel by boat across Lake Lucerne, near Wagner's home, discussing the dramatic Swiss landscape that would figure in his operas. Over his 12 years in exile, Wagner labored on the idea of the Gesamtkunstwerk, or total artwork, incorporating drama, music, and dance; he also spent himself into debt, protesting, "Mine is a highly susceptible, intense, voracious sensuality, which must somehow or another be indulged if my mind is to accomplish the agonizing labor of calling a nonexistent world into being."

This nonexistent world was anchored in myth. "God and gods are the first creations of ' man's poetic force," Wagner wrote. As a dramatist he aspired to "conjur[e] up the holy spirit of poetry as it comes to us in the sagas and legends of past ages." The greatest saga of them all was the Nibelungenlied, the 13th-century epic poem about the dragon slayer Siegfried and the treachery he encounters in the court of Burgundy. Wagner combined it with Norse heroic myths to create a massive four-opera cycle, *Der Ring des Nibelungen*, linking the various tales with the device of a magic ring that grants dictatorial power over the world. "The very nature of myth was universal," Fry explains in *Wagner & Me*, "because it was outside time . . . almost like science fiction, but science fiction set in the past, if you like."

In 1864 Wagner was miraculously rescued from debtors' prison by young King Ludwig II of Bavaria, who adored Wagner's music, placed the Munich Court Opera at his service, and gave him everything he needed to stage his works. By 1876, when Wagner was 63, the composer had persuaded Ludwig to build a festival center in the town of Bayreuth that would be wholly dedicated to Wagner's music; it opened with the first complete performance of the Ring Cycle. At the Bayreuth Festspielhaus, Fry gleefully watches a rehearsal of *Die Walküre* in which black-clad women wear red plastic corsets with clear fins attached in back. Later he attends another Ring rehearsal at the Mariinsky Theatre in Saint Petersburg (where Wagner once conducted) and witnesses a surreal spectacle in which darkened dancers with long, white, fluorescent hair are lowered to the bottom of a giant, blue-lit stage.

Fry confesses that he's often fantasized about going back in time to 1850, when Wagner was in exile at Lake Lucerne, and warning him to drop his incendiary essay "Jewishness in Music," in which he expresses his physical disgust toward Jews, argues that they have no business composing music, and urges them to abandon Judaism for the sake of the German state. "You're on the brink of becoming the greatest artist of the 19th century," Fry tells Wagner, "and future generations will forget that, simply because of this nasty Utile essay that you're writing." Hitler embraced Wagner, whose music would be performed at the Nuremberg rallies a half century after his death. At the midpoint of *Wagner & Me*, Fry pays a visit to the Nazi Party rally grounds, though he refuses to stand atop the platform where Hitler once spoke (and tourists now snap photos). He fumes over the injustice to Wagner: "We look through Hitler's viewfinder at this enormous man and see one little area . . . instead of seeing the whole thing."

The metaphor of a lens is ironic, since by the time of the Third Reich, Wagner had already begun to seep into movie culture. German master Fritz Lang and his writing collaborator Thea von Harbou drew on the Ring Cycle when they wrote *Siegfried's Death and Kriemhild's Revenge* (both 1924), which were reportedly favorites of Hitler and Goebbels. Wagner's music has been used in hundreds of movies since the beginning of the sound era. *Tristan und Isolde*, with its famous unresolved chord, has turned up in everything from Frank Borzage's *A Farewell to Arms* (1932) to Fritz Lang's *The Blue Gardenia* (1953) to John Boorman's *Excalibur* (1981) to Barbet Schroedert's *Reversal of Fortune* (1990) to Lars von Trier's *Melancholia* (2011). In 1943 alone, *Rienzi* shows up as far afield as Frank Tashlin's Daffy Duck cartoon *Scrap Happy Daffy* and Columbia Pictures' serial *Batman*.

Even apart from his music, Wagner has shaped the movies: his brand of theatrical thunder is the inspiration for every modern superhero blockbuster, with their mythical stories, pounding music, violent action, and dazzling special effects. "Science fiction set in the past," indeed. What Wagner celebrated most was power- not just political or military power as it plays out onstage, but the power of mythology to unite people and the power of one man to realize the most grandiose artistic visions. His megalomania probably spoke to Hitler than his anti-Semitism. Stephen Fry may not be able to climb the steps to the fuhrer's platform at Nuremberg, but Wagner would have loved the view.

#### SIDEBAR



\*\*\*\* EXCELLENT \*\*\* GOOD \*\*AVERAGE \*POOR \* WORTHLESS

AUTHOR\_AFFILIATION

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--- Index References ---

Company: "BANK "SAINT PETERSBURG" OPEN JSK

News Subject: (Religion (1RE60); Social Issues (1SO05); Judaism (1JU93))

Industry: (Music (1MU57); Entertainment (1EN08); Internet Technology (1IN39); WWW Browsers (1WW77); Motion Pictures (1MO51); Internet (1IN27))

Region: (Switzerland (1SW77); Europe (1EU83); Central Europe (1CE50); Eurozone Countries (1EU86); Western Europe (1WE41); Germany (1GE16))

Language: EN

Other Indexing: (Stephen Fry Gosford; John Boorman; Ludwig II; Hitler; Kilgore; Willard; Siegfried; Lars von Trier; Richard Wagner; Francis Ford Coppola; Fritz Lang; Eva Rieger; Minna Wagner; Thea von Harbou; Stephen Fry; Stephen Fry Gosford Park; Robert Duvall; Frank Tashlin; Frank Borzage; Martin Sheen) (Bayreuth Germany)

Keywords: (Motion pictures); (Documentary films); (Composers); (Music festivals); (Actors)

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**NewsRoom**

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CNN Wire

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September 24, 2012

Section: TECH

Did Apple's **fanboy** fever peak with Steve Jobs?

John D. Sutter, CNN

(CNN)

Some Apple consumers seem less enthused about the company these days

Maybe that's because of the death of Steve Jobs; maybe it's iPhone 5 glitches

"The excitement has settled," one Apple fan in Atlanta says

Still, the company's stock is near an all-time high; and the iPhone 5 is selling well

Apple Store employees, dressed in matching blue T-shirts, clapped and sang and made intermittent "woo!" cheers as they walked past John H., who was waiting in line to buy the iPhone 5 in Atlanta last month.

The 29-year-old, who had never before waited in one of Apple's I-need-the-product-immediately-so-I'm-willing-to-stand-here-for-hours lines, didn't look amused. About the time the sun was coming up, John leaned against a railing at Lenox Square mall and pretty much scowled at all the hoopla.

"I didn't have anything better to do," he said of his decision to come to the mall and wait in line to buy the newest Apple smartphone. John, who asked that his last name not be used, had just come off of an overnight shift with an airline.

"My girlfriend's out of town," he added. "I'm just hanging out."

One year after the death of Apple co-founder Steve Jobs, that kind of indifference seems almost sacrilege when set against the history of Apple **fanboy**-dom that surrounds the company's product launches. And while it's true that that a woman in New York waited in line for eight days, braving rain, police, wrecks and everything else that would be horrible about sleeping outside in Manhattan for a week, the excitement for the iPhone 5 seemed less palpable than in the past, at least among the masses.

The cause? That's anyone's guess. Maybe it's that this phone seems less exciting than its predecessors. Maybe it's harder for fans to drum up enthusiasm for Apple now that the once-scrappy underdog has become the world's richest and most powerful tech company. Or, more troubling for Apple loyalists, maybe some of the company's sparkle is fading with consumers now that Jobs, the design perfectionist, is no longer signing off on new products.

## Did Apple's fanboy fever peak with Steve Jobs?

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Obviously, there's no lack of luster in Apple's stock price, which is reaching such heights -- it recently flirted with \$700 a share -- that it's been accused of swaying trends for entire markets.

And Apple sold 5 million iPhone 5s in the first weekend, although that number was less than analysts had expected given the attendant hype and pent-up demand for the device.

A shift, however, seemed evident at the launch of the new phone, at least with the random sampling of consumers who spoke with CNN that morning. It's not that Apple isn't popular. It's that perhaps the fans aren't as hyped up as they used to be.

For starters, no one would claim Apple as a hero of the counterculture these days. That was evident in the fact that some of the line-standers in Atlanta talked about the phone not as some life-altering blessing from on high (the iPhone has been dubbed the "Jesus phone," let's remember) but in consumer-y and practical terms.

One man, 31-year-old Nick Loner, wanted a better camera before he went on a family vacation. Ed Veillette, 45, was in line to buy the phone for his teenage son, who wanted to be able to show it off to friends in the school lunchroom.

"It could be a rock," Veillette said. "If everybody had a rock, he'd want it."

The vibe shift was apparent to die-hard Apple fans as well.

"The excitement has settled," said Justin Henderson, 32, who has waited in line for the new Apple smartphone every year since the iPhone launched. "The biggest line I've seen in the last five years was for the iPhone 4. That line was ridiculous."

This line? Less so.

"I think people know what they're getting, and they're just wanting to upgrade, versus getting the phone for the first time" and being super-thrilled about it, he said.

In a YouTube video of the recent opening of an Apple store in Stockholm, some customers looked nonplussed, if not downright perturbed, by Apple's clapping, chanting mob of blue-shirted employees.

The company is having trouble controlling the tech pundits, too.

In a post titled "Confessions of a former Apple **fanboy**," blogger Roy Choi writes that he is losing faith in Apple's ability to gin up the same level of fanaticism in the post-Steve-Jobs era.

"I'm not saying this iPhone iteration is an awful device, but I question whether Apple has the ability to maintain industry-leading innovation," Choi writes on the site TechnoBuffalo. "Apple has historically been known for creative design and disruptive technology, signature features that are surprisingly missing this time around. It is uncharacteristic of Apple to deliver an average product. My thoughts are that these specs can be found on nearly every other mid-to-high-end smartphone on the market."

Apple loyalist John Gruber, author of the influential blog Daring Fireball, wrote favorably about Amazon's unveiling of its newest iPad competitor.

"Om Malik argues that (Amazon CEO Jeff) Bezos is the inheritor to Steve Jobs's crown. I agree. Not because Bezos has copied anything Jobs did, but because he has not. What he's done that is Jobs-like is doggedly pursue, year after year, iteration after iteration, a vision unlike that of any other company -- all in the name of making customers happy."

## Did Apple's fanboy fever peak with Steve Jobs?

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Forbes points out that the iPhone 5 was supposed to cement Jobs' legacy.

"Reports around Steve Jobs' passing talked about how he was focused on the iPhone 5 during his last days and predicted that it would be his 'legacy device,' " contributor Chunka Mui writes. "That seemed plausible, given Jobs' reputation and the incremental nature of the iPhone 4S that came out around the same time, and helped to heighten the anticipation for this week's iPhone 5 launch.

"The new iPhone does not meet those lofty 'legacy' aspirations, however. The iPhone 5 is bigger, faster, thinner, etc. -- definitely a creditable offering that reiterates Apple's design, engineering and marketing chops. While it does nothing to detract from Jobs' design genius reputation, it does nothing to enhance it, either."

Apple has come under fire for its new error-filled maps application, which replaces Google Maps on iPhone 5s and in iOS 6, the company's new mobile operating system. In a rare public letter, Apple CEO Tim Cook apologized for the quality of the maps last week. Frustrated iPhone 5 users have also complained about a bug that causes their phones to suck cellular data even when connected to a Wi-Fi network.

Of course, there's always a counter-argument.

Here's one from Kris Abarilla, who responded to my question about the changing state of Apple fanboydom on Google+:

"Fanboydom certainly hasn't changed much since Jobs. The people are loyal to the brand, not to the person who ran it.

"Even after people realize how bad the Maps App is in the new iOS 6, those very same users are touting the greatness of Apple."

It's clear Apple employees (check out this gallery; hilarious) and the company's **fanboy** and fangirl loyalists will continue not just to buy Apple products but to love them, and the company behind them.

The question is: What about everyone else?

"Though Apple will remain a highly profitable company for years to come, I would be surprised if it ever gives us another product as transformative as the (original) iPhone or the iPad," writes Joe Nocera in the New York Times' opinion section.

"Part of the reason is obvious: Jobs isn't there anymore," he wrote. "It is rare that a company is so completely an extension of one man's brain as Apple was an extension of Jobs. While he was alive, that was a strength; now it's a weakness. Apple's current executive team is no doubt trying to maintain the same demanding, innovative culture, but it's just not the same without the man himself looking over everybody's shoulder."

### --- Index References ---

Company: NEW YORK TIMES CO (THE); APPLE INC; CABLE NEWS NETWORK INC; AMAZON COM INC; GOOGLE INC; YOUTUBE LLC

Industry: (Consumer Electronics (1CO61); Consumer Products & Services (1CO62); Electronics (1EL16); Palmtop Computing (1PA77); I.T. (1IT96); Telecom Consumer Equipment (1TE03); Mobile Phones & Pagers (1WI07); Computer Equipment (1CO77))

Region: (USA (1US73); North America (1NO39); U.S. Southeast Region (1SO88); Georgia (1GE15); Americas (1AM92))

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**Did Apple's fanboy fever peak with Steve Jobs?**

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Other Indexing: (IPHONE 5) (Roy Choi; Steve Jobs; Ed Veillette; John Gruber; Joe Nocera; Kris Abarilla; Jeff; Justin Henderson; Still; Nick Loner; Chunka Mui; Tim Cook)

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**NewsRoom**

## NewsRoom

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September 22, 2012

Section: Guardian Home Pages

National: Saturday sketch: iPhone **fanboys** prepared to queue for instant gratification

Zoe Williams

Is it possible to fall in love with a brand? "Not when you're 60-odd," Gerard told me. "Maybe when you're young." He needed an iPhone 5 because he'd just bought an Audi A6 and they're only compatible with a phone that has a milled aluminium finish. It seemed so laden with cultural significance, that sentence, that I thought it might be a joke, but apparently it's true. He is not your typical iPhone 5 early adopter.

Outside Apple's main store on Regent Street in London, a snake of young men (plus two or three young women) stretched right back to the poky patch of grass on Hanover Square. I met nobody who'd been there longer than 14 hours, but nobody who'd had any sleep, either. Knackered, pink-eyed, and mildly hysterical, they were brandishing their little cards - strictly two per customer - each of which, plus a fistful of cash, entitled the bearer to one iPhone 5 once they got inside the building.

Kaiser, 34, was going to get a 64GB model in black. It would cost him pounds 699. "I'm a real Apple **fanboy**," he said. "Last time they brought out a new phone, I had a man from my office queue for me. But queuing overnight for a new phone is on my bucket list. I don't want to offend anyone here, but Apple would be my church. This is my Sunday worship."

Everybody in the queue was buying a phone for themselves, and nobody was buying one for anybody else. When you asked them who the other ticket was for (they all had two), they unfailingly said "my dad". But there was something under the surface, some anxiety that if your bid was found to be inauthentic, you'd be shoved out of the queue with nothing. Mohsin, 22, half-shouted, "Yes it's for me! Why wouldn't it be for me?" Who's the other one for? "One's for me, one for my dad. It is my dream to buy it, I must buy it." It's true that everybody was very tired.

Nasir, Imran and Feraz had arrived together; their friend Shahid, through some accident that I never comprehended, had managed to get ousted from the queue and was left standing beside it, his tickets confiscated, his face childlike with sorrow.

He kept shuffling along, next to his in-queue friends: it was better to exist in a limbo, where you were at least parallel to an iPhone purchasing opportunity, than to go home. Feraz was quite lively, and saying philosophical things such as "what's the point of having a new thing if you don't have it on the first day?"

Nasir had a more analytical bent, and explained: "The big thing is that they didn't launch them in [south] Asia; they just launched in the UK and Hong Kong. So in Asia they'll be around pounds 600."

"But they're pounds 529 here."

"That's still pounds 70. If you have seven or eight phones . . ." He tailed off, with an expression that said, "Of course, this is entirely hypothetical."

If they're not all buying for themselves, it's possible that they are young entrepreneurs with good global contacts, trying to make pounds 500 between them. What I find a bit depressing is the other rumour - everybody is just being paid to queue for somebody else. Nobody owned up to this, though plenty of people denied it, affronted.

It sounds like fun, this queueing experience (more fun in New York, apparently, where they were giving out Starbucks coffee, in some kind of corporate megalith mash-up).

But it's a bit Victorian when some people have so much more money than others that they get grown men to stand all night in line for some piece of tat that is basically the same as the thing they've already got and could buy for themselves, online, if only they were prepared to defer this modest gratification for a short amount of time.

Blethering on about equality, of course, ends up with having to move to France (where, to coincide with the launch, the Apple store workers went on strike. You have to hand it to the French).

Waseem, 36, had arrived at 9pm the night before, and like many people was annoyed at the poor queue management (there appears to have been some situation in the middle of the night where, unsupervised, the queue etiquette broke down and a load of people pushed in).

With the Jimmy Kimmel video fresh in my head (he shows people a "new iPhone 5", which is actually an old iPhone 4, and they all go, "ooh, it's so much lighter! And faster! And I think the screen is larger"), I ask Waseem what he thinks will be so good about this phone. "It's a new phone, that's what's so good about it." (Thinks for a second.) "Hopefully it will have some new features."

If they're all on the level, and they're all buying for themselves, then they're all mad, is what I concluded, crossing the road.

And I ended up in Banana Republic, buying a pair of jeans that were almost identical to the ones I was wearing, as if in a trance.

Captions:

A delighted Ryan Williams celebrates after he was first in line to buy the iPhone5 at an Apple store in central London  
Photograph: Luke MacGregor

#### --- Index References ---

Company: AUDI AG; STARBUCKS CORP; APPLE INC

Industry: (Consumer Electronics (1CO61); Consumer Products & Services (1CO62); Telecom Carriers & Operators (1TE56); I.T. (1IT96); Palmtop Computing (1PA77); Mobile Phones & Pagers (1WI07); Telecom Consumer Equipment (1TE03); Electronics (1EL16); Computer Equipment (1CO77); Telecom (1TE27))

Language: EN

Other Indexing: (Luke MacGregor; Kaiser; Shahid; Mohsin; Ryan Williams; Waseem; Gerard)

Word Count: 878

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**NewsRoom**



## NewsRoom

7/28/12 Bus. Insider (Pg. Unavail. Online)  
2012 WLNR 15812873

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July 28, 2012

The Biggest **Fanboy** In Silicon Valley Just Paid \$20K For Lunch With Joss Whedon

othomas@businessinsider.com (Owen Thomas) Owen Thomas

Jul 28, 2012

Someone in Silicon Valley has a lot of money and is a secret fan of Buffy the Vampire Slayer.

Or maybe Firefly.

We can't provide his name, but at a charity event for African nonprofit ThriveGulu Thursday night, PR maven Brooke Hammerling submitted a winning bid of \$20,000 for lunch with famed screenwriter and producer Joss Whedon.

Whedon is known for writing the Buffy and Dollhouse TV series. He also wrote the screenplay for this year's hit movie The Avengers.

Hammerling told Business Insider that she made the bid on behalf of an anonymous donor. (Proceeds went to ThriveGulu.) But she wouldn't name Whedon's new lunch buddy.

So let's run through the likely candidates.

Hammerling's firm, Brew PR, reps Automattic, the maker of WordPress, and NetSuite, an enterprise software-as-a-service company, among many other clients. So we can count WordPress creator Matt Mullenweg and NetSuite CEO Zach Nelson as possibilities. She also formerly counted Zynga, run by CEO Mark Pincus, and social network maker Ning, cofounded by Marc Andreessen, on Brew's roster.

We can only imagine a Zynga game spun from Whedon's superlative imagination.

Hammerling, who made Business Insider's PR 50 list of influential tech communicators, is also known for her personal friendships with Valley moguls like Oracle CEO Larry Ellison and Roger McNamee of Elevation Partners.

It wouldn't surprise us if any of these guys dropped \$20,000 for lunch with Whedon, frankly.

Please follow SAI on Twitter and Facebook.

See Also:

--- Index References ---

Company: NBCUNIVERSAL MEDIA LLC; ELEVATION PARTNERS LP; ZYNGA INC; LI NING CO LTD; ORACLE CORP; NETSUITE INC

Industry: (Minor Metals & Minerals (1MI41); Olympics (1OL99); Online Social Media (1ON38); Sports (1SP75); Internet Media (1IN67); Metals & Mining (1ME07); Computer Equipment (1CO77); Internet (1IN27); Silicon (1SI92); I.T. (1IT96); Entertainment (1EN08); Natural Resources (1NA60); Sporting Events (1SP65))

Language: EN

Other Indexing: (BREW PR) (Marc Andreessen; Matt Mullenweg; Zach Nelson; Larry Ellison; Roger McNamee; Mark Pincus; Brooke Hammerling)

Word Count: 277

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**NewsRoom**

## NewsRoom

7/11/12 Bus. Wire 10:00:00

Business Wire  
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July 11, 2012

### **Fanboys** and Fangirls "Collect and Connect®" with Mattel at 2012 San Diego Comic-Con Booth #3029

Business Editors/Toy Industry Writers

SAN DIEGO--(BUSINESS WIRE)--July 11, 2012--Mattel, Inc. (NASDAQ:MAT) brings San Diego Comic-Con (SDCC) fans the ultimate pop-culture, comic inspired celebration with exclusive toy collectibles, giveaways and fan-atic events at booth #3029. From the hottest classic brands to new entertainment collectibles, Mattel has something for every **fanboy** and fangirl.

Mattel, Inc. San Diego Comic-Con Masters of the Universe(R) Classics Vykron(TM) Ultimate Eternian Champion(TM) (Photo: Business Wire)

"This year heralds significant milestones for Mattel as we commemorate our decade long presence at SDCC creating unique show exclusives. We take great pride in bringing forth the very best in detailed collectibles and fan events by utilizing our timeless brands," said Doug Wadleigh, Senior Vice President, Global Brands Marketing, Mattel. "We also look forward to celebrating the 30th anniversary of our iconic action hero brand, Masters of the Universe at the show."

A "Masterful" 30 Year Legacy:

What began as an "Eternian" action-hero property in the 1980s, Masters of the Universe® (MOTU), has grown into a robust franchise that has spanned three-decades. The MOTU brand has had six lines of action figures, four animated television series, several comic series and a feature film all of which have received fanfare around the world. SDCC patrons can ring in the MOTU anniversary at the Mattypalooza panel on Friday, July 13 th with several top-secret reveals and an in-depth discussion on all things MOTU. To start the party right, MOTU SDCC exclusives include:

Vykron™ Ultimate Eternian Champion™ -- Part of the Masters of the Universe® Classics 30th anniversary line, Vykron™ is modeled after the very first He-Man® prototype pitched to Mattel executives in 1982. Own a piece of MOTU history with Vykron's™ original three outfits: barbarian, spaceman, and military warrior.

Hot Wheels® Masters of the Universe® Volkswagen Drag Bus -- Hot Wheels® honors the 30th anniversary of the Masters of the Universe® with this commemorative 1:18 scale Volkswagen Drag Bus. A super-sized version of one of the most popular Hot Wheels® vehicles, it features a chrome-plated die-cast body with Spectraflame® purple paint, silver VUM chassis and silver exposed engine gleaming beneath the tilt-up body, and a special "MOTU 30" license plate. The custom deco chronicles the epic battle between arch rivals He-Man® and Skeletor®, with window packaging on each side showing the two scenes.

Fangirls Rejoice!

With the ever-growing SDCC fangirl community, Mattel brings the hottest girl-power collectibles inspired by popular entertainment icons and femme fatales.

Monster High® Scarah Screams™ Doll -- Last July, fans voted for the next Monster High® character – online on Facebook, MonsterHigh.com and live at SDCC. It was a close vote between Headless Headmistress Bloodgood™, Scarah Screams™ and Daughter of Arachne. Scarah Screams™, daughter of the Banshee, won the fan vote and we are excited to have her dreadful debut at SDCC!

Polly Pocket® DC Comics Villains Set -- It's a guaranteed adventure with this trio of comic-book character costumes for Polly® and her friends! Polly®, Lila® and Lea® dolls arrive in a themed 3-pack dressed as their favorite DC Comics villains: Catwoman, Poison Ivy, and Harley Quinn.

DC Comics Vertigo™ Death -- Some envision Death as a grim reaper or dark angel to be feared. But as created by Neil Gaiman for DC Entertainment's Vertigo brand, the Sandman's older sister is pretty, perky and always gets the job done! The 8-inch Death figure wears her trademark ankle necklace and comes with a skull-themed display base. The dioramic window box packaging feature artwork commissioned by Vertigo artist Jill Thompson.

Ghostbusters™ Dana as Zuul -- The long-awaited 6" figure of Dana Barrett as Zuul from the first Ghostbusters™ features authentic, film-accurate sculpting right down to her golden gown.

#### Sought-after SDCC Exclusives:

With the best properties, designers and detailed toys in the industry, Mattel puts unparalleled passion into every collectible. Whether played out of package, displayed on shelf or given as a gift, Mattel gives collectors meticulously crafted toys that provide years of enjoyment.

#### Hot Wheels®:

Hot Wheels® K.I.T.T. Knight Industries Two Thousand -- Keep your scanners peeled and head straight to Hot Wheels® for the very special edition of K.I.T.T. coming to SDCC in celebration of the 30th anniversary of Knight Rider! The Knight Rider series originally aired from 1982 – 1986 on NBC. This 1:64 scale collector's addition sits in an acrylic case nestled in distinctive Knight Industries packaging with scanner lights and three different iconic K.I.T.T. phrases.

Hot Wheels® Scooby-Doo!™ The Mystery Machine -- Scooby, Shaggy, Velma, Fred and Daphne would never be the meddlesome kids they are today without their trusty ride. Making its official Hot Wheels® debut at 2012 San Diego Comic-Con with a die-cast body and awesome deco, it's like, groovy, man! And to make it even better, this rad ride comes in far out Scooby Snacks packaging so you can shake the box and hear the sound of a tempting treat.

#### Batman™ & DC Universe:

The Dark Knight Rises™ 6-inch Action Figure -- This film-accurate version of our hero arrives in a special "lights and sounds" package featuring the Wayne Manor exterior and opens to reveal the Bat Cave stocked with protective battle armor and essential crime-fighting accessories.

Tiny Titans -- They may be miniscule, but they're mighty! The core team of Tiny Titans is rendered in 1-1/2-inch scale in this five-pack of collectible figures including Robin, Raven, Starfire, Cyborg, and Beast Boy. Sidekick City Elementary is just a quick bus ride away with packaging featuring specially commissioned artwork from Tiny Titans' series creator Art Balthazar.

#### Disney•Pixar:

Cars 2012 San Diego Comic-Con Special Edition Mater -- This year's Disney•Pixar Cars special edition Comic-Con vehicle captures the hilarious scene from Cars 2 when our beloved Mater finds himself in a Tokyo bathroom stall. This memorable moment comes to life with moving side jets, as well as a jet that springs up to clean Mater's undercarriage, lifting his back wheels off the floor. Covered in suds, Mater experiences hi-tech action unlike anything he's ever seen in Radiator Springs!

#### Mattel Fan Activities:

A robust schedule of Mattel panels, autograph signings and activities offer something for **fanboys** and fangirls of all ages, whether it be an up-close and personal experience with talent from today’s hottest entertainment or immersive panel discussions. For the most updated schedule of events visit booth #3029.

Every day:

Go Back to the Future™ with the Mattel Hoverboard Experience! Fans of the timeless sci-future-fi will be able to get up close and personal with the iconic Hoverboard with a movie-inspired prop replica. Featuring signature sound effects and cool 80s retro design the Hoverboard experience will whisk fans down memory lane to scenic Hill Valley, California where McFly’s rule!

Scheduled Panels:

Thursday July 12:

11:30AM – 12:30PM: MATTEL and WWE®: Get in the Ring! - Room 24ABC

If you want to talk about Mattel’s WWE action figures with some of the top WWE Superstars then don’t miss a minute of this exciting panel! Be the first to get a sneak peek at upcoming products and hear exciting announcements about the 2013 line. Join CM Punk™, Sheamus™, Zack Ryder™ along with Mattel toy designers Bill Miekina and Derek Handy, and Mattel’s Enrique Ruvalcaba, Director of Marketing, for an action-packed Q&A!

Friday July 13:

12:00PM – 1:00PM: MATTEL Presents: Mattypalooza 2012 - Room 25ABC

Masters of the Universe® Classics, DC Universe™, Ghostbusters™ and New Mystery Line! This year’s Mattypalooza will be bigger and better than ever! Get all the latest info on your favorite Mattel collector lines, like Masters of the Universe® Classics, DC Universe™, Ghostbusters™, and a brand new mystery line from MattyCollector.com! For all the insider intel, don’t miss the Q & A with Mattel toy designer Ruben Martinez, Mattel brand manager Scott “Toy Guru” Neitlich and special guests The Four Horsemen. It’s the place to be for the world premiere of tons of new toys and collectibles, including the unveiling of the 30th Anniversary MOTU Create a Character contest winner!

3:00PM – 4:00PM: MATTEL and DC Entertainment: A Heroic Partnership - Room 4

Fans of Mattel’s popular DC Comics toy lines will find out all the latest news, sneak peeks, and behind-the-scenes scoop on their favorite Mattel/DC Comics action figures, including kid and collector releases from Batman™, DC Universe, and more. Get a look at how a toy line is created and participate in the Q&A with a panel of Mattel and Warner Bros. toy team members! Panel attendees will see exciting product line reveals and get some super super hero giveaways!

3:00PM - 4:00PM: Monster High®: Freaky is About to Get Fabulous in San Diego - Room 24ABC

Freaky is About to Get Fabulous in San Diego, Friday the 13th! Dress up as your favorite ghoul and come celebrate a freaky fab Friday the 13th at the Monster High ® panel for a chance to win prizes for best-costume! Join the toy designers, animation producers and voice talent of Monster High ® and check out new ghoul revels as well as exclusive scenes from our first ever DVD – Monster High™: Ghouls Rule! (October 2012, in partnership with Universal Studios).

Can’t Make The Con? Collectibles near you!

SDCC isn't the only place to get great Mattel toys. Check out [www.Mattycollector.com](http://www.Mattycollector.com) for special promotions and collectibles from the world's biggest brands. Visit your local retailer to find additional products including Batman™ The Dark Knight Rises™ Movie Masters® figures modeled after characters seen in the epic third installment of Christopher Nolan's Batman™ film franchise in U.S. theaters July 20! And for Monster High™ fans remember to follow @MonsterHigh on Twitter for live updates and [www.freakyfab13.com](http://www.freakyfab13.com) for exclusive SDCC show news and behind the scenes content.

About Mattel:

Mattel, Inc. (Nasdaq: MAT) is the worldwide leader in the design, manufacture and marketing of toys and family products. The Mattel family is comprised of such best-selling brands as Barbie®, the most popular fashion doll ever introduced, Hot Wheels®, Matchbox®, American Girl®, Radica® and Tyco R/C®, as well as Fisher-Price® brands, including Thomas & Friends®, Little People®, Power Wheels® and a wide array of entertainment-inspired toy lines. In 2012, Mattel was named as one of FORTUNE Magazine's "100 Best Companies to Work For" for the fifth year in a row. Mattel also is ranked among Corporate Responsibility Magazine's "100 Best Corporate Citizens." With worldwide headquarters in El Segundo, Calif., Mattel employs approximately 28,000 people in 43 countries and territories and sells products in more than 150 nations. At Mattel, we are Creating the Future of Play. Visit us at [www.mattel.com](http://www.mattel.com), [www.facebook.com/mattel](http://www.facebook.com/mattel) or [www.twitter.com/mattel](http://www.twitter.com/mattel).

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MAT-CORP

Photos/Multimedia Gallery Available: <http://www.businesswire.com/cgi-bin/mmg.cgi?eid=50337045&lang=en>

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State Keywords: California

Industry Keywords: Entertainment; Licensing (Entertainment); TV and Radio; Film & Motion Pictures; Children; Retail; Books; Specialty; Consumer

Source: Mattel, Inc.

--- Index References ---

Company: GENERAL MOTORS CO; NBCUNIVERSAL MEDIA LLC; TYCO INTERNATIONAL LTD; WARNER BROS INC; VOLKSWAGEN AG; DANA HOLDING CORP; FISHER PRICE INC; HOLLYWOOD MEDIA CORP; UNIVERSAL STUDIOS INC; MATTEL INC; FACEBOOK INC; KNIGHT INDUSTRIES LLC; COLUMBIA PICTURE

News Subject: (Business Management (1BU42); Sales & Marketing (1MA51))

Industry: (Games & Toys (1GA85); Consumer Products & Services (1CO62); Retail (1RE82); Fashion Industry (1FA88); Apparel & Textiles (1AP20); Branding & Naming (1BR12); Motion Pictures (1MO51); Entertainment (1EN08); Advertising (1AD82); Advertising & Public Relations (1AD83))

Region: (U.S. West Region (1WE46); Americas (1AM92); California (1CA98); North America (1NO39); USA (1US73))

Language: EN

Other Indexing: (ART BALTHAZAR; TM AND © WARNER BROTHERS; NBCUNIVERSAL TELEVISION CONSUMER PRODUCTS GROUP) (Velma; Fred; Doug Wadleigh; Arachne; Shaggy; Derek Handy; Ruben Martinez; Bill Miekina; Daphne; Christopher Nolan; Harley Quinn; Jill Thompson; Neil Gaiman; Enrique Ruvalcaba) (North America)

Keywords: Entertainment; Licensing (Entertainment); TV and Radio; Film & Motion Pictures; California; Children; Retail; Books; Specialty; Consumer (Conference); (Trade Show); (Photo/Multimedia)

Ticker Symbol: MAT

Word Count: 1937

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**NewsRoom**

## NewsRoom

4/4/12 L.A. Times 1  
2012 WLNR 7117624

Los Angeles Times  
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April 4, 2012

Section: Calendar

A superhero to the **fanboy**  
Morgan Spurlock takes affectionate look at Comic-Con

Geoff Boucher

When word spread that Morgan Spurlock was making a documentary about Comic-Con International there was a reflexive shudder in the **fanboy** nation -- Spurlock's keen camera already had zoomed in on overeating ("Super Size Me"), subtle social shunning ("Freakonomics") and well-known cave-dwellers ("Where in the World Is Osama Bin Laden") and, well, you can see where that line of thought leads.

It turns out they had nothing to worry about. "Comic-Con Episode IV: A Fan's Hope," which opens Thursday in limited release, sets its phasers on sentimental. Spurlock has made an 88-minute movie that is, by his own admission, sweet, earnest and respectful of the pop culture tribes who gather every year at Comic-Con, the annual pop culture expo in San Diego that attracts 130,000 people with its celebration of toys, sci-fi, fantasy, spectacle films and comics.

For Spurlock, a 41-year-old West Virginia native, this was a movie saluting the flag of subculture and irony-free passion, not taping a "kick me" sign to the back of its collective Spider-Man T-shirt.

"I didn't want to make 'Trekkies,'" Spurlock said, referring to Roger Nygard's 1997 documentary on obsessive "Star Trek" fans. "I like that movie, but it focuses on the freak show. I think what this film does really well is it humanizes people in a way that is important. What happens over the course of this film is you start to see a little bit of yourself in all of the characters or in their passion or their dedication."

The subjects are five fans who travel to the convention looking for their own golden ticket -- two want to score a career in the comics industry; another is a collectible-comics merchant desperate for a big profit weekend; the fourth is a costume designer who wants to win the "cosplay" tournament; and the last is a nervous man who wants to propose to his girlfriend in front of thousands of fans.

Those story threads, faces and voices form a tapestry of the long weekend, but Spurlock fans will be surprised that missing from the journey are the wry observations and eager charm of the filmmaker himself. From "Super Size Me" in 2004 up through last year's product placement expose "The Greatest Movie Ever Sold," Spurlock has been the film and vice versa. This time he kept off-camera even as he was pressured by financiers who felt that the movie's key asset was the documentarian's ongoing conversation with the public.



Spurlock suspected that his voice was extraneous -- or maybe just too close to the voices already in the movie. Instead of a foreign correspondent, Spurlock's youthful passions for Jedi knights and Marvel Comics made him more like a courier delivering a valentine to his own childhood.

Growing up, Spurlock found "big pivotal moments" sitting in the dark with movies such "Star Wars" -- "There was a summer when I was 7 where I just wanted to go see it over and over, every day," he said -- and "The Exorcist," which inspired his first career goal, to become a Hollywood makeup specialist.

"I couldn't believe I was meeting Stan Lee," Spurlock said with a flutter of genuine excitement as he sat over coffee on a recent visit to L.A.

It was a chance meeting with Lee, the Marvel Comics pioneer, at Comic-Con in 2009 that set the project in motion. Spurlock then built a sort of dream team of Comic-Con figures -- Joss Whedon, "Dark Knight" producer Thomas Tull and blogger Harry Knowles among them -- to get the access and credibility he needed to drill deep into the event.

"This big challenge," Spurlock said, "was figuring out how you cover something as massive and as crowded as Comic-Con and tell a coherent story. And what is that story? We had a huge crew, 150 people and between 15 to 20 cameras that were rolling at any given moment. We shot about 650 hours in about six or seven days over the course of this ... then when you're done it's all about trying to find the gold in there."

Some early reviews have noted that the documentary plays better to Comic-Con true believers rather than to curious tourists, and there is something of a pilgrimage vibe to the documentary with the seekers in it who travel to Comic-Con looking for their great reward. To Lee, that urgency is part of the fabric of the event. Comic-Con sounds a lot like The Force when described by the co-creator of the Fantastic Four and Iron Man.

"Comic-Con is so spectacular -- there are people all over the world and they come to see each other and cheer and meet their heroes but they also come so they can try to become a hero themselves," Lee said. "They always ask me: 'How can I get your job?' I tell them they can't, I'm still using it! But everyone at Comic-Con who works in the business started off as a fan of the entertainment."

Holly Conrad, the costume and makeup amateur followed by "A Fan's Hope" cameras during a tense competition of latex and foam wizardry, now has a foothold in the industry thanks to the documentary, and she said the film already is a bonding element in the world of fans.

"What's funny is that every subject in the film has been amazing, we all get along so well, I think in part because we all have similar interests and such a passion for being part of the geeky community," Conrad said. "Also it was great seeing the sort of Jedis of the nerdy world talk about their past, like Frank Miller, etc. They were where we are now, and that's a really encouraging thing to see."

There are other messages too. One of the aspiring artists has his dreams battered pretty well by the cruelly honest appraisals he gets at the convention, for instance.

The film also picks up the voices of a conflicted community when it comes to the growth of Comic-Con (it started scruffy in 1970 in the basement of the U.S. Grant Hotel) and the shift in emphasis from comics to celebrity promotional appearances and digital entertainment.

Comic-Con returns in July and seems likely to draw even more pop culture enthusiasts -- audiences most excited about the prospects of a new "Star Trek" film, a return voyage to Middle Earth for director Peter Jackson with his two-part fantasy epic "The Hobbit" and new look versions of Superman and Spider-Man (not to mention 3-D reissues of the "Star Wars" movies).

Although Spurlock is moving on -- "Mansome," his documentary on the surge in male beauty as an industry and lifestyle, arrives this month at New York's Tribeca Film Festival -- he said his visit to planet Comic-Con made it clear that the fan factions are here to stay. Their beloved Con, though, seems destined to lose some of its charm the more it continues its monster growth and hulks out into the mainstream.

"The weird thing is it gets bigger, there is something there for everyone," Spurlock said, a bit perplexed by the dynamics of cult, culture, creation and co-opting. "I mean now I could take my mom and she could find something there that she likes. They have 'Glee' there too, how does that happen? It's where any of the outsiders can go to find others like them but now maybe everyone is becoming an outsider. My mom, the outsider."

--

geoff.boucher@latimes.com

PHOTO: "WHAT THIS film does really well is it humanizes people in a way that is important," Spurlock says.

PHOTOGRAPHER:Peter McCabe Wrekin Hill Entertainment

PHOTO: MORGAN SPURLOCK'S "Comic-Con Episode IV" focuses on five fans at the convention.

PHOTOGRAPHER:Carolyn Cole Los Angeles Times

PHOTO: MORGAN SPURLOCK said 15 to 20 cameras were rolling at any given moment at Comic-Con.

PHOTOGRAPHER:Wrekin Hill Entertainment

--- Index References ---

News Subject: (Sales & Marketing (1MA51); Business Management (1BU42))

Industry: (Special Effects Technology (1SP19); Advertising & Public Relations (1AD83); Product Placement (1PR40); Film Festivals (1FI62); Entertainment (1EN08); Motion Pictures (1MO51); Advertising Campaigns (1AD39); Entertainment Technology (1EN50); Advertising (1AD82))

Language: EN

Other Indexing: (CAROLYN COLE LOS ANGELES TIMES) (Harry Knowles; Marvel Comics; Holly Conrad; Roger Nygard; Frank Miller; Morgan Spurlock; Thomas Tull; Stan Lee; Peter Jackson)

Keywords: SPURLOCK, MORGAN; DOCUMENTARIES; COMIC CON INTERNATIONAL

Edition: Home Edition

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## NewsRoom

## NewsRoom

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March 25, 2012

Section: Sunday Calendar

HERO COMPLEX  
The stuff of **fanboy** dreams on YouTube

Emily Rome

### Profile

Felicia Day is the apple of many a **fanboy's** eye and creator of the hit Web series "The Guild," and her standing is only likely to increase with a recently announced new venture. At the pop culture expo WonderCon in Anaheim this month, Day, along with a panel of colleagues with plenty of geek cred, introduced Geek & Sundry, her new YouTube channel. Five new shows plus Season 5 of "The Guild" will begin running on the site in April.

Day was full of enthusiasm on the panel as she chatted about the project: "Every single show is like a piece of love," she said. "We're really excited to create a whole new community around these shows."

Before the WonderCon panel kicked off, fans watched the trailer for Geek & Sundry's lineup, available to view on YouTube. Among the new shows is "TableTop," produced and hosted by Wil Wheaton, who also appeared on the panel. The show features Wheaton playing games such as Pandemic with guests including Freddie Wong and Dodger Leigh.

Wheaton said he wanted to "show by example that getting people together to play a game is a really wonderful social activity -- that gamers are not these weirdos who can't make eye contact when we talk to each other."

Other shows debuting on the channel are "Sword & Laser," the video version of the podcast by Veronica Belmont and Tom Merritt, and "Written by a Kid," which features short films of original sci-fi and fantasy stories told by kids. Some directors for the shorts have backgrounds in other online hits such as "Annoying Orange" and "Between Two Ferns With Zach Galifianakis."

Another show, "Dark Horse Motion Comics," will feature new video versions of such comic books as "Hellboy," "The Goon" and "The Umbrella Academy."

Day will also host a show called "The Flog" in which she does "whatever the hell I wanted to that week" and hilarity ensues as she tries new skills such as glass blowing and operating heavy machinery.

Geek & Sundry starts posting episodes of "The Flog," "Dark Horse Motion Comics" and "TableTop" on April 2.

"The Guild" returns April 10. "Sword & Laser" premieres April 13, and "Written by a Kid" follows this summer on July 18.

--

emily.rome@latimes.com

PHOTO: FELICIA DAY'S YouTube channel will feature her show, "The Guild," plus other series.

PHOTOGRAPHER: Jay L. Clendenin L.A. Times

---- **Index References** ----

Company: YOUTUBE LLC

Industry: (TV (1TV19); Consumer Products & Services (1CO62); Digital Broadcasting (1DI81); Internet Media (1IN67); Electronics (1EL16); Consumer Electronics (1CO61); PC, Video & Online Games (1PC44); Internet Audio & Video (1IN30); Entertainment (1EN08); Consumer Video Products (1CO02); Internet (1IN27); Internet Technology (1IN39); TV Programming (1TV26))

Language: EN

Other Indexing: (Jay Clendenin; Wil Wheaton; Veronica Belmont; Tom Merritt; Felicia Day; Dodger Leigh; Freddie Wong)

Keywords: DAY, FELICIA; YOUTUBE (WEB SITE)

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**NewsRoom**

## NewsRoom

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February 18, 2012

Oscars 2012: why does the Academy snub **fanboy**-friendly films?

Ben Child

guardian.co.uk

Ben Child: Actor and screenwriter Seth Rogen has berated the absence of genre films Drive and Mission: Impossible – Ghost Protocol from this year's Oscars shortlist. Is he right to attack the Academy?

Saturday 18th February 2012

Certain Hollywood actors seem to revel in their geek status, whether it be grinning Simon Pegg turning out to pose with Stormtroopers at Star Wars-related events, or painfully earnest Andrew Garfield arriving at Comic-Con in a ropey homemade Spider-Man costume. If we're to believe his on-screen persona, Seth Rogen is a naive, dope-smoking slacker who struggles with the ladies, not the hugely successful actor and screenwriter who has taken Hollywood by storm in the past couple of years. Could this be why the star of Knocked Up and Pineapple Express has just gone on record to berate the absence of Drive and Mission: Impossible – Ghost Protocol from this year's Oscars hunt? Is he simply playing up to the image of the overgrown kid who loves genre movies with plenty of spectacle while secretly gorging himself on Terrence Malick?

"I honestly thought Mission: Impossible – Ghost Protocol was one of the best movies of the year. It got no love from awards, whatsoever. I loved that fucking movie!" Rogen told Collider. "It was great! And, I thought Drive was awesome too. That got nominated for an Independent Spirit award, but didn't get any Oscar nominations."

On the other hand, perhaps Rogen has something of a point. Take a look down the list of nominees at this year's Oscars, and there's a notable absence of genre material in the major categories, while a number of movies that were actually pretty poorly received by critics appear to have inexplicably crept in.

Drive, Nicolas Winding Refn's ultra-stylish superhero tale cum gangster exploitation flick, is the most obvious omission, nominated only for sound editing. With his Cannes-celebrated thriller, Winding Refn pulled off the rare trick of creating a movie that was so much more than the sum of its parts. How Albert Brooks missed out on a best supporting actor nod for his grimy, grimly functional mob boss is beyond me.

Don't just take my word for it. According to the review aggregator website rottentomatoes.com, Drive was one of the top five widely released movies of 2011, with a 93% "fresh" rating. That's way ahead of best picture nominees such as War Horse (76%) and Extremely Loud and Incredibly Close (45%), a film which ought to fare better at the Razzies.

The year's top wide-release film is another genre effort, David Yates's *Harry Potter and the Deathly Hallows: Part 2*, with a staggering 96% "fresh" rating, ahead of every single film on the best picture nominees list bar *The Artist* (97%). Other genre films which performed well with critics but picked up little or no Oscars love include Duncan Jones's *Source Code* (91%), Joe Cornish's *Attack the Block* (90%), perfectly pitched comedy horror *Tucker & Dale vs Evil* (85%), *Rise of the Planet of the Apes* (83%, confined to the best special effects category) and JJ Abrams's warm and cuddly sci-fi thriller *Super 8* (82%). Even the latest *Fast and Furious* film, which the excellent Twitchfilm blog has been semi-jokingly touting for awards season glory all year, managed 78%.

The truth is that the Academy of Motion Picture Arts and Sciences has always been loth to honour genre fare. It took until the 1990s for a western to win the Oscar for best picture (barring 1931's *Cimmaron*), and neither *Dances with Wolves* (1990) nor *Unforgiven* (1992) slipped all that comfortably into the classic John Ford/Howard Hawks mould. Peter Jackson's *Lord of the Rings* trilogy triumphed largely in the technical categories until *Return of the King* took the best picture Oscar in 2004. The first *Star Wars* triptych was also confined to wins in the technical categories, though Frank Oz would surely have won best puppet for Yoda had the organisers seen fit to include such a gong.

What is unforgivable from the Academy (though it is not as bad in this regard as the Golden Globes) is the lazy inclusion each year of films and actors who fit a certain A-list Hollywood mould: the George Clooneys and the Steven Spielbergs, these days even the Brad Pitts. The body also likes to reward film-makers and thespians who it regards as having been under-praised in the past: hence the best supporting actor nods for venerable veterans Christopher Plummer and Max Von Sydow this time around. Finally, there's the bias towards movies with grand, sweeping themes and/or plenty of historical import: hence, the presence of the execrable *Extremely Loud and Incredibly Close* and the blandly average *War Horse* this year and victory for (solid but hardly spectacular) Iraq war drama *The Hurt Locker* two years ago.

The other reason that genre movies often miss out is easier to understand. Studios may trumpet the wonders of 3D and the awesome impact of seeing a particular blockbuster on a huge IMAX screen, but such plus points do not translate well to awards ceremonies where famous faces are usually the centre of focus. *Mission: Impossible – Ghost Protocol* may have been one of the year's most enjoyable spectacles, but wheeling out the guy in the Nirvana T-shirt and unkempt facial hair who handled the technical stuff is not quite as sexy as seeing Michelle Williams or George Clooney arrive on stage to collect their best actor prize from last year's incumbent.

It's also worth pointing out that many of the films this column triumphs do not need the kind of boost that Oscars glory brings to find an audience. Awards season rightly rewards movies which may otherwise slip under the radar – until recently only *The Help* of this year's major contenders had passed \$100m at the global box office. Decent fanboy-friendly films from the past year such as *Thor*, *Rise of the Planet of the Apes* and *Source Code* will find their audience without help from the Academy, which is why studios did not pitch them for an Oscars run.

Rogen should perhaps not weep, then, for *Mission: Impossible – Ghost Protocol*, which earlier this year emerged as the most successful film in the series so far at the box office. But *Drive* ... well, Winding Refn's film has been shockingly under-served. It's exactly the kind of film which could have done with a little help from the Academy. More than any other film this year, its absence hints that Oscars voters remain, at heart, out-of-touch, po-faced stick-in-the-muds.

--- Index References ---

Company: IMAX CORP

Industry: (Celebrities (ICE65); Motion Pictures (IMO51); Entertainment (IEN08); Music (IMU57); Film Festivals (IFI62))

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Other Indexing: (Ben Child; Simon Pegg; John Ford; George Clooney; Nicolas Winding Refn; Frank Oz; Michelle Williams; Christopher Plummer; David Yates; Peter Jackson; Seth Rogen; Duncan Jones; Max Von Sydow; Joe Cornish; Andrew Garfield; Howard Hawks)

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**NewsRoom**



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February 11, 2012

Section: C

The **Fanboys** Behind The Counter

MIKE HALE

Mike Hale reviews AMC reality series *Comic Book Men* about the filmmaker Kevin Smith's New Jersey comic shop. Photo (M)

Crab boats, hair salons, Louisiana swamps, tattoo parlors, Rachel Zoe's abattoir of fashion dreams: workplace reality shows tend to be set in places off limits to most of us because of geography or lack of training or an unwillingness to be humiliated. Kudos to AMC and Kevin Smith, then, for "*Comic Book Men*," in which the primary qualifications for inclusion are the abilities to stand for long periods while leaning against glass cases and to wield the sarcasm born of years of underachievement.

Actually, while there are no monster waves or hungry alligators in this series (which begins on Sunday night after the return of "*The Walking Dead*"), there's plenty of humiliation. A pecking order exists among the four main subjects -- three employees and one kibitzer from Mr. Smith's New Jersey comic-book shop -- and at the bottom of it stands the stubborn and combative sales clerk Ming Chen.

In keeping with the show's faithful depiction of **fanboy** culture, much of the humor involves insulting, duping and generally dumping on Mr. Chen, who plays along by getting comic-book angry, in the style of a minor, likable supervillain.

"*Comic Book Men*" grew out of Mr. Smith's portfolio of podcasts -- in addition to making independent films and writing comic books, he's a confirmed new-media addict and experimenter -- and the action of the show is punctuated by scenes of the cast members in the podcast studio, discussing what we've just seen or are about to see. This self-narration is a bit of a conceptual tease, given that there is very little action to talk about, even by the reduced standards of reality TV.

The pilot episode has three narrative modes, reflecting different aspects of male arrested development: discussions of comics minutiae and the nature of the superhero; "*Pawn Stars*"-like negotiations with people trying to sell comics or collectibles to the store, thus opening themselves to on-camera ridicule; and a trip to a nearby flea market where Mr. Chen and two colleagues, Michael Zupcic and Bryan Johnson, compete to see who can make the most money selling worthless inventory. We never see a customer actually buying something in the store; there seems to be more money walking out the door than walking in.

Technically speaking, the star of the series (besides Mr. Smith) is the store's manager, Walt Flanagan. But the show is dominated by Mr. Johnson, who's the Anthony Bourdain of this little world, a character rare on TV but familiar to any pop-culture-obsessed slacker: smart, disdainful, mildly threatening, kind of a jerk but funny enough to get away with it.

Actually, everyone involved in "Comic Book Men" is a bit of a jerk in his own way, which is what makes the show, despite all the reality-TV staging, one of the more authentic portrayals of aimless post-collegiate American life that you'll see this side of Richard Linklater. It's diverting, a little sad, a little boring, full of geeky macho posturing and ultimately pointless, much like a Wednesday afternoon in a comic-book shop.

Comic Book Men

AMC, Sunday nights at 10, Eastern and Pacific times; 9, Central time.

Produced by Original Media and Snoogans. Kevin Smith, Charlie Corwin and Elyse Seiden, executive producers.

PHOTO: Walt Flanagan, left, and Bryan Johnson in "Comic Book Men," the AMC reality series that begins on Sunday night. (PHOTOGRAPH BY DAVID M. RUSSELL/AMC) (C8)

— Index References —

Industry: (Book Publishing (1BO18); Books (1BO26); Broadcast TV (1BR25); Broadcast TV Programming (1BR42); Entertainment (1EN08); Motion Pictures (1MO51); Publishing (1PU26); TV (1TV19); TV Programming (1TV26); TV Stations (1TV23); Traditional Media (1TR30))

Region: (Americas (1AM92); New Jersey (1NE70); North America (1NO39); U.S. Mid-Atlantic Region (1MI18); USA (1US73))

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Other Indexing: (Elyse Seiden; Walt Flanagan; Ming Chen; Charlie Corwin; Richard Linklater; DAVID RUSSELL; Michael Zapcic; Rachel Zoe; Bryan Johnson; Mike Hale; Kevin Smith)

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**NewsRoom**

## NewsRoom

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February 5, 2012

Section: AR

Cameras Invade A Paradise For **Fanboys**

DAVE ITZKOFF

Jay and Silent Bob's Secret Stash, a comics shop in Red Bank, NJ, owned by the writer-director Kevin Smith and run by his buddies, is going to be the subject of *Comic Book Men*, a reality show on AMC. Photos (M)

RED BANK, N.J.

AS the man who hired him and the men who work for him will readily attest, Walt Flanagan, the manager of a comic book store here called Jay and Silent Bob's Secret Stash, is not necessarily cut out for a career in retail. He is shy and retreating, uncomfortable around new people and has a tendency to wander away from conversations.

But when two young visitors entered his store recently with a pressing question -- "Is there any good, old-school Batman?" 16-year-old Connor McNamara asked -- Mr. Flanagan, a 41-year-old man in a tattered New Jersey Devils cap, sprang into action. Emerging from behind his cash register he led Mr. McNamara and a friend, Joe Lombardi, 16, down the store's narrow aisles, past the action figures of Leatherface, the "Texas Chainsaw Massacre" murderer, and the ceramic busts of Boba Fett, the "Star Wars" bounty hunter, to a rack of graphic novels. There Mr. Flanagan had the privilege of introducing the neophytes to Frank Miller's classic 1986 work "Batman: The Dark Knight Returns." "This," he told them, "may be the greatest Batman story ever told."

One \$16.80 purchase later Mr. Flanagan explained his managerial policy, that he is happy to offer customers his recommendations but not to impose them. "I try to at least ask them what they're into before recommending something," he said. "Because what I like they might be, like, 'This is trash.'"

Secret Stash is already a unique specimen in the peculiar world of comic book shops because it is owned by Kevin Smith, the writer-director and superhero enthusiast. And now it is the even more unlikely subject of an AMC reality series, "Comic Book Men," which will make its debut next Sunday and shine a spotlight on idiosyncratic subjects like Mr. Flanagan, his co-workers and their store's regular hanger-outers.

There are reasons why comic book sellers are caricatured in pop culture as obsessive, isolated souls. See, for example, the pedantic, imperious comic book guy on "The Simpsons" known as Comic Book Guy.

But where Mr. Smith's films like "Clerks" and "Mallrats" mocked the anonymous and dehumanizing aspects of service-industry professions, "Comic Book Men" is at heart a celebration of the deeply particular personalities involved when geeky merchandise changes hands.

As Mr. Smith put it in a telephone interview: "Both the purchaser and the seller are very interested in the item. If you go to the grocery store, whoever checks you out ain't necessarily interested in Cocoa Puffs."

The recommendation of that same "Dark Knight Returns" graphic novel united Mr. Smith and Mr. Flanagan as teenagers in the 1980s, when Mr. Smith best knew Batman through the bam-kapow 1960s television series, and Mr. Flanagan told him he needed to expand his horizons.

When Mr. Smith's filmmaking career took off with the 1994 release of "Clerks," he began thinking of ways to pay back the friends who inspired his movies, including Mr. Flanagan, a favorite sidekick for hockey-kibitzing sessions and weekend road trips to distant comic shops in search of nerdy memorabilia.

"I always had it in the back of my head: One day I'm going to get a comic book store for Flanagan to run," said Mr. Smith, who is an executive producer of the show. That opportunity presented itself a couple years later when Mr. Smith learned that the owner of a local shop called Comicology was planning to get out of the business and was willing to sell him his operation for about \$40,000. (Mr. Smith said he talked him down to \$30,000.)

As Mr. Smith figured it: "'Clerks' cost me \$27,575. This is only like 2,500 bucks more, and we would have a whole store, and Walter would have it to run. So, boom, dream accomplished."

The rechristened Jay and Silent Bob's Secret Stash (named for miscreant characters played by Jason Mewes and Mr. Smith in his movies) also employed another friend, Bryan Johnson, who used to run the Los Angeles branch of the store, now defunct, and directed an independent film, "Vulgar," financed by Mr. Smith. But as Mr. Johnson, an imposing man of 44 with a long woolly beard, acknowledged: "I'm not a customer-service kind of guy. The good thing about working for Kevin is I could get away with a lot more than I would have otherwise."

Secret Stash, located near a Restoration Hardware and a pottery shop called A Time to Kiln, is now the domain of the reluctant Mr. Flanagan and his subordinates, Ming Chen and Michael Zapcic, a hardy, goateed man who was a regular shopper before he became an employee.

"Walt is a very particular person, and I guess I didn't annoy him all that much," Mr. Zapcic said of his hiring.

The store is also a mini-museum for artifacts from Mr. Smith's movies; a hangout for regulars like Mr. Johnson and Robert Bruce, an organizer of the Asbury Park Comic Con; a place for staff members to record podcasts; and a site for poker games and welcome-back-from-rehab parties for Mr. Mewes. It is also, occasionally, a place where business is transacted.

But much of the day is occupied by discussions of crucial factoids, like: Did Supergirl ever have her own animated television series? Were the original G.I. Joe action figures 12 or 13 inches tall? "It is my delight," Mr. Zapcic said of Mr. Bruce after one such debate, "to prove him wrong."

Mr. Bruce admitted: "And he does at least once a week. Which proves I am not God, because I am infallible."

"Infallible?" said a surprised Mr. Chen.

"Fallible," Mr. Bruce said, shaking his head. "Fallible."

Mr. Zapcic added, "That's un-possible."

A dreadlocked mail carrier entered to deliver a package from Lands' End, and a young man with long hair and a leather jacket asked to leave some flyers, advertising his comics illustration class, at the register.

Finally a customer, Patricia Swales, came in, looking for birthday gifts for her husband, Tom, a lapsed comic book collector. Without condescension Mr. Zapcic led her to a copy of issue No. 300 of Wolverine and a piggy bank in the shape of the Mighty Thor.

Afterward Mr. Zapcic sounded genuinely elated to have assisted Ms. Swales with her search. "She didn't get exactly what she wanted," he said. "But she got what she needed, which is really cool."

"Comic Book Men," which will be shown on AMC following its hit comic book adaptation, "The Walking Dead," offers a mixture of these day-to-day interactions; visits to the store by hard-core collectors (including one who owns both a 1960s-era Batmobile and the Green Hornet's car, the Black Beauty); and freewheeling conversations among the Secret Stash employees, Mr. Smith and Mr. Johnson. AMC has ordered six episodes of the show.

Mr. Flanagan, who has also illustrated the DC Comics mini-series "Batman: Cacophony" and "Batman: The Widening Gyre" written by Mr. Smith, was not exactly thrilled when the camera crews and lighting rigs began showing up at Secret Stash.

But he said of Mr. Smith: "It's his store. If he wants to do it, there's not much I could say about it."

Mr. Smith said he has never had to pay out of pocket to keep Secret Stash afloat since the first months of its operation, and Mr. Flanagan said proudly that the store had weathered problems including a wider comics industry downturn and the ascent of online shopping, which has made rare items attainable at the touch of a button.

"I don't know if there's many memories to be had of typing into a search engine, looking for this special book, as opposed to finding it in some hole-in-the-wall store you never were before," Mr. Flanagan said.

What he was not sure the store could endure was the fleeting celebrity of reality television. By comparison, he recalled a visit he made with his two daughters to the Hoboken, N.J., bakery where the TLC series "Cake Boss" is set.

The one employee his daughters recognized from the show, he said, "looked like a bear in a cage at a zoo that people were throwing popcorn at."

Of the overall experience Mr. Flanagan said: "It was just waiting outside for over an hour to get into a bakery. You get inside a bakery, you can't move two inches because there's so many people in there. People barking at you for the order you want."

With some reluctance he added, "I guess that's a great problem to have."

PHOTOS: Clockwise from top, Walt Flanagan behind the counter at Jay and Silent Bob's Secret Stash; the storefront; selections on the shelves; and a scene from "Comic Book Men," with Kevin Smith, left, and Ming Chen. (PHOTOGRAPHS BY SARA KRULWICH/THE NEW YORK TIMES; DAVID M. RUSSELL/AMC)

--- Index References ---

Industry: (Book Publishing (1BO18); Books (1BO26); Bricks to Clicks (1BR78); Department Stores (1DE95); E-Commerce (1EC30); Entertainment (1EN08); General Merchandise Stores (1GE70); Internet (1IN27); Motion Pictures (1MO51); Publishing (1PU26); Retail (1RE82); Specialty Retailers (1SP71); Traditional Media (1TR30))

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Business Insider, The  
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December 5, 2011

CONFESSION OF A NON-APPLE-**FANBOY**: Even If The  
Samsung Galaxy Nexus Is Better, I'm Still Buying An iPhone

Dec 05, 2011

Our gadget gurus finally got their hands on a Galaxy Nexus, the new iPhone-killer from Samsung.

It has a much bigger screen than the iPhone 4S, and that and other features blew our editor Steve Kovach away.

So breathless was Steve's first post about the Galaxy Nexus, in fact, that I thought he actually might like it better than the iPhone 4S.

Which got me to wondering... Should I just ditch my plan to buy a iPhone 4S, which already seems obsolete, and instead switch to the bigger-screened Samsung?

And the internal debate that followed led me to a conclusion that is good news for Apple, at least in the short term.

I realized that, even if the Samsung Galaxy Nexus is unequivocally better than the iPhone 4S, I'm still going to stick with the iPhone.

Why?

Certainly not because I'm a **fanboy**. I love Apple's products, and I own a boatload of them, but I find the quasi-religious devotion of many Apple followers deeply annoying, especially now that Apple is now the industry standard (read: These days, if you want to "think different," you should buy something else.)

So I'd like nothing better than to buy a non-Apple product and get an even bigger kick out of the absurd devotion of **fanboys** to a company that in the past decade has gone from beloved underdog to a huge extortionist global bully, with its foot on the throat of the many industries that are now dependent upon it. (Music, publishing, etc.) This mindless devotion was just brilliantly lampooned by Samsung in a new ad, which I thoroughly enjoyed.

But I'm not going to do that, even if the iPhone 4S is worse than the Samsung Galaxy Nexus.

Why not?

Because I'm now locked into the Apple ecosystem.

I have a MacBook Air (or did, until I dumped a cup of tea into it last Friday). I have a MacBook Pro (which has now been rushed back into service.) I have an iTunes account. My family has iPads, itouches, and MacBooks. My Apple products sync relatively easily with all those products, and I don't want to sacrifice that.

Also, four years after switching to the Mac from Windows, and two years after switching to the iPhone from a BlackBerry, I know how to use Apple's software. Contrary to the hosannahs and gawps of the Apple cult, this software doesn't strike me as being obviously "better" than Windows and BlackBerry software, but I now know how to use it. And I'm not about to toss that knowledge in the trash just because someone came out with a slightly better phone.

So, the truth is that, having invested several years and a lot of money in Apple's closed ecosystem, I'm loathe to switch out of it.

Maybe that's irrational. Maybe switching to the Samsung Galaxy Nexus would be completely seamless. Maybe the integration of the Samsung with Gmail and Google Calendar, et al, would make the hassle of switching worth it (the integration of these services with the iPhone has always been lame).

But I doubt it.

So I'm still on track to get an iPhone 4S, whenever the wait-times finally subside. (I tried to order one online a month or so ago, but for some reason the Apple Store can't sync to my AT&T account. And last time I went into a store and tried to buy one, weeks after the launch, they laughed and pointed to the huge line of Asian folks buying them for shipping back to Asia. So I haven't bothered to check again).

But, eventually, I will.

And I'll settle for a 4S. Even if it's no longer the best phone on the market.

SEE ALSO: [The Samsung Galaxy Nexus Will Blow Your Mind](#)

**[Read more opinions on 'THE GREAT DEBATE: Android vs. iPhone' #](#)**

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See Also:

---- **Index References** ----

Company: APPLE INC; GOOGLE INC; SAMSUNG ELECTRONICS CO LTD

Industry: (Electronics (1EL16); Consumer Electronics Technology (1CO38); Consumer Electronics (1CO61); Mobile Phones & Pagers (1WI07); Computer Equipment (1CO77); Palmtop Computing (1PA77); I.T. (1IT96); Telecom Consumer Equipment (1TE03); Consumer Products & Services (1CO62))

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**NewsRoom**

## NewsRoom

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June 17, 2011

Section: Calendar

**STYLE & CULTURE**  
Simon Pegg will always be a **fanboy**

Carolyn Kellogg

Simon Pegg is as close as you can get to a real-life geek superhero; his special powers include a real affection for Comic-Con culture and stepping into that imaginary world. As a boy, Pegg was swept away by his geek loves: live theater and the fantastical worlds of "Star Wars," "Doctor Who," "Jason and the Argonauts" and "Star Trek." He now lives the impossible dreams of his youth, acting for Steven Spielberg and stepping onto the deck of the Starship Enterprise as Scotty in J.J. Abrams' "Star Trek" reboot.

The 41-year-old Brit recounts his story with self-effacing charm in the new memoir "Nerd Do Well." His short Southern California visit includes just one book signing, 7 p.m. Friday at the Barnes & Noble at the Grove. Wristbands, which are required, will be passed out at the store starting at 9 a.m.

Pegg can riff on cultural theory and the decline of the bourgeoisie in late capitalist societies as readily as he cracks up over a fart joke. There's a goofiness in that combination that's echoed in a fictional gag that runs through the book, a story about Pegg, "a rugged, sexually devastating superhero," dueling a supervillain/vixen and accompanied by his robot sidekick, Canterbury (think C-3PO with an unfortunate earring).

"I liked including it as a means of undermining what is essentially a narcissistic exercise, writing a memoir. I wasn't entirely comfortable with it, even though I went ahead and did it," Pegg said by phone from New York, where his book tour began this week. "For me, it was a way of subliminally communicating to the readership that I was well aware of what I was undertaking in writing a memoir and not to take it too seriously."

At first, Pegg thought he would focus his book on his filmmaking experiences, shielding his private life. "As soon as I started doing that, I thought, 'God, this is dreary.' There's nothing to report. It's like I went in to work, someone said 'action,' I acted, I went back to my trailer, I had some lunch, I took the dog for a walk."

Fans who are eagerly anticipating reading about his experiences working on, say, "Star Trek" may be surprised that there are few on-set anecdotes. He steps onto the Enterprise and then -- that's it! What was it like?

"It was an extraordinary thing to be part of that world," he admits. "I do talk about how weird it was to speak to Leonard Nimoy when he was in character. That was super-strange, because he wasn't just Leonard Nimoy, he was Spock, and to have Spock

talking to you is utterly, utterly odd. I've known him since I was 9 -- and he's not even real!" He stops and laughs. "That's hard to put into words, that."

Pegg's book comes in advance of his appearance in what may be two of the bigger movies of the year. He's a costar of "Mission: Impossible -- Ghost Protocol" with Tom Cruise and was motion-captured by Steven Spielberg for "The Adventures of Tin Tin: Secret of the Unicorn."

And he'll be returning as Scotty in the next "Star Trek" film about which he can say nothing -- not even the title -- except that it's coming in 2012. Blockbusters notwithstanding, he's built a career acting and writing together, recently in the alien pastiche "Paul" and cop comedy "Hot Fuzz." Yet he found writing a book was a very different experience.

"The one thing that I learned from writing this book is that it's extremely difficult to write a book," Pegg said. "I tried to write it between takes on a set. I tried to fit it in between the rest of my life, and that was impossible." So he went to his publisher's office and sat there, working under the deadline-focused gaze of his editor. "With that level of discipline and concentration I banged it out in 3 1/2 months. That's the other thing -- it's actually quite easy to write a book, if it is all you do. If you clear your mind of everything else, it comes out of you like a load of ectoplasm."

The book's endpapers illustrate his childhood daydreams -- they're Pegg's own doodlings of Yoda from "Star Wars," dinosaurs, spaceships and zombies. When he was growing up in England, Pegg said, "classic horror titles were dismissed as filth. It made them more mythic -- it made the desire to see them greater." His breakthrough with American audiences was with his film "Shaun of the Dead," the 2004 cult favorite zombie movie that had a great part in bringing zombies, um, back to life.

In "Nerd Do Well," Pegg brings childhood passions to life, injecting them with a sense of wonder that stretches across time. He has met Carrie Fisher, Princess Leia in "Star Wars," once, as a fan at Comic-Con, an experience he details in the book. "It remains a great unfulfilled ambition of mine," Pegg says. "I hope that one day we'll meet and I'll be able to relate to her on a sort of even footing as a fellow artist and writer. I'm sure she has absolutely no idea who I am and doesn't even care -- but for me she'll always be my first love."

Spoken like a true **fanboy**.

--

carolyn.kellogg@latimes.com

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Simon Pegg book signing

What: Simon Pegg signs "Nerd Do Well"

When: Friday

Where: Barnes & Noble at the Grove, 189 Grove Drive, Suite K 30

Info: Signing begins at 7 p.m.; wristbands available from the store starting at 9 a.m.

PHOTO: VERSATILE: Simon Pegg can discuss cultural theory and still enjoy bathroom humor.

PHOTOGRAPHER:Carolyn Cole Los Angeles Times

---- Index References ----

Company: BARNES AND NOBLE INC

Industry: (Motion Pictures (1MO51); Entertainment Technology (1EN50); Book Publishing (1BO18); Special Effects Technology (1SP19); Books (1BO26); Traditional Media (1TR30); Publishing (1PU26); Entertainment (1EN08); Live Entertainment (1LI85))

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**NewsRoom**

## NewsRoom

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CNN Wire

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June 28, 2012

Section: LIVING

Anthony Bourdain swears he's a nerdy **fanboy**

Aaron Sagers, Special to CNN

Editor's note: Aaron Sagers is a New York-based entertainment writer and nationally syndicated pop-culture columnist. He has specialty knowledge in "paranormal pop culture," has lectured at conventions nationwide on the topic and is a media pundit on supernatural entertainment. He covers pop culture daily at ParanormalPopCulture.com and can be found on Twitter @aaronsagers.

(CNN)

Throughout the years, Anthony Bourdain has been cast as a punk-rock chef or as a food snob who will say anything to stir up a controversy.

For some he is the taste-making adventurer behind Travel Channel's "Anthony Bourdain: No Reservations," the eight-season strong series where globetrotting is experienced through a cinephile's eye, an audiophile's ear and a gastrophile's stomach. Still others just think of him as that dude who ate warthog anus that one time.

But actually, Anthony Bourdain is a nerd.

Just as a comic book nerd can obsessively debate the merits of publishing companies, artistic elements, story arcs and creators, Bourdain is a food nerd who knows his restaurants, ingredients, dishes and chefs. He is a collector and communicator of food data, and you can add movie, music and, yes, comic book nerd to his list of labels as well.

This isn't exactly groundbreaking news. Bourdain uses his literary confessional "Kitchen Confidential: Adventures in the Culinary Underbelly" and "No Reservations" -- along with his blogs, essays, books, writing gig for HBO's "Treme" and presumably his upcoming weekend show on CNN -- as a playground to sate big-kid wishes and hang out with icons like Alice Cooper and Harvey Pekar.

Now he is finally able to pursue a successful **fanboy's** dream of writing a graphic novel for DC Comics. Published through the Vertigo imprint, Bourdain's "Get Jiro!" is a satirical thriller set in a "not too distant future" where master chefs are mob bosses who pull the strings of power in Los Angeles.

(DC Comics, like CNN, is owned by parent company TimeWarner.)

## Anthony Bourdain swears he's a nerdy fanboy

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The comic's two ruling "families" are the food-savvy but withholding "Internationalists" (led by an Alain Ducasse-meets-Robert Irvine kingpin) and the hypocritical locavore "Vertical Farms" (led by a pretty obvious Alice Waters stand-in). While the outer rim of the city is loaded down with obese, fast-food-gorging denizens, the inner rim is a place where a reservation at primo joints is a sign of influence. Then there's Jiro, a mysterious sushi chef who wishes only to serve his culinary craftsmanship without getting caught up in the politics of the kitchen crime world.

Co-written with Joel Rose ("La Pacifica," "Kill Kill Faster Faster") with art by Langdon Foss ("Heavy Metal"), "Get Jiro!" is like "Ratatouille" meets "Kill Bill: Vol. 1," where deliciously gratuitous violence is juxtaposed with painstakingly accurate food nerd details. And Bourdain's commentary about celeb-chefs and our food culture is about as sharp as Jiro's tanto knife.

Bourdain joined me over some blood sausage and a Heineken at Brasserie Les Halles -- the Downtown Manhattan restaurant where he served as executive chef and remains chef-at-large -- to discuss "Get Jiro," his **fanboy** bona fides and his upcoming appearance at San Diego Comic-Con.

CNN Geek Out: Why are you entering this world of comic books?

Anthony Bourdain: I was a serious comic collector and **fanboy** as a kid. I wanted very badly to draw comic books for a lot of my childhood and early adolescence. So when you have an unfulfilled dream like that, when years later you find yourself in a position to make a graphic novel -- hell yeah, I'm going to do that.

CNN Geek Out: Let's establish your nerd cred. What comic books did you, or do you, collect?

Bourdain: I was a big, early "MAD" magazine. In fact, even when I was a kid, I would collect anthologies of the "MAD" magazines in the pre-Comics Code era. So I became fascinated with pre-Comics Code work, because the stuff of my generation was all cleaned up. It had the little seal of approval; there was no blood, there was no sex, no antisocial behavior.

And yet, I quickly became aware there was this whole, nasty world from the '50s, and I hunted that stuff down. Also, Will Eisner's "The Spirit." When the undergrounds came along, the West Coast stuff, it totally blew my mind. And I liked early Marvel, when Spider-Man was still neurotic and Steve Ditko was still doing him. There was also a period in the '60s where people like Jim Steranko and Barry [Windsor-Smith] were really changing the game. You had four-page splash panels. People were doing psychedelic themes, and riffing on various styles. Comics suddenly became really interesting, so I read those on a contemporaneous basis while also collecting dark, violent, antisocial stuff from the '50s.

And my father had turned me on to Will Eisner and "The Spirit," and the Jules Feiffer collection -- so I was reading that stuff as well.

CNN Geek Out: For "No Reservations," you've always relied on a cinematic quality for episodes, so you did the same for the comic?

Bourdain: Will Eisner was famous for framing and pacing his panels like early Orson Welles or early noir directors. It was really moody, and he'd use lighting and black-and-white in a way that really added drama to the story, and pace. Obviously, those were influences. I just want to tell a ripping good yarn with lots of blood in it, with food that's ridiculously correct. And a satirical, humorous element was desirable.

CNN Geek Out: You're presenting "Get Jiro" to Comic-Con, and that's become a venue where every pop culture entrant goes to sell their wares. Is there any concern that people will think you're just cashing in on the trend?

Bourdain: The minute you emerge from your cellar with a guitar, and play for another person, arguably, you've sold out. I mean, is anything pure? To quote that great man, Omar Little [from "The Wire"], "It's all in the game."

Preying on the hopes and dreams of **fanboys** is the very backbone of the comics and newspaper industry dating back to 1939 -- and certainly the backbone of the music industry. In fact, I can't think of an industry that's not the backbone of. So yeah, I don't have an ideological problem with, "Wow, these people are keeping it real." I mean, there's a 120-fucking-thousand of them out there. I was at a comic-con back in 69, one of the first years, at the Pennsylvania Hotel, across from Penn Station. It was a room about twice this size with a bunch of guys who looked like Comic Book Guy, with some boxes and folding tables. Were those the good old days? I don't think so.

CNN Geek Out: Have you had any stand-out DC Comics/Vertigo moments since you signed on?

Bourdain: Yeah, they gave me a really big stack of very cool books. Swag! At the end of the day, I'm a super nerdy **fanboy**.

CNN Geek Out: Since the food in "Get Jiro" is so accurate, could we expect a spinoff recipe book?

Bourdain: I'm not qualified to tell people how to do the food that Jiro makes. I'm qualified enough to eat it, and in a general way, say if it's really good or really, really, really good. But I'm not an expert. It's an incredible testament to the work that Langdon Foss did that he got the artwork so right and so careful.

---- Index References ----

Company: TIMEWARNER IRELAND PLC; HEINEKEN NV; CABLE NEWS NETWORK INC; HOGSKOLEN I BODO

Industry: (Retail (IRE82); Motion Pictures (IMO51); Musical Instruments (IMU36); Music (IMU57); Food & Beverage Production (IFO79); Agriculture, Food & Beverage (IAG53); Book Publishing (IBO18); Restaurants & Food Service (IRE91); Books (IBO26); Food & Beverage Distribution & Services (IFO39); Traditional Media (ITR30); Entertainment (IEN08); Publishing (IPU26))

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February 7, 2012

HELP! I Got Attacked By Apple **Fanboys!**

Feb 07, 2012

There's an interesting post over at ZDnet by Violet Blue, describing how she was gang-attacked online after writing a post that offended some Apple **fanboys**.

The incident is convoluted. Blue apparently referred to someone at Macworld as a "Booth babe," and the **fanboys** got offended and demanded that Blue apologize and call the women by her proper designation--"developer." Then it turned out that the woman was not the person the **fanboys** thought she was and was in fact a PR person. But the command to slander Blue had already been issued from on high, so the attacks and demands proliferated.

The particular story is convoluted, but Blue makes a valid point:

Apple **fanboys**, who seem to attack en masse whenever they are commanded to, have long since ceased being an asset to the company they so violently represent.

A decade or so ago, when Apple was flat on its back, the **fanboys** were a sympathetic bunch: A group of passionate if downtrodden devotees whose object of devotion had been crushed. Apple was a tiny underdog in those days, and it needed help and believers. And Steve Jobs' vision and passion and commitment to product design were worth believing in.

But now, 15 years later, Apple is one of the richest and most powerful companies in the world. Apple has gone mainstream. All of Apple's former foes and subjugators are reeling and scrambling to catch up.

And yet Apple's **fanboys** still persist in acting as though they're a threatened religious sect who must fiercely defend their cause or risk going extinct.

Needless to say, Apple doesn't need this sort of support anymore.

Apple is now much richer and more powerful than the hated Microsoft ever was.

If you want to "think different," these days, you have to buy Android. Or RIM.

In short, Apple has won.

So it's strange to see Apple's most passionate fans still acting as though Apple needs such mindless, Borg-like support.



Read Violet Blue's account of being gang-attacked by the **fanboys** >

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See Also:

--- Index References ---

Company: APPLE INC; GOOGLE INC; MICROSOFT CORP; ITMEDIA INC

Industry: (Palmtop Computing (1PA77); Home & Multimedia PCs (1HO36); Computer Equipment (1CO77); Consumer Products & Services (1CO62); Consumer Electronics (1CO61); Portable PCs (1PO56); I.T. (1IT96); Electronics (1EL16))

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February 3, 2012

### These Data Show Why Samsung's Apple-Bashing Isn't Working

Feb 03, 2012

It's hardly a surprise that Samsung will be partaking in its favorite past time come Super Bowl Sunday—Apple baiting and bashing.

But is the Korean company's mocking of iPhone **fanboys** in their commercials actually an effective way to boost Samsung sales and user perception?

[Click here to see Apple and Samsung's ad feud>>](#)

Not really, according to YouGov BrandIndex, a research service on consumers' daily perception of brands.

Samsung premiered "Next Big Thing"—its first commercial to go "right for Apple **fanboys'** jugular" by bashing those who camp outside Apple stores before every new product release—on Nov. 22, 2011.

At first, this funny and innovative commercial raised user perception.

"Since the launch of the '**fanboys**' campaign, the Samsung brand did receive a lift in Buzz to the point that it briefly topped iPhone in early December," a BrandIndex spokesperson told Business Insider. "Since that time, Samsung has more or less stabilized (still at higher scores than pre campaign) but iPhone has regained its footing and is now outscoring Samsung again."

All brands in the above graph were measured using YouGov's Buzz score, which asks 5,000 people per weekday: "If you've heard anything about the brand in the last two weeks, through advertising, news or word of mouth, was it positive or negative?"

Samsung's dominance over Apple was short-lived, and even though they continued their campaign of Apple diehards getting "Samsunged", Apple's buzz has far exceeded that of its competitor. Interest peaks for Samsung when a new ad is released, but it hasn't improved since the launch of Samsung's first ad in this series.

That's a problem for Samsung because a huge chunk of its advertising is based entirely on bashing Apple, or stealing its marketing ideas (check out the gallery following this item for examples.)

#### Negging not working

AceMetrix, a company that screens every single new ad for over 500 consumers who then rate whether they work or fail, also found that Apple ads stood up when compared to Samsung's negative (albeit funny) campaign. When consumers rated ads from zero to 900 -- based on criteria including likability, relevance, watchability, and persuasion -- they consistently gave Apple's ads a higher score. Since October, Apple reached a score of 659, which is considered high. Samsung's **fanboy** ads haven't exceeded 600.

Considering that Samsung's negging certainly hasn't proven itself to be revolutionary, it might not be the best choice for a Super Bowl spot.

Samsung has bought a 90-second spot, the longest to air during the game, to introduce the Galaxy Note Super Phone. With 30-second units costing an average of \$3.5 million, that could be as much as a \$10.5 million price tag.

Furthermore, Motorola bashed Apple in the Super Bowl last year, mocking their famous "1984" commercial, and that didn't work out to well for them. According to YouGov, the buzz about Motorola actually decreased after Super Bowl Sunday by 3.8 percent. The buzz score was 15.5 in the month prior to the Super Bowl and then dropped to 11.7 after. Ouch.

So, Samsung, we get it. Apple **fanboys** are silly as those Twihards who camped out for days before the "Breaking Dawn" premiere. Can we move on now?

#### **Samsung Hires Child Actress Featured In Apple Ad**

Does this little girl look familiar? She should considering that Samsung hired her to appear in the company's campaign for the Galaxy Tab TV after she was featured in Apple's commercial for the iPhone 4S.

Apple's ad (click here to watch) premiered on YouTube October 30; the Samsung spot (click here to watch) was uploaded to YouTube on December 14.

While some details differ, the similarities are uncanny (right down to the little girl's headband in both ads).

#### **"The Way We're Wired"**

Samsung's 2010 Super Bowl ad, "The Way We're Wired" has been critiqued for its similarities to Apple's iconic 1997 "Think Different" commercial.

Even the voice overs sounded similar -- although Apple got Richard Dreyfuss to read its copy.

#### **One Of Samsung's Apple-Bashing Ads**

<http://www.youtube.com/embed/d0pgO3uffvk>

See the rest of the story at Business Insider

Please follow Advertising on Twitter and Facebook.

See Also:

#### **---- Index References ----**

Company: YOUNGOV PLC; APPLE INC; GOOGLE INC; SAMSUNG ELECTRONICS CO LTD; MOTOROLA SOLUTIONS INC; MICROSOFT CORP

Industry: (I.T. (11T96); Entertainment (1EN08); Palmtop Computing (1PA77); Sporting Events (1SP65); Computer Equipment (1CO77); Sports (1SP75))

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January 22, 2012

Section: MM

George Lucas Is Ready to Roll the Credits

BRYAN CURTIS

Bryan Curtis article describes why George Lucas has decided to quit the movie-making business after he makes Red Tails, a film that is meant to show that he can still make a movie that everyone in the world will want to see. Photos (L)

### CORRECTION APPENDED

This was a new feeling for George Lucas. He made a movie about a plucky band of freedom fighters who battle an evil empire -- a movie loaded with special effects like no one had seen before. Then he showed it to executives from all the Hollywood studios. And every one of them said, "Nope."

One studio's executives didn't even show up for the screening. "Isn't this their job?" Lucas says, astonished. "Isn't their job at least to see movies? It's not like some Sundance kid coming in there and saying, 'I've got this little movie -- would you see it?' If Steven (Spielberg) or I or Jim Cameron or Bob Zemeckis comes in there, and they say, 'We don't even want to bother to see it. . . .'"

Lucas sighs. It's true that the movie, "Red Tails," is a biopic about the Tuskegee Airmen rather than a space opera starring the Skywalker clan. But the snub implied that Lucas's pop-culture collateral -- six "Star Wars" movies, four "Indiana Jones" movies, the effects shop Industrial Light and Magic and toy licenses that were selling (at least) four different light sabers this Christmas -- was basically worthless. When "Red Tails" opens in theaters on Jan. 20, it will be because Lucas paid for everything, including the prints.

Lucas, who is 67 and still in possession of the full pompadour, told me his story of rejection on a cold December morning at Skywalker Ranch, in Marin County, Calif. He was sitting on a maroon sofa in the animation studios, wearing his standard billionaire-casual outfit -- a flannel shirt with rolled-up sleeves, jeans and Nikes -- while Padme Amidala, the heroine of the "Star Wars" prequels, peeked down from two paintings arranged on either side of his head.

"I'm retiring," Lucas said. "I'm moving away from the business, from the company, from all this kind of stuff."

He was careful to leave himself an out clause for a fifth "Indiana Jones" film. But otherwise, "Red Tails" will be the last blockbuster Lucas makes. "Once this is finished, he's done everything he's ever wanted to do," says Rick McCallum, who has been producing Lucas's films for more than 20 years. "He will have completed his task as a man and a filmmaker."

Lucas has decided to devote the rest of his life to what cineastes in the 1970s used to call personal films. They'll be small in scope, esoteric in subject and screened mostly in art houses. They'll be like the experimental movies Lucas made in the 1960s, around the time he was at U.S.C. film school, when he recorded clouds moving over the desert and made a movie based on an E. E. Cummings poem. During that period, Lucas assumed he would spend his career on the fringes. Then "Star Wars" happened -- and though Lucas often mused about it, he never committed himself to the uncommercial world until now.

Sitting in a sun-drenched office, his voice boyish, Lucas talked about himself as if he were a character in one of his movies. He's at the end of an epic saga; he's embracing a new destiny ("Make the art films, George"); he's battling former acolytes who have become his sworn enemies; and George Lucas is -- no kidding -- in love. Before he takes his digital camera with him into obscurity, though, Lucas has one last mission. He wants to prove that with "Red Tails," he can still make the kind of movie everyone in the world will want to see.

### THE LAST BLOCKBUSTER

A little more than a week before our meeting at the ranch, Lucas stood in front of the screen in a packed theater in Times Square. An army of African-American power brokers looked down upon him from stadium seating. Richard Parsons was there. Spike Lee. David Dinkins. Al Sharpton. Desiree Rogers, the former White House social secretary. Lee Daniels, the director of "Precious."

Lucas was sporting his traditional uniform of jeans and a button-down -- but this time with a black cashmere sport coat, a flourish one Lucasite credited to Mellody Hobson, Lucas's girlfriend of about five years, who is president of one of the largest African-American-owned assets-management firms in the country. She stood at his side as Lucas told the crowd about his plan to avenge the studios' snub. (20th Century Fox finally agreed to distribute the movie domestically but will not be paying any of the costs.) Lucas, in a playful mood, said a huge opening weekend would persuade the studios to finance a second "Red Tails" movie -- a prequel -- "that Spike Lee's gonna make!" From the crowd, Lee yelled, "When do we start?" Lucas continued, "And we can get somebody else -- Lee Daniels -- to do the sequel!"

All preview screenings are wildly optimistic celebrations of the possible. But this was different. This was a rally. "On Jan. 20," an 89-year-old Tuskegee pilot named Roscoe C. Brown Jr., told the crowd, "every African-American in this country ought to go see 'Red Tails.'" Desiree Rogers, who is now C.E.O. of Johnson Publishing Company, said she was splashing "Red Tails" on the cover of *Ebony*. And Al Sharpton, sounding like a "Star Wars" **fanboy** in 1977, later insisted that "it's probably one of the best movies I've ever seen!"

Lucas first heard the story of the Tuskegee Airmen from a friend, the photographer George Hall, in 1988. It appealed on a visceral level -- "I'm a fan of fast things" -- and also because, despite criticism that "Star Wars" was too white, Lucas has always had an interest in civil rights. Back in the 1970s, Lucas almost cast an African-American as Han Solo (Glynn Turman, who played the first Baltimore mayor in "The Wire").

Most important, though, the airmen, World War II pilots who won nearly 100 Distinguished Flying Crosses, fit perfectly in Lucas's mythic-heroic viewfinder. If there's a through line in the "Star Wars" and "Indiana Jones" movies, it's a childlike view of heroism. "Star Wars," with its CliffsNotes Joseph Campbell formula, was a rejection of 1970s gloom; two decades later, the prequel movies were more innocent than "Harry Potter" and "The Lord of the Rings." Lucas's films are relentlessly -- and to some, maddeningly -- old-fashioned and naive. "If it's a popcorn movie," Lucas told me, "it needs a lot of corn."

The first "Red Tails" scripts, which Lucas began commissioning in the early 1990s, suggested a three-part epic. Imagine the opening scenes in segregated Alabama, where one of the original Tuskegee instructors takes Eleanor Roosevelt for a spin; then picture the airborne dogfights over Europe, with slick visual effects from Industrial Light and Magic; and finally, in an irony worthy of Ralph Ellison, envision the war heroes returning home to find that the country they fought for is still in the clammy

hands of Jim Crow. "You think 'Lawrence of Arabia,' you think 'The Bridge on the River Kwai,' " Rick McCallum says. "Then you think, Oh, my God, 'Red Tails.'"

"I can't make that movie," Lucas recalled thinking when he read the scripts. "I'm going to have make this kind of . . . entertainment movie." So Lucas focused on the middle chapter: the dogfights and the Nazi-hunting black pilots who shout, "How you like that, Mr. Hitler!" (When I mention Lucas's naive style to Michael Bay, the director of the "Transformers" movies, he says sympathetically, "That's what I get crap for from my critics.")

For a model, Lucas studied flag-waving World War II films like Nicholas Ray's "Flying Leathernecks," which starred John Wayne. "We made movies like this during the war, and everybody just loved them," he said. "I said, 'There's no reason why that idealism, that kind of naivete, can't still exist.'" But Lucas wanted naivete on his own terms. He slipped into a kind of Socratic conversation with an imaginary studio head.

"They say, Now, who are you making this for?"

"I'm making it for black teenagers."

"And you're doing it as a throwback movie? You're not going to do it as a hip, happening-now, music-video kind of movie?"

"No, that's not a smart thing to do. There's not really going to be a lot of swearing in it. There's probably not going to be a huge amount of blood in it. Nobody's head's going to get blown off."

"And you're going to be very patriotic -- you're making a black movie that's patriotic?"

"They have a right to have their history just like anybody else does," Lucas said. "And they have a right to have it kind of Hollywood-ized and aggrandized and made corny and wonderful just like anybody else does. Even if that's not the fashion right now."

The key then to understanding Lucas's last blockbuster, like his first, is not how futuristic he's making it but how retrograde.

## REVENGE OF THE **FANBOYS**

Since 1997, the year Lucas released his special editions of the original "Star Wars" movies in theaters, he has been attacked by the very fans who once embraced his heroic style. They didn't like how Lucas changed the old movies; they didn't like the prequels, which seemed wooden and juvenile; and the Star Wars merchandising blitz they once gorged on had begun to drive them nuts. (All six "Star Wars" films will return to theaters in 3-D, beginning in February.)

"I think there are a lot more important things in the world" than feuds with **fanboys**, Lucas says with a kind of weary diffidence. But then he gets serious, even a little wounded. Lucas explains that his first major features -- "THX 1138" and "American Graffiti" -- were forcibly re-edited by the studios. Those were wrenching experiences he has compared to someone keying your car (he loves cars) or chopping a finger off one of your children (he has three and loves them too). Afterward, Lucas set out to gain financial independence so the final cut would forever be his. "If the movie doesn't work," he vowed, "it's going to be my fault."

In the last decade and a half, Lucas has given "Star Wars" several "final" cuts. For the 1997 special edition, he made Greedo, a green-skinned alien, fire his blaster at Han Solo because Han's murdering Greedo in cold blood -- as the 1977 version had it -- struck him as a violation of his own naive style. For the new Blu-ray version of "Return of the Jedi," Lucas added Darth Vader shouting, "Nooo!" as he seizes the evil emperor in the movie's climactic scene. Lucas made the Ewoks blink. And so forth.

When **fanboys** wailed, Lucas did not just hear the scream of young Jedis; he heard something like the voice of the studio. The dumb, uncomprehending voice in his Socratic dialogues -- a voice telling him how to make a blockbuster. "On the Internet, all those same guys that are complaining I made a change are completely changing the movie," Lucas says, referring to fans who, like the dreaded studios, have done their own forcible re-edits. "I'm saying: 'Fine. But my movie, with my name on it, that says I did it, needs to be the way I want it.' "

Lucas seized control of his movies from the studios only to discover that the **fanboys** could still give him script notes. "Why would I make any more," Lucas says of the "Star Wars" movies, "when everybody yells at you all the time and says what a terrible person you are?"

#### THE BLUE PEOPLE

After downing a few Grey Goose tonics at New York's Royalton hotel, Cuba Gooding Jr., one of the stars of "Red Tails," came up with a rejoinder to all the people who turned down the project. "I like to say James Cameron made a movie just like this," he said excitedly. "Instead of black people, there were blue people being held down by white people. It was called 'Avatar!' And the studios said the same thing to him: 'We can't do a movie with blue people!' "

#### THE JOHN WAYNE TREATMENT

To execute his popcorn vision of "Red Tails," Lucas turned to Anthony Hemingway, a 36-year-old director who made his name on TV shows like "The Wire." Hemingway, who had never directed a feature film, comes from the church of David Simon, which values moral murkiness over naivete, documentary detail about East Baltimore over an ethnography of the Ewok village. It was like hiring a "Hill Street Blues" veteran to direct "Return of the Jedi." .

But from the beginning, Lucas wanted "Red Tails" to have a black director. "I thought, This is the proper way to do this," he said. Indeed, to scan the credits in "Red Tails" is to see Lucas's fidelity to African-American filmmakers. There are two black writers and a black executive producer. Terence Blanchard, a Spike Lee collaborator ("Jungle Fever," "Malcolm X"), wrote the score, and Art Sims, another Lee veteran, designed the one-sheet.

Hemingway couldn't believe he was working with Lucas. At the end of their first interview, the director turned to Lucas and said, "May the force be with you." (Hemingway told me that afterward he was so embarrassed, he felt like jumping out of a window.) When Hemingway got the call telling him he'd been hired to direct the next George Lucas movie, he pulled over to the side of the road and began to cry.

Still, he wasn't sure Lucas was taking this film in the right direction. "I always felt it was much more of a mature film," Hemingway said. "I felt if you're going after kids, you have to go through the back door." But Lucas persuaded him that if they made "Red Tails" as a kids' picture, at some primal, emotional level, they would connect with the adult **fanboys**.

"Red Tails" is dominated by plane-to-plane combat ("an hour's worth of fighting," Lucas says) that is as impressive as any put on screen. But the movie's heart is in the relationship between two pilots, Marty "Easy" Julian (Nate Parker) and Joe "Lightning" Little (David Oyelowo). As their nicknames suggest, Easy respects army brass and plays by the rules; Lightning bristles at authority and blows up German warships when he chooses. Hemingway told Parker and Oyelowo to imagine they were portraying the famous cleavage in the civil rights movement. "The theme that consistently came up," Oyelowo says, "was that I was Malcolm to his Martin."

After Hemingway finished his shoot, "Red Tails" entered a two-year postproduction phase. Hemingway returned to TV; Lucas worked on additional scenes and effects. The movie still felt a tad reverent, so in early 2010, Lucas hired Aaron McGruder, the feisty creator of the Boondocks comic strip, as well as a famous "Star Wars" fan. It was an interesting decision, because McGruder was once a vocal opponent of Jar Jar Binks, the floppy-eared alien introduced in the first "Star Wars" prequel whose



vocal squeaks ("Meesa your humble servant!") reminded critics of Stepin Fetchit. One Boondocks strip showed Jar Jar with his fist in the air doing the black-power salute; another described Lucas being physically assaulted. "What do I call it when someone who ruins his own pop-culture icons is attacked by a psycho fan?" a McGruder character said. "I call it justice."

So the man who accused Lucas of racial klutziness found himself supplying dialogue for Lucas's Malcolm-and-Martin passion project. Lucas and McGruder spent mornings talking over scenes and dialogue. Then McGruder escaped to his Skywalker Ranch apartment, which was named for John Huston, to write new pages.

Did the subject of Jar Jar ever come up? "I can safely say it did not," McGruder reported. "Not at all. Not even close." In fact, the comic-book writer, like the "Wire" director, found himself smitten with Lucas's popcorn vision of "Red Tails." As McGruder put it, "One of the last things I said to George was: 'This movie kind of represents the last barrier of equality for the black fighting man. We've never had the John Wayne treatment.'" Lucas had hit his retro-naive bull's-eye.

### THE NUCLEAR DISASTER

There's an episode late in Lucas's popcorn period that nicely encapsulates the break between him and his **fanboys**. I speak, of course, of nuking the fridge.

In 2008's "Indiana Jones and the Kingdom of the Crystal Skull," the fourth and least-liked of the Lucas/Spielberg collaborations, Indy steps into a lead-lined refrigerator to survive a nuclear bomb. Like "jumping the shark," "nuke the fridge" became shorthand for a creative nosedive and inspired a "South Park" episode in which Lucas and Spielberg rape their archaeologist hero. "Blame me," Spielberg told Empire magazine last fall. "Don't blame George. That was my silly idea."

What the blistering fan reaction illustrates is one downside of Lucas's naive style. By persuading us to drop our snarky defenses and embrace his fables, Lucas had forged a bond with **fanboys** like no filmmaker, outside of Spielberg, before or since. (Adjusted for inflation, the three original "Star Wars" movies and "Raiders of the Lost Ark" still rank among the top 20 highest-grossing movies of all time.) But naivete is a fragile emotion. When Lucas goes back and futzes with his mythology -- has Greedo shoot first or creates a goofball like Jar Jar Binks or makes Indy uncool by sticking him in a refrigerator -- he isn't just messing with beloved movies. He's telling **fanboys** the naive belief they gave to him was misplaced.

"What more could one ask for than to have one's youth back again?" Lucas once asked his biographer, Dale Pollock. Now imagine it being yanked away. If the **fanboys** had become like the studio to Lucas, then Lucas, to the **fanboys**, had become the man who breaks the bad news about adulthood. He'd become their dad.

When I told Lucas that Spielberg had accepted the blame for nuking the fridge, he looked stunned. "It's not true," he said. "He's trying to protect me."

In fact, it was Spielberg who "didn't believe" the scene. In response to Spielberg's fears, Lucas put together a whole nuking-the-fridge dossier. It was about six inches thick, he indicated with his hands. Lucas said that if the refrigerator were lead-lined, and if Indy didn't break his neck when the fridge crashed to earth, and if he were able to get the door open, he could, in fact, survive. "The odds of surviving that refrigerator -- from a lot of scientists -- are about 50-50," Lucas said.

But now we're talking about science rather than emotions, and the Lucas magic is lost.

### SPIELBERG UNPLUGGED

I mentioned to Lucas that his pal Spielberg, who released "The Adventures of Tintin" and "War Horse" in December, was directing movies as if he were raging against the dying of the light. "Steven is a born director, which is why he's such a genius,"

Lucas said of the 65-year-old Spielberg. "He's truly a cinematic genius. But he's like a kid with a video game. It's like: 'C'mon, we're going. We're leaving now.' Death comes. . . . And then Steven goes: 'I got one more game! I got one more game!'"

"One day," Lucas says, "they're just going to unplug it and say, 'You've got to go home now.'"

## LUCAS IN LOVE

Love isn't an emotion that gets much of a workout in the Lucas universe. But mention Lucas's girlfriend, Mellody Hobson, and you get expressions of tender devotion that would make Han Solo blush. "They're very much in love," says the director and screenwriter Matthew Robbins, a pal of Lucas's since U.S.C. "It's the most semi-saccharine thing to be saying about your friend, but it happens to be true."

"I'm just elated," the Oscar-winning cinematographer Haskell Wexler says, "that in his old, rich days he's getting some enjoyment."

Hobson, aside from being the president of the asset-management firm Ariel Investments, is a financial analyst on "Good Morning America" and a friend of the Obamas' and Oprah Winfrey's. She lives in Chicago and Lucas in Northern California, but they see each other nearly every weekend. Though Lucas is a lifelong liberal -- "left of the middle," he once said -- before dating Hobson, he rarely left the editing room long enough to participate in politics. Now he does. During the 2008 presidential campaign, Lucas suggested to a reporter that Obama was a Jedi knight, the highest status in the Lucas worldview. In 2009, Hobson took Lucas -- wearing a tuxedo -- to the White House Correspondents' Dinner.

"When they started going together," Al Sharpton told me, "it was like he had started going with black America's business princess." Sharpton was baffled by the match until he had lunch with Lucas last year and found him "outraged" and "totally beside himself" about the rejection of "Red Tails." Hobson, Sharpton realized, had found someone whose passion and drive were equal to hers: "It was like the coming together of two volcanoes!"

When I asked about Hobson, Lucas said, "I'm a '60s, West Coast, liberal, radical, artsy, dyed-in-the-wool 99 percenter before there was such a thing." (He was referring to his upbringing rather than his reported \$3.2 billion net worth.) "And she's an East Coast, Princeton grad, Wall Street fund manager, knows all the big players, works in the big world. You would never think that we would get together, have anything in common. But when we did, we realized we had everything in common. It was the most unlikely coupling."

The operative metaphor isn't Han Solo's sly courtship of Princess Leia. It's Richard Dreyfuss staring slack-jawed at Suzanne Somers in "American Graffiti." "I was attracted to her," Lucas continues, "because she's really, really smart. . . . If you're more beautiful than I am and smarter than I am and you'll put up with me, that's all it takes. I'm there."

## THE WHITE PEOPLE

Last October, Lucas slipped incognito into the first "Red Tails" test screening in Atlanta. He and McCallum huddled together nervously among throngs of teenage boys. When the lights went down, Lucas muttered, "Let the games begin. . . ."

Lucas got one report from the early "Red Tails" test screenings that struck him. Three or four white kids had been spotted yelling, "I'm Easy!" "No, I'm Easy. You're Lightning!" They'd become "Red Tails" heroes: Easy and Lightning, Malcolm and Martin. "The ultimate line was to have a bunch of 10-year-old white boys say, 'I want to be like those guys,'" Lucas says. "Which is what you get with sports. Which is what you get with music. I wanted to do it just with being an American citizen. Again, that's corny."

Lucas was ecstatic. He had minted a new collection of heroes. "It plays," he excitedly told his friends. "It plays."

## SEVENTIES FEVER

Making "Red Tails" was such a natural experience for Lucas -- like Peter Jackson commanding hobbits or Mike Leigh directing an emotionally fraught dinner scene -- that you wonder why he would leave for the obscurity of the experimental world.

Part of Lucas's urge, it seems, is to reassert himself as a figure of the '70s. Peter Biskind's book "Easy Riders, Raging Bulls" split the '70s Movie Brat generation into warring camps: Martin Scorsese, Hal Ashby and Robert Altman, the protectors of Art, versus Lucas and Spielberg, the guys who turned movies into video games. (It seemed like a worse insult 10 years ago.) Among the many problems with this theory is that Lucas's work on technical advances, like digital filmmaking and computer-generated imagery, has begun to help the very directors whose careers he supposedly vaporized. The year in which Martin Scorsese releases "Hugo" -- a movie with 15 times the number of C.G.I. shots as "Jurassic Park" -- is the year in which it's no longer O.K. to call Lucas a villain.

Lucas has also looked longingly at the career of Francis Ford Coppola, his onetime mentor. After years of tussling with the studios (and making his own flops without their interference), Coppola began self-financing movies like "Twixt" that find tiny audiences and often get brutal reviews from critics. Coppola loves the idea of Lucas's joining him in creating these kinds of films. "Now that he's demonstrated his commercial moviemaking abilities," Coppola wrote in an e-mail, "it's time to show his other side." He said Lucas's personal films -- a combination of light and music and crack editing -- are his "real gift."

But you wonder if this view -- the commercial versus the personal, the blockbuster versus the experimental art film -- is as reductive as the 1970s model. In fact, Lucas has always made personal films, just not in the traditional sense. The very first time Lucas showed "Star Wars" to friends, with World War II movie dogfights standing in for the unfinished effects, Spielberg is reported to have said, "That movie is going to make \$100 million, and I'll tell you why -- it has a marvelous innocence and naivete in it, which is George, and people will love it."

That was without the Star Destroyers -- it was just Lucas's corny self up on the screen. Luke Skywalker's battle with Darth Vader was given emotional heft by Lucas's own relationship with his father, who owned a stationery shop and wanted George to join the family business. When Luke left his backwater planet for greater glory, he did so with the same resolve with which Lucas left his hometown of Modesto, Calif., a note Lucas struck perfectly in "American Graffiti." ("Steve Bolander is an insurance agent in Modesto," reads the "Graffiti" postscript -- it sounds like Lucas's nightmare.) Even 1984's "Indiana Jones and the Temple of Doom" is a kind of personal film. "I was going through a divorce, and I was in a really bad mood," Lucas told me. So he dreamed up a villain who reaches into men's chests and pulls out their hearts. Did he really intend to create a metaphor that direct? "Yeah," Lucas said glumly. The period is hard for him to think about.

Critics have said that Lucas's personal flourishes are elemental and unsophisticated. But, as Spielberg put it, that is George. He ushered in what you might call the personal blockbuster. Amid the dead-eyed sequel-makers who haunt the multiplex, there are directors who have figured out how to insert themselves -- their kinks, the fears, their passions -- into \$100 million crowd-pleasers. In the Batman movies and "Inception," Christopher Nolan works out his obsession with privacy and the sanctity of our minds; David Fincher burrows into the heads of loners (Lisbeth Salander, the Zodiac Killer, Mark Zuckerberg) on society's fringes. When Tim Burton makes a bad movie (like "Charlie and the Chocolate Factory"), the problem is often that it's too personal; we're locked in Burton's head when we could use some popcorn.

Lucas talks reverently of a certain category of megadirector -- James Cameron ("Avatar") and Peter Jackson ("The Lord of the Rings") -- who, like him, shepherd personal, seemingly ridiculous visions to the screen, only to watch them connect with a mass audience. "Those to me are some of the more interesting movies," Lucas said. It's because, under even the strictest 1970s definition, they're personal films.

When Lucas talks about how excited he is to leave behind the rigors of blockbuster filmmaking -- how he is "retiring, in a way, from my past" -- he is, in the manner of a Lucas character, searching for his true self. A pesky "Star Wars" **fanboy** might suggest he already found him.

RIDE OFF, CUE SUNSET

Lucas doesn't think the studios were being racist in rejecting his all-black action adventure. They were merely confused. Just as with "Star Wars," they were being shown a movie that didn't fit their marketing schema. "What's it like?" Lucas asked, slipping again into a Socratic dialogue.

"Well," he replied, "it's kind of like 'The Color Purple,' only they're in airplanes. It's sort of like a Tyler Perry movie, only without jokes."

And so, after shelling out nearly \$100 million on the project, Lucas was sitting in his office in his flannel shirt dreaming of what his final blockbuster might rake in at the box office. "If we can get over \$20 million in our first weekend," Lucas said, "we're kind of in the game. We're in 'The Help' category."

It was strange to hear the creator of "Star Wars" cap his aspirations at "The Help." And sure enough, Lucas's hypothetical grosses began to grow.

"If it gets \$30 (million) in the first weekend," he continued, "then those guys get to make their movies without even thinking about it." Here Lucas meant Spike Lee or Lee Daniels or whoever else might direct the "Red Tails" prequel and sequel.

"If it does 'Twilight' business," Lucas said. And here, to be clear, he was joking. But it's a joke you get to make only when you've rewired a few generations' worth of moviegoers' brains. "If it does 'Twilight' business," Lucas said, "then, gosh, all movies will be black."

The sentiment is perfectly corny and naive, and at the end of an amazing saga, it sounds like George Lucas's preferred way of saying goodbye.

AND ACTION: A clip from "Red Tails" is at [nytimes.com/magazine](http://nytimes.com/magazine)

Correction: February 5, 2012, Sunday

This article has been revised to reflect the following correction: An article on Jan. 22 about George Lucas's new film, "Red Tails," about the black pilots in World War II known as the Tuskegee Airmen, referred incorrectly to one of them, Roscoe C. Brown Jr. He was not an ace (a designation that required five or more "kills" during the war; Brown had two).

PHOTOS: Hitmaker: George Lucas, clockwise from top left, on the set in 1967; with Robert Duvall during the making of "THX 1138" in 1971; with Mark Hamill during "Star Wars" in 1977; with Harrison Ford during "Raiders of the Lost Ark" in 1981; and with Kate Capshaw, Steven Spielberg and Harrison Ford during "Indiana Jones and the Temple of Doom" in 1984. (PHOTOGRAPHS BY LUCASFILM LTD. & TM; EVERETT COLLECTION; LUCASFILM LTD./ TWENTIETH CENTURY FOX FILM CORP./PHOTOFEST; PARAMOUNT/EVERETT COLLECTION) (MM42;MM43); Three heroes: Tuskegee Airmen -- Oscar Lawton Wilkerson, Bev Dunjill and Milton Williams -- at a screening of "Red Tails" in Chicago. (MM44); Two volcanoes: Lucas with his girlfriend of about five years, Mellody Hobson, at the Chicago screening on Jan. 6. (PHOTOGRAPHS BY MARVIN ORELLANA FOR THE NEW YORK TIMES) (MM45)

---- Index References ----

Company: LUCAS ENERGY INC

Industry: (Celebrities (ICE65); Entertainment (1EN08); Entertainment Technology (1EN50); Film Festivals (1FI62); Motion Pictures (1MO51); Special Effects Technology (1SP19))

Region: (Alabama (1AL90); Americas (1AM92); California (1CA98); Illinois (1IL01); Maryland (1MA47); North America (1NO39); U.S. Mid-Atlantic Region (1MI18); U.S. Midwest Region (1MI19); U.S. Southeast Region (1SO88); U.S. West Region (1WE46); USA (1US73))

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Other Indexing: (John Wayne; Darth Vader; Martin Scorsese; Al Sharpton; Luke Skywalker; Aaron McGruder; Dale Pollock; Malcolm; George Hall; Robert Duvall; Jar Jar; Spike Lee; Francis Ford Coppola; Steve Bolander; Richard Dreyfuss; Leia; Milton Williams; MARVIN ORELLANA; Eleanor Roosevelt; David Dinkins; Mike Leigh; Richard Parsons; Hal Ashby; Jim Crow; Christopher Nolan; Terence Blanchard; Steven Spielberg; Anthony Hemingway; Rick McCallum; Peter Biskind; Desiree G. Rogers; Desiree Rogers; Bev Dunjill; Peter Gilbert Jackson; Peter Jackson; Melody Hobson; Lisbeth Salander; John Huston; Glynn Turman; Lee A. Daniels; Lee Daniels; David Oyelowo; Matthew Robbins; Bryan Curtis; Oscar Lawton Wilkerson; Michael Bay; Haskell Wexler; Joseph Campbell; Harrison Ford; Oprah Winfrey; Suzanne Somers; Hitler; Kate Capshaw; Mark Zuckerberg; Roscoe Brown Jr.; Nicholas Ray "Flying Leathernecks; Ralph Ellison; David Fincher; Jim Cameron; Bob Zemeckis; David Simon; Tim Burton; James Cameron; Parker; George Lucas; Robert Altman)

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**NewsRoom**

## NewsRoom

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November 23, 2011

Samsung Is Going Right For Apple **Fanboys'** Jugular With Its Latest Commercial

Nov 23, 2011

I got a good laugh out of this one.

Samsung is kicking off a new ad campaign this week, directly taking a swipe at Apple **fanboys** and the iPhone and promoting its flagship Galaxy S II line of Android phones.

I mostly use Apple gear, including an iPhone, and even I thought the ad was clever.

It's an interesting take on a smartphone campaign. Instead of touting specs and features, Samsung is going right for Apple's jugular, mocking the **fanboy** culture while saying "hey, there are other great smartphones out there too."

It's a ballsy move. And it's sure to attract first time smartphone buyers as opposed to those already married to their iPhones.

I got to chat with two Samsung execs behind the new campaign, Todd Pendleton, Samsung's Chief Marketing Officer, and Brian Wallace, Samsung's VP of Strategic Marketing, about why the company decided to take this route with the new campaign.

Before I get into what they said, you really should watch the ad first:

<http://www.youtube.com/embed/FVvKH9Hgvda4>

More ads are coming soon. They'll hit Samsung Mobile's Facebook page first and start airing with football games on Thanksgiving day.

Now for what drove the campaign. Here's my Q&A with Pendleton and Wallace:

BI: Start off with the history of this new campaign. Where did the idea come from?

Pendleton: We've already done a great job at promoting the Galaxy S II from Samsung's point of view. Now we want to show the voice of the consumer and play into the conversations and debate going on in a real way.

BI: What about the Galaxy Nexus? Isn't that supposed to be your flagship phone this year?

Pendleton: They're both a big thing. Right now the GSII is the main lead product. GSII is a great product for us and we feel it's the best smartphone on the market today. There will be future work on the Galaxy Nexus next year.

BI: Is the goal of the campaign to get iPhone users to switch or pull in people buying a smartphone for the first time?

Wallace: We're not targeting **fanboys**. We're not going to convert them. We're using them as a foil to target current Android users upgrading to a new phone and people entering the smartphone market for the first time.

BI: Why is the focus more on poking fun at the Apple culture as opposed to what sets the Galaxy S II apart from the iPhone?

Pendleton: I don't think it's poking fun. We wanted everyone to be aware of the GSII. Everyone knows about the lines for the iPhone launches. We want to use that as a device to show that the next big thing is already here.

Wallace: It's not so much as making fun as Apple culture. It's people not thinking rationally on this. They're allowing a brand to define who they are. That's not exclusive to Apple, either.

BI: Are you worried about alienating iPhone owners who may want to switch?

Pendleton: No, I think this is done with a wink and a smile. Just from initial reactions, even Apple owners and lovers are talking about this in a positive way. We're seeing positive quotes from people out there who may not be willing to buy our product.

BI: Why do you keep making the "4G" claim in the ad? The iPhone 4S on AT&T runs on the carrier's HSPA+ "4G" network, just like the Galaxy S II does.

Wallace: Yes, we thought of that. There's a lack of clear definition about what 4G is. When you go to technical speed comparisons [between the iPhone 4S and Galaxy S II], those speak for themselves. We clearly have faster networks than the iPhone.

[Editor's note: There are a lot of variables to "4G" data speeds. Take that claim with a grain of salt]

BI: Is this the only video in the campaign or is there more?

Wallace: There'll be a 90 second version launching tomorrow [November 23] and a series of three 30 second spots and three 15 second spots. All will launch on Facebook first. The shorter spots go into individual storylines of the characters.

Please follow SAI on Twitter and Facebook.

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See Also:

---- **Index References** ----

Company: SAMSUNG ELECTRONICS CO LTD; SMA ALLIANCE INC; AT&T INC; APPLE INC

Industry: (Next Generation Wireless Technology (INE48); I.T. (IIT96); Consumer Electronics Technology (ICO38); Wireless Networking (1WI62); Electronics (1EL16); Telecom Consumer Equipment (ITE03); Mobile Phones & Pagers (1WI07); Consumer Products & Services (ICO62); Consumer Electronics (ICO61); Palmtop Computing (IPA77); Networking (INE45))

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## NewsRoom

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September 5, 2011

Section: Chicago Sports

Ricketts' latest gaffe a huge one

Steve Rosenbloom

Sorry to bother you on this holiday weekend. I don't usually show up here today, and certainly not during a long weekend, but Cubs **Fanboy** Owner Tom Ricketts just did something so dumb, I couldn't control myself.

Here's the deal: The **Fanboy** Owner gave a four-year contract extension to Oneri Fleita, the Cubs' player personnel director who oversees all minor league operations and heads up international scouting.

Why is that stupid? Because that's one of the prime positions that general managers want to fill. That's not a position a **Fanboy** Owner should be filling, and certainly not a **Fanboy** Owner who doesn't seem to understand much beyond bison dogs and urinals.

So now the situation in the **Fanboy** Owner's search for Jim Hendry's replacement is this: The new guy will have to take Fleita if he's going to take the job.

Which means the situation is really this: The **Fanboy** Owner can forget about the top-shelf candidates he blathered on about hiring. Or maybe he already has. Maybe he was wrong or lying about that. Maybe he found out that what he's offering is a joke as long as Clown Kenney remains his team president and no one else can get that title.

Nothing against Fleita, you understand. He might be good at his job. Point is, he shouldn't have that job unless the new guy wants him to have it.

Now, back to your holiday weekend.

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**NewsRoom**

## NewsRoom

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December 28, 2010

What's Wrong With Being A Mobile **Fanboy**?

Robert Scoble

Dec. 28, 2010 (The Business Insider delivered by Newstex) --

David Bisset said it: "**Fanboys** out in force today."

It's interesting, whenever I write about mobile, no matter what side of the fence I come down on, people try to use "**fanboy**" as a pejorative.

It always makes me question whether I'm doing my best to serve my audience.

Here's my thinking.

First, people who claim to not be fans can be written off completely as non-participants. It's like going to a Giants vs. Dodgers game and finding someone who says "I don't care who wins." People like that bug me. Why are you even at the ballpark then?

In this case, why are you commenting on Louis Gray's blog? (The first comment was from someone like this "I try to not be someone who roots for either one.") Bah humbug.

Even Louis' headline "the iPhone **Fanboys** can't handle the truth on Android" makes this go down further. Unlike Louis, who has totally bought into the Google (NASDAQ:GOOG) ecosystem, I can be seen carrying both devices. Of course, Louis' fanboyisms gets him invited into Google events and even gets him free gear from Google. Translation: more free gear than I get. (Louis got a Google CR-48 laptop that I didn't get)

I'm certain Louis is right. But I've learned with Louis to have a certain skepticism of what he's telling me. After all, he's the guy who got me to invest so much in FriendFeed. Yeah, now I have a friend with Facebook's CTO (Facebook bought FriendFeed and then promptly took all the engineers off of that and put them on other projects), but it also got me kept off of Twitter's suggested user list. There are consequences to your fanboyisms.

Me? The only consequences to me personally will be my \$300 investment in apps. I already have a Verizon (NYSE:VZ) account I'm paying for and already have an Android device I pay for. Along with the iPhone and iPad I paid for and continue to pay for.

I've spent thousands of hours on my various mobile devices. So excuse me if I'm a bit passionate about where I see things going. I've also interviewed hundreds of mobile developers to understand where they are going and what bets they are making or even

which are their favorites. Including Starbucks CIO (iOS), Sephora's mobile developer (iOS) OpenTable's mobile guy (iOS), eBay (NASDAQ:EBAY)'s mobile guy (iOS), FoodSpotting's founder (iOS) and on and on and on.

Is that fanboyism or journalism? Louis seems to say it's all about being a **fanboy** and tries to justify his own singular choices. That's cool. When the water on that side of the pool gets warmer I'll swim on over.

For now, though, I'm sticking with the developers. The coolest apps are — overwhelmingly — on iOS today (and in my experience, when the same app is on both platforms the iPhone version is usually better designed and crashes less). Not many people argued with that. Not even the Google **fanboys**.

By the way, gotta correct Louis Gray on something. He says: "Android led the way in true multitasking on the phone, offers a superior GPS experience with top-notch places and maps, and is years ahead of Apple on voice search, it seems."

OK, the old "my platform has more features than yours does."

If features mattered Apple wouldn't exist. After all, Nokia (NYSE:NOK) had better screens, better cameras, and better battery life long before the iPhone came along.

Heck, imagine for one moment that I had marched into Steve Ballmer's office and said "Steve, our tablet PC sucks, we need to get rid of the camera, get rid of multitasking, get rid of printing, get rid of all those extra buttons on the front except for one, get rid of the ability to run Microsoft (NASDAQ:MSFT) Office, oh, and make sure all those .NET apps don't run either. Only then should we ship it." Well, I would have gotten thrown out of his door so fast I wouldn't have been able to say goodbye to his assistant. Google fans consistently don't understand that fact.

But, look at my iPad. I used it all the way from SFO to CDG (Paris) and listened to music the ENTIRE time. It only used 9% of my battery life. Why? BECAUSE it didn't have multitasking (actually, not quite true, it has some multitasking features now).

Funny enough, when Louis and I had dinner last week he showed me a way to kill tasks that were running in the background. I tried the same trick on my Nexus S and it didn't work. Damn consistency let's just ship! Grrr. Funny that every Android user has a Task Killer that they loaded as one of their apps. Try explaining THAT to a normal user "oh, you gotta kill tasks otherwise your phone sometimes won't run right."

Grrr. Yeah, I'm a **fanboy**.

But, these problems are gradually going away. It was far worse a year ago. Today at least the Nexus S is fast, has decent battery life, and feels well designed, if not a bit plasticky (if I didn't have an iPhone I wouldn't have noticed that, since most other phones are going that route to keep down costs).

Louis also writes "The truth is that Android can go feature by feature against iPhone now."

Really? We compared panoramic photo apps. His sucked compared to the one from Occipital. His photos sucked too, and so did the display of same, when put side-by-side at dinner. I guess he forgot that. Not to mention that there's nothing like the magical Word Lens app. Not to mention all the iPad apps that are out there like Flipboard, Aweditorium, NPR's app, etc etc etc.

Oh, and GPS? That's laughable. The GPS isn't nearly as accurate in most Android devices as in the iPhone. Compare the two phones when checking in on Foursquare.

Louis, regarding voice navigation, just open the Google app on iPhone and you can do the same thing, plus, look at Voice DJ which is more accurate than anything on Google's system (the developer of that told me he'll bring it to Android next year too). Not to mention Siri, which I'm sure we'll hear more about next year (Apple didn't buy it for \$200+ million to let it die).

Anyway, Louis ends with "But don't get blinded by the Apple fans trying to define Android as a cheaper, inferior solution. It's not."

Really? Give me a break. I'll go step-by-step how the ecosystem on Google is behind Apple today. Again, if you want. But I'm tired and my kids need some love.

Keep in mind, those are the words of a **fanboy**. Not that there's anything wrong with that!

The facts in the mirror might be different than they appear on your favorite tech blog, though.

The truth is probably inbetween the **fanboy** positions. But that's why I think **Fanboys** are good, just like Dodgers fans are good for the game of baseball, even though they are on the wrong side of the force.

If I'm serving my audience well, no one will be able to say "he didn't do his homework." That's what I aim for, but some **fanboy** attitude is definitely good for the industry. Why? We're spending our entire waking lives carrying these damn things around and betting our careers on the outcome. If you bet against Microsoft in the 1990s you know how bad that decision is.

Join the conversation about this story »

See Also:

Windows Phone 7 Is Toast

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Motorola Rips Apple, Calls The iPad A Giant iPhone

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**NewsRoom**

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August 20, 2010

Scott Pilgrim Vs the World: le geek, c'est chic?

Ben Child

guardian.co.uk

**Ben Child:** **Fanboy** favourite Scott Pilgrim Vs the World didn't perform quite as expected at the US box office last week – so might this mean the end of the movie industry's love affair with the geek brigade?

Friday 20th August 2010

Box office results are far from the be all and end all when it comes to deciding the relative worth of a particular movie. And yet studio received opinion does tend to affect which types of film end up in multiplexes, so it was with interest that I read a piece in the Hollywood Reporter earlier this week suggesting that the film industry's love affair with the **fanboy** brigade might be waning.

In recent years it has become common practice to court geeky bloggers and those who frequent events such as San Diego's Comic-Con, to the extent that the latter has become the launchpad for most of Hollywood's tentpole late summer and autumn offerings. The inference is that what works for **fanboys** will pay dividends at the box office. The reality, however, may be somewhat more complex.

While films such as The Dark Knight and Avatar performed superbly after picking up plaudits from the geek brigade, the fact is that these films always had the potential to reach out to a wider audience. In Avatar's case, the film is in many ways closer to Titanic than Aliens or Terminator in its core conceits, and James Cameron's romantic tragedy is hardly a film with a niche audience. Christopher Nolan's The Dark Knight, meanwhile, is a superbly accomplished movie from a film-maker so far ahead of the pack that everything he works on right now picks up spectacular word of mouth.

Neither Scott Pilgrim Vs the World, whose slightly disappointing box office performance in the US was the peg for the Hollywood Reporter's piece, nor films such as Kick-Ass or Watchmen, both of which failed to meet industry expectations in terms of financial return, fits into the same category. Edgar Wright's Scott Pilgrim, in particular, with its hipster-friendly video game imagery and slacker heroes, seems to have been custom-tooled to appeal to the **fanboys**. Reviews have been mostly positive – sites such as Aintitcool.com, in particular, have lauded the movie with spluttering, wide-eyed gusto – yet an opening of just over \$10m (£6.4m), when the film cost more than \$80m (£51.2m) to make, ain't so great. This is exactly the kind of movie that would never have been greenlit a few years back, yet somebody somewhere thought it had a good chance of making a profit, despite what must have been a preposterous special effects budget.

For the film fan, the fact that Hollywood lost money on Scott Pilgrim might at first appear to matter very little. The movie, out next Friday here, is a wonderfully frantic paean to the breezy insouciance of youth, a tribute to a world in which there is so little to really worry about that minor romantic neuroses are magnified fifty-fold in size and significance (before being thrown through a perfectly-pitched pop culture prism). And yet, had the movie not benefited from the industry's tendency to court **fanboys**, it might never have been made. Bryan Lee O'Malley's original comic books achieve their zip and verve despite the use of monochrome drawings, yet Wright's take would have floundered without all those expensive special effects.

Could it be that, rather than being about to enter a golden age of genre film-making in which previously niche offerings are given the chance to shine with higher budgets and increased marketing power, we are, in fact, at the end of one? Or are films such as Scott Pilgrim the exception, rather than the rule. Did Wright concoct something that was just a little too left-field to really grab those big figures?

Terrifyingly, one producer quoted in the Hollywood Reporter piece suggests that the movie might have performed better had it dropped the "kung fu" elements and plumped for more of a "date movie" vibe: "They made a movie that was too niche, too geeky and too hipstery." It's this kind of presumption that frightens me – if others take the same view, imaginative yet unorthodox film-makers such as Wright could be in for a rough old time.

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August 8, 2010

Section: Sunday Pulse

### BEAUTY FOR THE GEEKS - COMPUTER NERDS WILL WEEP OVER THEIR KEYBOARDS FOR MARY ELIZABETH WINSTEAD IN 'SCOTT PILGRIM VS. THE WORLD'

REED TUCKER

EVERY ONCE in a while, a girl comes along who's destined to get **fanboys'** lightsabers humming; a girl who is worth writing poetry, and computer code, for; a girl whose praises will be screamed to the heavens - usually over an Xbox headset. This summer, that girl is Mary Elizabeth Winstead, the 25-year-old who plays cool cat Ramona Flowers in Friday's "Scott Pilgrim Vs. the World."

Nerds, meet your new crush.

Winstead is likely to join a long list of geek goddesses, going all the way back to Uhura on "Star Trek" in the '60s and Lindsay Wagner as "The Bionic Woman" in the '70s. And Winstead is just fine with that.

"That's a great place to be," she tells The Post. "Especially since it seems like geeks are taking over the world, so to have that fan base, you couldn't ask for a better one."

The thing about geek goddesses is that they don't necessarily overlap with women the mainstream male populace drools over. You wouldn't necessarily find too many **fanboys** with posters of Brooklyn Decker or Penelope Cruz. This audience doesn't go in for your classic bombshell types.

"I think the **fanboy** mentality is that they gravitate toward women who seem more approachable or open," says Andrew Serwin, features editor at Wizard, a magazine covering comic books and pop culture. "Mary Elizabeth Winstead was in 'Die Hard 4' and [romanced] Justin Long, who's not the leading-man type character. He's a computer nerd. That's what the **fanboy** looks for. She's giving that guy the time of day."

Winstead's Ramona Flowers in "Scott Pilgrim" also doesn't go in for the leading-man type. She's dating Michael Cera's character, a guy so spindly he'd lose an armwrestling match to one of the Olsen twins.

The story, based on a comic series by Bryan Lee O'Malley, is set in Toronto. Cera is Scott Pilgrim, a 23-year-old bass player in a mediocre rock band who spots Flowers at a party and immediately falls for her - despite the fact that he already has a girlfriend in peppy high-schooler Knives Chau (Ellen Wong). In order to win Flowers, Pilgrim has to battle her seven evil exes, including Chris Evans and Brandon Routh.

"Ramona is a different kind of dream girl," Winstead says. "She's not your typical blonde hair, big boob, hair-fl owing-in-slow-motion kind of girl."

No, she's the kind of girl who dyes her hair a different wild color every week and a half, wears combat boots and fingerless gloves, is aloof and has a sarcastic sense of humor.

"I couldn't really put the pressure on myself to think that Ramona is physical perfection incarnate," Winstead says. "There's something about her, something that emanates from her that makes her attractive to people. It doesn't really have anything to do with beauty. It's other qualities that she possesses. She's tough and she can kick your ass, and she's kind of intimidating in that way."

The geeks are definitely going to love her. "I think there's a certain group of guys that prefer someone who's a little more interesting, a little more mysterious, the kind of girl who would dye her hair blue and wear combat boots, who's not trying to be overtly sexy but who's sexy in her way. That's what Ramona represents," Winstead says.

"Outside-the-norm is attractive to **fanboys**," Serwin agrees. "If people who are really into comics are being honest, they'll tell you that they were a bit of an outsider. 'I was on the chess club,' or 'I was overweight.' They tend to gravitate to outsiders."

Winstead, who also appeared in Quentin Tarantino's "Death Proof," just hopes she doesn't disappoint fans of the comic, in whose hearts Ramona already holds a special place.

"It is daunting," she says. "Everybody has a certain vision of Ramona in their imagination, and you can't try and match up to everyone's vision. I just tried to be really true to how I saw her and hoped that matched up to other people's visions as well." If not, beware, because the **fanboys** will come for you. But only on the Internet.

Dweeby divas - 30 years of actresses who knock nerds out

\* Carrie Fisher, "Return of the Jedi" (1983) Princess Leia's buns are the stuff of legend, and the gold chain-metal bikini doesn't hurt either.

\* Kelly LeBrock, "Weird Science" (1985) Lisa, the geek's ultimate gal pal, was created by hacking into a government computer.

\* Marina Sirtis, "Star Trek: The Next Generation" (1987) Deanna Troi is halfhuman, half-Betazoid and all woman.

Plus, as the Enterprise's psychologist, she actually listens to your problems.

\* Kathleen Turner, "Who Framed Roger Rabbit" (1988) Jessica Rabbit melded Marilyn Monroe's curves with a highbrow appreciation for Saturdaymorning cartoons.

\* Lucy Lawless, "Xena: Warrior Princess" (1995) Xena can, and will, cut off your head without thinking twice. Enough said.

\* Sarah Michelle Gellar, "Buffy the Vampire Slayer" (1997) When a woman excels as both a student and vampire killer, she's sure to melt hearts (or at least drive a stake through them).

\* Grace Park, "Battlestar Galactica" (2001) We don't care if Boomer is a damn dirty Cylon, this robotic babe has got it going on.

\* Liv Tyler, "Lord of the Rings" (2001) Arwen is a gorgeous halfelf with a heart of gold. Besides, you know what they say about women with long ears . . .

\* Tina Fey, "30 Rock" (2006) Liz Lemon wears glasses and makes jokes about role-playing games. She's a dork born with the wrong genitalia.

\* Olivia Munn, "Attack of the Show" (2006) We don't know if it's her sense of humor or tech know-how. Or maybe it's just because she's a hottie. - David Moss

---- **Index References** ----

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June 20, 2010

Section: Sunday Calendar

LOS ANGELES FILM FESTIVAL

**Fanboys**, this one's for you

Geoff Boucher

### Correction Data

### For The Record

Los Angeles Times Monday, June 21, 2010 Home Edition Main News Part A Page 4 News Desk 1 inches; 29 words Type of Material: Correction

Los Angeles Film Festival official: An article in Sunday's Calendar section about the LAFF called Doug Jones the festival's assistant artistic director. His title is associate director of programming.

### For The Record

Los Angeles Times Sunday, June 27, 2010 Home Edition Sunday Calendar Part D Page 2 Calendar Desk 1 inches; 27 words Type of Material: Correction

Los Angeles Film Festival official: An article last Sunday about the LAFF called Doug Jones the festival's assistant artistic director. His title is associate director of programming.

The Los Angeles Film Festival strives to be both urban and urbane with its move downtown and a far-ranging program of foreign films and documentaries. But take a closer look and you'll notice that this event covets the Comic-Con crowd as well. If you need proof, take note of the fact that at one major screening this year, fans who come dressed as Darth Vader or Yoda get free popcorn -- and that's not even a joke.

The festival, which runs through June 27, closes with a Nokia Theatre screening of "Despicable Me," the animated superhero farce starring Steve Carell; plus, on Wednesday, the festival hosts the West Coast premiere of "The People vs. George Lucas," a documentary that delves into the complicated legacy of the "Star Wars" films (and, yes, this is the show where anyone in costume gets free popcorn).

There's also a batch of sci-fi and horror movies by new filmmakers, among them "Monsters," an aliens-on-the-loose tale by British writer-director Gareth Edwards that the festival's assistant artistic director, Doug Jones, calls "this year's 'District 9,'" a reference to the film that wound up with an unlikely Oscar nomination for best film earlier this year.

The festival also features four onstage "conversations," and three of them are pure **fanboy** territory.

On Tuesday, John Lithgow will be onstage at the Regal Cinemas to discuss the deliriously odd 1984 sci-fi film "The Adventures of Buckaroo Banzai Across the 8th Dimension" and George Miller's "Terror at 20,000 Feet" from "Twilight Zone: The Movie." The next night at the same venue it's Sylvester Stallone and "The Expendables." On Friday, at the Grammy Museum, it's a talk with B-movie titan Roger Corman.

This all adds up to a festival that is just as beholden to Flash Gordon as it is to Fellini.

To understand the **fanboy** heart that's beating inside this year's cinematic body of work, we ran through the schedule with Jones, a **fanboy** of the first order -- he is, after all, someone who camped out to get prime seats for the 1997 re-release of "Star Wars."

--

'Monsters'

Wednesday, 10:15 p.m., Regal Cinemas; Saturday, 7 p.m., Downtown Independent

Jones said this is the must-see moment at the festival for fans of out-of-left-field sci-fi. Written and directed by Gareth Edwards, "this is essentially this year's 'District 9.' It's coming out of nowhere. Nobody knows this guy, and the movie is flying under the radar...."

He added: "The story is about a space probe that crash-landed on the Mexico border with the U.S., and it was carrying spores. Now, six years later there's this huge swath of land that is off-limits, it's no man's land because it's infected with giant, neon squid aliens. There's a war photographer, a young guy, who's down in Mexico and is given the task of getting his daughter's boss back up to the States, and, for various reasons, they have to go through the infected area."

--

'The People vs. George Lucas'

Wednesday, 8:30 p.m., John Anson Ford Amphitheatre

Alexandre O. Philippe's documentary about the inspiring and frustrating pop-culture legacy of the Jedi universe actually includes Jones as one of its voices. Along with "Star Wars" producer Gary Kurtz, "Coraline" author Neil Gaiman and Darth Vader actor David Prowse, Jones is one of the interview subjects who try to frame the true legacy of the wizard of Skywalker Ranch.

The setting sends a message, Jones said.

"It's not a film-festival screening. It's at the Ford, so it's outdoors and it'll be fun. We don't ever want to be dull or boring, we want that element of surprise where we don't know what's coming next. If you don't have that, a festival begins to atrophy."

--

'Centurion'

Friday, 8:30 p.m., John Anson Ford Amphitheatre

Neil Marshall, the British writer-director of the 2005 horror film "The Descent," goes to the year AD 117 for his new film, "Centurion," which stars German actor Michael Fassbender as a Roman soldier whose battle-weary battalion is trapped in northern England and fighting to make its way through enemy territory.

"There is a legend about a Roman legion that disappeared after going up against this really, really brutal clan called the Picts, and this is Marshall's version of what might have happened," Jones said.

"It's '300' versus 'Braveheart,' in a way, but it's very much a Neil Marshall film, very sharply written and action-packed."

--

'The Last Exorcism'

Thursday, 8:30 p.m., John Anson Ford Amphitheatre

German director Daniel Stamm ("A Necessary Death") and producer Eli Roth (director of the "Hostel" films) present the tale of Cotton Marcus (Patrick Fabian), a man of the cloth who has spent years in the practice of deceit -- he stages fake exorcisms with tricks such as smoke bombs and a hidden iPod. He decides to repent, and with a bit of public confession -- he will take a camera crew along with him to one last ritual and out himself as a fraud. As you might suspect, the devil is in the details.

--

'Mandrill'

Tuesday, 7:45 p.m., Regal Cinemas; also, Saturday, 10 p.m., Downtown Independent

The Chilean team behind the 2007 superhero film "Mirageman" -- think of a Bruce Wayne who, instead of being a billionaire playboy, was the bouncer at a strip club -- are back with this hitman fantasy (in Spanish with English subtitles), with a title character (played by martial arts star Marko Zaror) who is suave with the ladies and ruthlessly efficient with his targets.

"There's also a playfulness to it, and there are no wires or padding for the martial arts scenes," Jones said.

"It's the real stuff."

--

geoff.boucher@latimes.com

PHOTO: 'MONSTERS': Scoot McNairy stars in this tale of squid aliens on the loose. Call it this year's "District 9."

PHOTOGRAPHER: Magnet Releasing

PHOTO: (D3) **Fanboy** guide to L.A. Fest

PHOTOGRAPHER:

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May 17, 2010

Where heroes dwell: The old-fashioned comic-book shop lives to fight another day

SCOTT HINZE

Special to the Star-Telegram

We've all heard the same depressing argument: Instead of providing a promised salvation, the Internet has ruined everything.

Sites like Twitter and Facebook purport to bring us together and connect us to friends all around the world. But "social networking" just encourages us to stay holed up inside our bedrooms, tap-tap-tapping away at our laptops.

Sites like Amazon.com and Google make every consumer product and newspaper and magazine available at our fingertips. But those sites have also eliminated the need for brick-and-mortar bookstores, coffee shops and libraries -- places where you might run into a friend or stranger and feel, if only for a brief few moments, part of a larger community.

Meanwhile, in somewhat-secret headquarters, a group of brave heroes with unusual powers have gathered to save the day!

I speak of the old-fashioned comic-book shop, a vestige of Norman Rockwell America that has somehow managed to hang on and even flourish into the 21st century. Like most retail operations, comic-book shops have had their share of troubles over the past decade: According to a recent article in *Business Week*, there are 3,000 shops operating in America, compared with 10,000 in the 1990s.

But the ones that have lasted -- including a handful of superbly run shops in Dallas-Fort Worth -- are proving more valuable now than ever. The owners of these places have managed to do something beautifully anachronistic in the iPad era: They're building actual communities, not virtual ones. They also help make sense of what can sometimes seem like pure comic chaos to the average person -- the movies (*Iron Man 2*, *Kick-Ass*, *The Losers*), video games (*God of War*, *BioShock*, *Mass Effect*) and new media (Japanese anime, social media gaming, more iPhone apps than you can count) that steadily flood the marketplace.

"I get to know my customers and their tastes," says Craig Clements, of Fort Worth's Y2Komics. "There are so many new, amazing books out each week, and it's my job to predict and set aside issues that will appeal to various regular readers." Hobbyists know this process as "the pull list" -- subscribers of particular series can expect their scheduled releases as well as helpful recommendations of things that the shopkeepers know they will love.

Chris Powell, general manager of Lone Star Comics, adds, "Our role is expanding into all things interesting."



Indeed, if you're a comic newbie, you'll probably be surprised by all the cool merchandise the fan community has to offer. Weird underground DVDs, Uglydoll plushes, experimental card games, animation cells, even customizable dolls and miniatures (think Mr. Potato Head with limitless possibilities).

Then there's the experience of stepping into a comic shop. Because so many store owners are fans first and businesspeople second, it may feel a bit like walking into a friend's office or tricked-out man cave; to a large degree, a shop's look and inventory reflect the owner's tastes. (For example, you need easy navigation and access? Hit Y2Komics and Titan. If aesthetics are more important, go to Madness and Zeus.) Once inside, you're almost certain to have fun. The competitive market has all but eliminated those drearily lit, dungeonlike stores where squirrely guys behind the counter suspiciously track your every move. At a shop like Lone Star Comics, you're much more likely to encounter a friendly debate about Ryan Reynolds portraying both Deadpool and Green Lantern in upcoming flicks, or a weekly gaming tournament unfolding in one of the back rooms.

Now for the best news of all: As spring turns into summer, we've entered into a state of being that can only be described as **fanboy** nerdvana. Early May brought the release of Iron Man 2, the much-awaited sequel to the hit Marvel Comics adaptation, starring Robert Downey Jr. and Gwyneth Paltrow. This summer also promises the likes of Jonah Hex (based on the DC Comics series, starring Josh Brolin and opening June 18), Predators (July 16) and Scott Pilgrim vs. the World (based on a graphic novel by Bryan Lee O'Malley and opening Aug. 13).

And while some people complain that **fanboys** are taking over the universe, know this much: There isn't another community of oddballs in the world who open their arms so wide to neophytes.

Says Powell, "We love to tell others why we love the world of comics so much and to help them find a comic that will make them lifelong fans, too."

Most shop owners believe that there is a comic book out there for everyone, even those snobby readers who subsist solely on a diet of D.H. Lawrence and Thomas Hardy. (In fact, a number of successful adult comic series, such as Fables, Persepolis, Ex Machina and Maus have been the subject of a great deal of academic study.) Sure, readers can get their books online or in the paperback collection at a big corporate bookstore, but half the fun is the experience, the people and the events.

So join us on a tour of what we regard as the six best shops in the Metroplex, where you can bone up on the universes of Green Lantern and Thor before the movie versions descend upon us, where you can treat yourself to a new board game for a rainy day or where you might just meet your soul mate -- a fellow nerd traveler who thinks he's the only person alive who likes Jim Starlin's Dreadstar.

Take it from a true **fanboy**: Wonders await inside each of these places.

Six comic-book havens

Y2Komics

5276 Trail Lake Drive, Fort Worth, 817-263-5888

Origin: It was once part of the Generation X chain of comics shops but went independent after former customer Craig Clements bought the place Jan. 1, 2000.

Should be your first stop if: You are a horror fan, enjoy collectible card games, are looking for solid role-playing game books, are a bargain hunter or love helping independent storefronts.

Why it's cool: Fort Worth's only indie comic shop can special-order anything in a timely fashion -- and its location just off Interstate 20 and Trail Lake Drive is close to everything.

The owner: Clements is a quiet but knowledgeable community-centric shopkeeper who lets regulars use the store for weekly gaming events.

Regular events: Pokémon tournaments Fridays; Games Workshop tournaments and open gaming Saturdays.

Lone Star Comics

Various area locations, including Fort Worth, Arlington, Hurst, Dallas and Plano; [www.mycomicshop.com](http://www.mycomicshop.com)

Origin: It began as a mail-order company in 1961, and its first brick-and-mortar store opened in 1977 in Arlington; the chain expanded rapidly during comics' boom years of the 1980s and 1990s.

Should be your first stop if: You need a quality gift quickly, you aren't sure where to begin inside a comic shop or you want to entertain some younger kids.

Why it's cool: Lone Star Comics is the largest comic-store chain in Texas -- and one of the most successful in the nation. Its website lets you pick up your order in-store so you can avoid shipping fees and do most of your browsing online on your own time. (On the downside, it tends to have a little less personality than an independent shop.)

Regular events: In Fort Worth (many other stores have similar schedules): Warhammer Tournament, 3-7 p.m. Mondays; Yu-Gi-Oh tournament, 4:30-7 p.m. Thursdays; Magic: The Gathering tournament, 4:30-7 p.m. Fridays; HeroClix tournament, 1-5 p.m. Saturdays; Family Game Night, 5-8 p.m. Saturdays.

Madness Games & Comics

3000 Custer Road, Plano, 972-943-8135

Tweet 'em: [www.twitter.com/madnessgames](http://www.twitter.com/madnessgames)

Should be your first stop if: Geek clothing, board games or war games are your bag.

Why it's cool: The fastest-growing section of the hobby shop is board gaming, and Madness' selection is the best in the region. Plus, the store's new comics and back-issue sections are vast and gorgeous.

Regular events: Gaming tournaments throughout the week

Zeus Comics & Collectibles

4411 Lemmon Ave., Dallas, 214-350-4420 [www.zeuscomics.com](http://www.zeuscomics.com)

Origin: Launched July 21, 2000 -- and descended from Mount Olympus to bring comics and toys to us worthy mortals from its first store on Oak Lawn; moved to Lemmon Avenue in March 2008

Should be your first stop if: You seek a premium comic shopping experience; love statues, busts, toys and action figures; or need solid reading recommendations

Why it's cool: Zeus sets the bar quite high in geek-display elegance, and the excellent Web series *The Variants* ( [www.thevariants.com](http://www.thevariants.com) ) is shot there.

The owner: Richard Neal is one of the nicest guys in the community. He could also use your support these days -- shamefully, his amazing store has been broken into twice in recent months.

#### Titan Comics

3701 W. Northwest Highway, Dallas, 214-350-4420; [www.titancomics.com](http://www.titancomics.com)

Should be your first stop if: You have a hole in your comic collection and a ton of time on your hands.

Why it's cool: Titan has the largest back-issue collection of comics this **fanboy** has ever seen. If you need a book, chances are it's there. If not, owner Jeremy Shorr will get it for you.

The owner: Shorr is a local comic-scene fixture, with a wealth of comic knowledge. He also supports comics-related nonprofit organizations like the Hero Foundry (which donates comics to children's hospitals and libraries) and Art Love Magic (which stages a live art event series by comic artists) with fervor.

#### Comic Asylum

4750 N. Jupiter Road, Garland, 972-414-7760; [www.thecomicasylum.com](http://www.thecomicasylum.com)

Should be your first stop if: You are a Magic: The Gathering nut and/or are in the market for original comic-book artwork.

Why it's cool: As one of the newest shops in the area, Asylum has made a name for itself as a place to spot comic pros in town for a convention. A hub for card games and Warhammer miniatures, the store really shines, partly because of owner Mark Hay's other occupation: original art dealer/representative for comic artists around the world.

Regular events: Magic: The Gathering tournament Tuesdays, D&D Encounters on Wednesdays, Warhammer open play Thursdays, other games during the week.

Scott Hinze hosts **Fanboy** Radio: The Voice of Comics & Gaming, heard on KTCU/88.7 FM at 6 p.m. Sundays or at [www.fanboyradio.com](http://www.fanboyradio.com)

#### --- Index References ---

Company: LEMMON; GAMES WORKSHOP; AMAZON COM INC; MACHINA INC; AMAZON COM LLC

Industry: (Internet (1IN27); Internet Media (1IN67); Online Social Media (1ON38))

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Night; Fridays; Garland; Green Lantern; Gwyneth Paltrow; Jeremy Shorr; Jim Starlin; Josh Brolin; Lantern; Lone; Lone Star Comics; Mark Hay; Marvel Comics; Maus; Mondays; Potato Head; Powell; Richard Neal; Robert Downey Jr.; Scott Hinze; Scott Pilgrim; Shorr; Star Comics; Sundays; Thomas Hardy; Thor; Thursdays; Titan; Titan Comics; Tweet; Warhammer; Warhammer Tournament; Weird underground DVDs; Zeus; Zeus Comics Collectibles) (Dallas-Fort Worth) (Fort Worth) (Fort Worth) (Dallas) (Texas) (Dallas) (Dallas) (us; usa; na; us.tx; us.tx.frtwrt; us.tx.dallas; us.tx.dalls; us.tx.ftwort)

Keywords: (XC/LSE); (XC/NASDAQ-NMS); (XC/Unknown); (NT/NEC)

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**NewsRoom**

## NewsRoom

4/27/10 Star-News (Wilmington, NC) (Pg. Unavail. Online)  
2010 WLNR 8683245

Star-News (Wilmington, NC)  
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April 27, 2010

Free Comic Book Day offers even more than its name suggests

Ben Steelman

Star-News, Wilmington, N.C.

Apr. 27--Both of Wilmington's longstanding comic stores are planning a day of activities Saturday for national Free Comic Book Day.

Oh, and yes, they will be giving away free comic books.

At **Fanboy** Comics in the University Landing, 419 S. College Road, the promotion will heat up early, even before the store opens at 11 a.m. The store and Chick-Fil-A will begin handing out chicken biscuits for breakfast on the sidewalk at 8 a.m. and will continue as long as supplies last.

At 9 a.m., they'll begin giving away "a ton" of door prizes, said **Fanboy** owner Thomas Gilbert. A ton? Well, at least \$500 worth of merchandise in the first two hours.

Members of Wilmington's Guerrilla Theatre troupe will be on hand, performing a preview of their upcoming production of "Dr. Horrible's Sing-Along Blog," the super-villain-themed musical from "Buffy the Vampire Slayer" creator Joss Whedon. The original screened online on Hulu.

That, however, is just the warm-up. At 10 a.m., the first 50 people in line will receive gift bags, including free comics -- collectible editions, available only on Free Comic Book Day -- movie passes to Mayfaire Cinemas, coupons to University Landing restaurants and shops, plus other stuff. Hidden in selected bags will be \$200 in **Fanboy** gift certificates.

Official distribution of free comics begins at 11 a.m. -- not just at **Fanboy**, but at other University Landing businesses, including Game Giant, Krazy's Pizza, Expressions, Priddyboys, Jamaican Comfort Zone and Sew Perfect. Twelve different titles are being distributed, Gilbert said, starring Superman, Iron Man, The Green Hornet, Archie, Shrek and the Simpsons characters.

From 12:30 to 2:30 p.m. **Fanboy** and Krazy's will offer "Pizza Superhero Lunch." Young fans can eat a slice along with favorite characters. (Appearances by Batman, Catwoman, Superman and Spider-Man are promised.) The fun will be punctuated by comic-themed games and more giveaways.

Meanwhile, Memory Lane Comics, in the Oleander Oaks center at 5725 Oleander Drive, will give away free comics, too -- including some that aren't among the promotional titles, said store owner Jacob Motsinger.

Memory Lane will have its own cast of characters wandering around: Batman, Wolverine, Capt. Jack Sparrow, Princess Leia and Imperial storm troopers from "Star Wars" and Snake Eyes from "GI Joe."

The store will raffle off comics, hardcover books and T-shirts throughout the day. A big feature will be a coloring contest, with two winners for each age between 3 and 11 to receive "cool" prizes, Motsinger said. Gamers will want to check out the Mortal Kombat vs. DC Heroes tournament on PlayStation3, beginning at 4 p.m.

Sponsored by major comics publishers, including DC, Marvel, Dark Horse and Archie, Free Comic Book Day has been a national event since 2002. For more details, see [www.freecomicbookday.com](http://www.freecomicbookday.com).

Nor does the fun end on Saturday. **Fanboy** plans more giveaways May 6 and 7 and at Mayfaire Cinemas in conjunction with the opening of the new "Iron Man 2" movie.

**Fanboy** is also sponsoring an appearance by Wilmington-based comic artist and fantasy illustrator Tom Fleming, who'll give a slide show and retrospective on his work with DC, Marvel and others at 6 p.m. May 10 at the Northeast Regional Library, 1241 Military Cutoff Road.

Local self-published comic creators Bill Cofflin (Cape Fear Comics), Jeff McClelland ("Teddy and the Yeti") and Mike Pigford ("Bleedfish") will be on hand for a question-and-answer session and comic signings. During the event, **Fanboy** will hold the drawing in its raffle to raise funds for the New Hanover County Public Library.

For details, call **Fanboy** at 452-7828 or Memory Lane at 392-6647.

Ben Steelman: 343-2208

On Twitter.com: @StarNewsPlay

--- Index References ---

Company: EXPRESSIONS; SIMPSONS; DESIGN CO ORDINATORS

Language: EN

Other Indexing: (ARCHIE; BATMAN CATWOMAN SUPERMAN AND SPIDER; CAPE FEAR COMICS; DC; DC HEROES; EXPRESSIONS; **FANBOY**; **FANBOY** COMICS; FREE COMIC BOOK; FREE COMIC BOOK DAY; GREEN HORNET; JAMAICAN COMFORT ZONE; KRAZY; MARVEL; MEMORY LANE; MEMORY LANE COMICS; NATIONAL FREE COMIC BOOK DAY; OLEANDER OAKS CENTER; ON TWITTER COM; PRIDDYBOYS; SHREK; SIMPSONS; UNIVERSITY LANDING; UNIVERSITY LANDING 419 S COLLEGE ROAD) (Ben Steelman; Dark Horse; Game Giant; Gamers; Gilbert; Hidden; Horrible; Jack Sparrow; Jacob Motsinger; Jeff McClelland; Joss Whedon; Leia; Local; Mayfaire Cinemas; Mike Pigford; Motsinger; Regional Library; Sew Perfect; Snake Eyes; Thomas Gilbert; Tom Fleming; Yeti; Young)

Word Count: 742

## NewsRoom

## NewsRoom

3/26/10 Chi. Daily Herald 1  
2010 WLNR 6557703

Daily Herald (Arlington Heights, IL)  
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March 26, 2010

Fremd faculty rocks out with its own band.

Submitted by District 211

First off, you may wonder what the heck **FANBOYS** stands for. It's an acronym for these conjunctions -- For, And, Nor, But, Or, Yet and So.

Second, you may wonder what **FANBOYS** is exactly. It's Fremd High School's faculty rock band that performs parodies of rock songs.

Lyrics offer advice about writing or wry observations about student life, including plagiarism, procrastination, cafeteria cookies and the ID cards students are required to wear.

Fremd English teacher Emily Hill, who also sings for the group, gives a little more insight on what the group is about.

Q: Can you explain how **FANBOYS** was born, the inspiration?

A: The inspiration came a few years ago at the Fremd High School Variety Show. We were watching the kids perform, and I started thinking about all the teachers that could play instruments. I brought it up to some people, and one thing led to another. As mostly English teachers, Writers Week was the perfect forum for us to unveil our talents.

Q: What is the musical background of the members?

A: We all have varying musical backgrounds. Chris Pagnani is the only one who is currently in a band, Suns. Russ Anderson and Chris were in a band together in college. Angenette Fudala was a drummer and a singer in a punk band before going mainstream and becoming a teacher. Andrea Olsen, Sabra Gerber and I were all in choirs of some kind or another while in high

school or college and performed in different productions.

Q: How has **FANBOYS** grown, and what impact do you think it has made on Fremd High School students?

A: We are much stronger than we were two years ago. Last year was the first year we performed live, and that was a huge achievement because even we weren't sure if we could really pull it off or how the kids would react.



As a group, we have really gotten to know each other's strengths and weaknesses with music, performing and writing. We really are a writing group in that we brainstorm together, work to revise the pieces together and share in the finished product.

As for the impact on students, I think they get to see their teachers in a totally different light, and that is great because it makes us human.

I think that they also see how much we care about them since we do this for them. The songs are about them, the pictures are of them and we perform for them. I wish that my teachers cared that much when I was in high school.

I also hope that it shows students that we all have lots of talents. Just because I teach English doesn't mean that it defines me. Each one of us has many gifts to share, and this is a great example of that.

Q: Any other little-known fact about any of the group members you would like to share?

A: Last year we practiced in Chris Pagnani's parents' basement, and this year we practiced in Russ Anderson's parents' basement. Next year, maybe my parents' basement!

This year, **FANBOYS** performed at Writers Week 16 at Fremd.

Writers Week is an annual celebration of writing when Fremd students, faculty and staff learn about the art and craft from nationally known and local authors, as well as from student and faculty authors.

Since its beginning in 1995, Writers Week has brought almost 200 writers to the Fremd campus in Palatine. The founders of Writers Week are Fremd teachers Gary Anderson and Tony Romano.

The next **FANBOYS** performance will be in February 2011 at Writers Week 2011.

For details, visit [fremdwritersweek.ning.com](http://fremdwritersweek.ning.com).

--- Index References ---

Language: EN

Other Indexing: (ENGLISH; **FANBOYS**; FREMD; FREMD ENGLISH) (Andrea Olsen; Angenette Fudala; Chris; Chris Pagnani; Emily Hill; Gary Anderson; Russ Anderson; Sabra Gerber; Suns; Tony Romano; Writers Week)

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## NewsRoom

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2009 WLNR 25150962

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December 14, 2009

Section: Calendar

Bring joy to a **fanboy**  
The 2009 Hero Complex Holiday Gift Guide makes it easy.

Geoff Boucher

Stressed about finding the perfect gift for that special Muggle, Trekkie, Twi-Hard, Jedi or Bat-fan in your life? Relax and read on: You've come to the perfect place at the perfect time, because this is the 2009 Hero Complex Holiday Gift Guide. Just think of us as a sort of retail Yoda guiding you through the complicated swamps of holiday shopping. "Buy or buy not. There is no browse. . . ." It's the perfect time to get your geek on too. The **fanboy** culture is in full blossom at the box office and in pop culture beyond, and this holiday season there's a mountain of gifts and gadgets that speak to the Comic-Con constituency. Here are some of the most heroic:

### Tauntaun sleeping bag

This may be the best nerd gift of the year (\$100). Originally made as a one-of-a-kind prototype for an April Fools' Day spoof, the sleeping bag is an irresistible bit of "Star Wars" that takes us all back to the icy slopes of Hoth, where frosty Luke Skywalker was saved by his quick-thinking pal Han Solo, who was resourceful enough to eviscerate a dead tauntaun (think of a cranky snow camel crossed with a llama) and stow the desert-planet kid inside to keep warm. Hmm, cozy! This sleeping bag is made of polyester and it won't save you from hypothermia on the frozen tundra (it's not for outdoor use), but it's a crackerjack gift and even has a lightsaber zipper so you can slice your furry friend open just like Han did. For sale exclusively at ThinkGeek.

### Hermione's earrings, Starfleet cuff links, 'Dark Knight' money clip

If you're looking for a sly, understated gift for "Harry Potter" fans (you know, something that doesn't scream "Muggle!"), consider these graceful earrings of sterling silver and pink crystals (\$59) fashioned as an homage to the ones worn by actress Emma Watson on screen. You can find them at the Warner Bros. shop along with a staggering array of wizard merchandise. In the same low-key vein, for **fanboys** who don't want to loudly broadcast their obsessions, there are some nifty Starfleet cuff links (\$65) that are crafted from enamel and plated silver and have a bullet back closure; you can find them (as well as a Klingon counterpart product) at Cufflinks.com. We also like the folding, magnetic Batarang money clip (\$39) from the Noble Collection that would fit the sleek sensibilities of Bruce Wayne but might be too small for the wad of spending cash he keeps in his utility belt.

### Marvel artwork

The classic artwork of Jack Kirby seemed too powerful, too kinetic and too, well, cosmic, to fit on the pages of Marvel Comics in the glory days of the 1960s. Now, thanks to the folks at Every Picture Tells a Story, some of the late artist's iconic images are getting the massive, archival display they deserve. Every Picture Tells a Story is a gallery in Santa Monica and it has secured a license with Marvel to turn key covers into museum-quality pieces of art. The first 10 limited-edition prints were released this year and they look amazing. New releases each year will present signature covers from different eras of Marvel's history; this first batch of canvas prints included the Hulk by Dale Keown, Iron Man by Joe Quesada and the Silver Surfer by Gabriele Dell'Otto. The cream of the crop, though, are two covers by Kirby: "Captain America" No. 100 and "Fantastic Four" No. 49. Only 70 of each were made (which is fitting -- this is the 70th anniversary of Marvel) and they were also signed by Stan Lee, adding another layer of collectibility. The Kirby glycee prints are \$850 each, prices for the other covers vary; you can find them at the gallery's website.

#### 'Star Wars' Garden Jawa

Do you know someone who has a gopher problem and a fixation on the George Lucas universe? Well, of course you do -- who doesn't? Just last month, the Garden Jawa (\$35) went on sale exclusively at Star Wars Shop. Not even a cranky Bantha could resist this little guy, who is close to a foot tall and comes ready for the garden -- he's got tools tucked into his bandoleer and a garden hose clutched in one gloved hand while the other flashes a thumbs-up symbol that seems to say, "Howdy-ho neighbor, may the Force be with you!"

#### Tim Burton's Oyster Boy light-up journal

There's a towering pile of super-cool items from the gifted oddballs up at Dark Horse Deluxe in Oregon, among them the Oyster Boy light-up journal (\$15), which is such a melancholy and unexpected gift that it will bring a brief flicker of a smile to the face of that pale friend of yours who loves rainy days, black clothes, the Cure and every Tim Burton movie featuring a cemetery or castle scene. This 128-page hardcover journal hit shelves in May, but the character first appeared in Burton's 1997 book "The Melancholy Death of Oyster Boy & Other Stories" (yes, being old-school and relatively esoteric makes it even better).

#### 'Live Long and Prosper' business card holder

"Star Trek" was the best **fanboy** film of 2009, and Spock was so important to the story that he was played by two actors. Zachary Quinto acquitted himself nicely in the role of the half-human, half-Vulcan, and, more than that, he was smart enough to seek out the counsel and friendship of the original, Leonard Nimoy. If someone on your Christmas list is anxiously awaiting the sequel, here's a great stocking stuffer that is both sleek and practical and priced nicely at \$12.99.

#### Stay Puft Marshmallow Man bank

Want to save up your pennies to buy a proton pack? Here's the perfect way. It's a vinyl, 8-inch bank that re-creates the grinning visage of the Stay Puft Marshmallow Man from "Ghostbusters." This is the 25th anniversary of the paranormal comedy classic, and one of its most memorable images is the big fella stomping through Manhattan right before he becomes the world's biggest s'more. Old Stay Puft always looked like a mash-up of the Pillsbury Dough Boy and the Michelin Man, but there was something about his grin that made him unique. The bank is made by Diamond Select and costs \$20. It's also available at various other spots around the Web.

#### Nautilus replica from eFX

If money is no object, there is no better new **fanboy** gift than this maritime marvel. Harper Goff's startling design for Captain Nemo's submersible warship stole the show 55 years ago when Disney released "20,000 Leagues Under the Sea," and its unforgettable profile became a prescient example of steam-punk and retro-tech. And now you can build an entire home office

around a meticulously rendered 4-foot model that has interior views of the wheelhouse and salon, LED lights and a custom display. You can claim the Nautilus as your own for \$1,799. There will be only 500 made.

'Clone Wars' remote-controlled flying vehicle

This is going to be a big hit this holiday season. It's a foam-bodied flying toy tied into the Cartoon Network animated series that is essential viewing for young boys across America. There are two models, the Jedi Starfighter and the Republic Gunship, and (for little guys or big guys) it's a hoot to finally have a viable, reasonably priced flying toy that hails from the George Lucas universe that redefined the toy aisles of the world three decades ago. Various merchants have it, usually for about \$44.

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geoff.boucher@latimes.com

PHOTO: HEROIC: Captain America and other covers, done as limited-edition prints.

PHOTOGRAPHER: Marvel Comics

--- Index References ---

Company: TIME WARNER INC; WARNER BROS ENTERTAINMENT DANMARK APS; WARNER BROS TELEVISION INC

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Edition: Home Edition

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## NewsRoom

5/15/07 AP Alert - Bus. 01:16:04

AP Alert - Business  
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May 15, 2007

### **Fanboy** TV Changes Show Time for "Heroes"

DALLAS, TX\_(Market Wire) \_

Today, Monday, May 14, 2007, **Fanboy** TV will move from its previous spot at 7:30 p.m. and now run from 7 p.m. to 8 p.m. CDT.

The decision was made after it became apparent that the cast and crew were suffering from what can only be classified as severe "Heroes" withdrawal. The inability to watch a most beloved show in its entirety began to greatly affect the health and happiness of all those involved. A meeting was held to discuss possible solutions to this horrible injustice.

It was unanimously decided to forever change the time of **Fanboy** TV to 7 p.m. Central, wrapping the show at 8 p.m. This allows just enough time for everyone to gather in the main conference room to watch "Heroes."

**Fanboy** TV airs LIVE every Monday and Thursday. The talk show which covers the comic book industry, movies, video games and various pop culture is available LIVE and on demand at (<http://www.fanboy.tv>) <http://www.fanboy.tv>. Meet the talent and minds behind your favorite publications with in-studio artists and webcam guests. Interact with hosts and guests during the LIVE show via Instant Message and phone.

Now you can catch the energy on **Fanboy** TV and still have time for your own group showing of "Heroes." Join us at (<http://www.fanboy.tv>) <http://www.fanboy.tv> as we celebrate our new 7 p.m. time slot and spend time with our in-studio artist Kit Lively ((<http://www.kitlively.com>) <http://www.kitlively.com>).

About Meteorite Entertainment Inc.

Meteorite Entertainment Inc. (MEI) is a private Fort Worth-based production company that has capitalized on the niche pop culture entertainment frontier by creating **Fanboy** Radio in 2001.

About MN1.com

Market News First (MN1.com) is an IPTV network broadcasting live online coverage of market news. MN1.com brings real market news to investors and features live interaction with companies from the AMEX, NYSE, NASDAQ, Over the Counter Bulletin Board and the Pink Sheets.

Contact: Staci Rogers 1950 Stemmons Frwy Suite 3050 Dallas, TX 75207 214.461.3400

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**Fanboy TV Changes Show Time for "Heroes"**

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Distributed by the Associated Press

**--- Index References ---**

Company: MEI LLC; MANAGING EDITOR SOFTWARE INC; MAGNESIUM ELEKTRON

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Keywords: (a); (Business); (Entertainment); (Law)

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**NewsRoom**

## NewsRoom

4/9/07 AP Alert - Bus. 21:45:40

AP Alert - Business

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April 9, 2007

Fanboy.TV Announces Live Exclusive Interview With Artist Cal Slayton, and Marvel Comics Editor-in-Chief

DALLAS, TX\_(Market Wire) \_

**Fanboy TV**, the IPTV based talk show about the comic book industry: the artwork, creators, fans, movies, etc., has announced Monday, April 09, 2007 that Today's LIVE show will include a sit down with artist Cal Slayton, and a webcam interview with Joe Quesada the editor-in-chief of Marvel Comics.

**Fanboy TV** reviews the latest movies, music, books, and video games designed to entertain its unique audience. The top names in comics stop by to talk about their crafts, give their opinions, offer exclusive news, and create amazing artwork, which is later given to the **Fanboy TV** audience.

**Fanboy TV** broadcasts live Mondays and Thursdays from 7:30pm to 8:30pm CDT. All episodes are available on demand on (<http://www.fanboy.tv>) <http://www.fanboy.tv>.

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Contact: Staci Rogers 1950 Stemmons Frwy Suite 3050 Dallas, TX 75207 ([srogers@mn1.com](mailto:srogers@mn1.com)) [srogers@mn1.com](mailto:srogers@mn1.com)  
214.461.3400

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--- Index References ---

**Fanboy.TV Announces Live Exclusive Interview With Artist Cal Slayton, and Marvel...**

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Company: MEI LLC; MANAGING EDITOR SOFTWARE INC; MAGNESIUM ELEKTRON

Region: (USA (1US73); Americas (1AM92); North America (1NO39))

Language: EN

Other Indexing: (COUNTER BULLETIN BOARD; IPTV; MARKET WIRE; MEI; METEORITE ENTERTAINMENT INC; NASDAQ OVER; PINK SHEETS; STACI ROGERS 1950; STEMMONS FRWY) (Cal Slayton; Fanboy; Fanboy TV; Marvel Comics; NYSE; TV) (United States; USA; NorthAmerica)

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**NewsRoom**



## NewsRoom

7/21/06 Chi. Trib. 63  
2006 WLNR 12621796

CHICAGO TRIBUNE  
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July 21, 2006

### **Fanboys** finally get their day with Smith's 'Clerks II'

The Record (Hackensack, N.J.).

Remember those oddball kids you knew who collected plastic figurines, put comic books in plastic sleeves and went to sci-fi conventions?

You may remember calling them geeks or dweebs, but in friendlier circles, they're known as **fanboys**. And now a small cadre of these comic-book, fantasy-novel and genre-movie obsessives are transforming Hollywood: among them Kevin Smith, Peter Jackson, Quentin Tarantino, Robert Rodriguez, the Wachowski brothers and Sam Raimi.

"Clerks II," opening Friday, is not only a movie made by **fanboy** Smith, it's predecessor--1994's "Clerks"--was one of the first movies about **fanboys**.

In "Clerks II," now thirtysomething slacker store clerks Dante and Randal are working at a fast-food restaurant, and the movie takes up precisely where "Clerks" left off. Randal argues with an even nerdier clerk about whether "The Lord of the Rings: The Return of the King" is fit to be spoken of in the same breath as the "Star Wars" movies.

"There's only one return--and that's 'Return of the Jedi,' " Randal pronounces.

**Fanboys** are nothing new, of course. Trekkies, sci-fi and fantasy lovers, superhero cultists, rabid collectors of all kinds have been part of the landscape for decades.

What's new is that the oddball kids who go to conventions, collect plastic figurines and put comic books in plastic sleeves are now making \$270 million movies like the "Lord of the Rings" trilogy for other **fanboys**.

"I guess every generation has its entertainments, or things that fuel its engine and inspire it," Smith said. "Now you have people who grew up reading comic books making movies, people who grew up watching TV making movies, people who grew up watching movies making movies."

**Fanboys** in charge

Kevin Smith: "Clerks" and "Clerks II"

Peter Jackson: "The Lord of the Rings" trilogy and "King Kong"

Quentin Tarantino: "Reservoir Dogs," "Pulp Fiction" and the "Kill Bill" films

Sam Raimi: "Spider-Man" films

Wachowski brothers: "Matrix" movies

Robert Rodriguez: "Sin City"

**--- Index References ---**

Industry: (Motion Pictures (1MO51); Entertainment (1EN08))

Language: EN

Other Indexing: (WACHOWSKI) (Kevin Smith; Kong; Peter Jackson; Quentin Tarantino; Randal; Robert Rodriguez; Sam Raimi; Smith; Trekkies)

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**NewsRoom**

## NewsRoom

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2006 WLNR 25824214

Guardian.co.uk  
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April 7, 2006

Section: Technology

Another nerd quiz: are you a console **fanboy**?

Jack Schofield

This is a pretty terrible quiz -- link from our Gamesblog -- but it does attempt to convert the sum of some obvious questions into an obvious answer. My scores were:

Sony **Fanboy**: 37% Nintendo **Fanboy**: 30% Microsoft **Fanboy**: 25%

I'm not sure how this happened: perhaps the quiz's arithmetic is faulty. We have a PSX, a PSone, a PS2 and a PSP and plan to get a PS3, but don't have a GameCube or a GBA or a DS, and don't have an Xbox or an Xbox 360, so how come Sony is given such a narrow lead? Presumably I just don't hate Nintendo and Microsoft enough, compared with the average nutter who takes the test....

This is not a news report and may contain views expressed by the author which are not supported by GNM.

This is a pretty terrible quiz -- link from our Gamesblog -- but it does attempt to convert the sum of some obvious questions into an obvious answer. My scores were:

### --- Index References ---

Company: MICROSOFT CORP; MICROSOFT DEVELOPMENT CENTER COPENHAGEN APS

Language: EN

Other Indexing: (DS; GNM; MICROSOFT; PSX; SONY; SONY **FANBOY**) (Nintendo)

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## NewsRoom

## NewsRoom

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September 11, 2005

Section: Los Angeles Times Magazine

The Adventures of **Fanboy**  
Television writer by day, comic book author by night

Deborah Netburn

Deborah Netburn last wrote for the magazine about a Swedish expatriate who cures his homesickness by visiting IKEA.

### PART I: ORIGIN STORY

Our story begins in New York City, sometime in 1991. Young Allan Heinberg, a working playwright and actor in need of some extra cash, has recently taken a permanent "temp" job as a word processor and presentation designer at Banker's Trust in Manhattan. Before long he notices something odd about the backpack of co-worker John A.C. Kennedy, an aspiring screenwriter. Our hero is intrigued.

"What's going on on your backpack there?" he asks.

"It's the Bat symbol," says Kennedy, nonchalantly.

Heinberg is confused. "But you're technically an adult."

"Well, comic books aren't just for kids anymore," Kennedy responds.

Then Kennedy tells him about certain events in the Batman story line that have taken place in the 10 years since Heinberg stopped reading comic books--that Dick Grayson isn't Robin anymore and that Batgirl was paralyzed from the waist down when the Joker shot her in the spine. Heinberg is "really upset." Desperate to find out about his other childhood idols, he goes to a comic book store the next day.

A little more than a decade later, at the age of 38, this budding **fanboy** will become a rising star in the comic book world as co-creator and writer of a series for Marvel called "Young Avengers." His writing will be discussed and celebrated in blogs and chat groups. He will speak at conferences and teach a class on comic book writing. Self-assured, physically fit and socially competent, he will help put an end to the stereotype of comic book fans as sarcastic, overweight losers who still live with their parents. But of course, every hero needs a great origin story, and Allan Heinberg's circuitous route to comic book stardom is in some ways just as thrilling and triumphant as any of those recounted in the pages of his favorite medium.

The first months of Heinberg's return to comic books were a frenzy of buying and reading. He scoured stores in Brooklyn and Manhattan for old issues of "Superman," "Batman" and "Wonder Woman" to catch up on the years of character development and plot lines he had missed. He also discovered new books--Alan Moore's "Swamp Thing" and Neil Gaiman's "The Sandman"--and read them voraciously on the subway. "The writing was as artful and as sophisticated as anything in contemporary American fiction," he says. "The best ones were 'The Dark Knight Returns,' 'Watchmen,' 'Animal Man.' . . . These were books that redefined the superhero genre and basically raised the bar in terms of what is possible in narrative storytelling in comic books. It was riveting. And there was nothing like it going on in any other art form."

He also began obsessively collecting--not just the books (alphabetized and numbered, filed in reverse chronological order, bagged and boarded), but also toys and art and lunch boxes and models--to the dismay of the young poet whom Heinberg called his husband. In addition to that \$40- to \$50-a-week habit, he began making regular visits to Four Color Images, a comic art gallery in SoHo, to purchase original art from the '70s and '80s and Alex Ross' photo-realist lithographs of the Legion of Super-Heroes and the Justice League of America. By 1997, when Heinberg moved to Los Angeles, he was a bona fide **fanboy**, attending conferences such as Wizard World and Comicon and commissioning custom action figures of Batgirl and Cosmic Boy.

Heinberg had given up the theater and transitioned into television writing, where he found immediate success. He got his start on the Tea Leoni vehicle "The Naked Truth" and then moved on to writing and producing for "Party of Five," "Sex and the City" and "Gilmore Girls." His television world and his comic book world largely remained separate, although his passion for comics occasionally leaked into his script writing--in one of Heinberg's episodes of "Sex and the City," Carrie Bradshaw dated a comic store clerk, and he gave a "Party of Five" character an action figure collection. But essentially Heinberg was writer by day, **fanboy** by night.

In comics, most characters bound for greatness must first suffer a great catastrophe. Bruce Wayne used his immense wealth to become Batman after his parents were murdered; Peter Parker decided to use his spider powers for good after his uncle was killed; the same freak accident that gave Daredevil the gift of supersonic hearing also caused him to lose his eyesight. For Heinberg, it wasn't until the traumatic end of his 10-year relationship with the poet that he was able to make the dramatic leap from comic book lover to comic book writer.

Of course, it didn't happen immediately. First there was the mourning period (one can almost see the monochrome panels--his gaunt face and sunken eyes obscured in shadows, rendered in washes of gray). And there was a friend, Mark Knowles, an interior designer who encouraged Heinberg to move his collection out of the closets and boxes in his home office, where it had been relegated by his husband, and let it take over the house. With Knowles' help, Heinberg filled the spacious living room of his Hancock Park home with original art from "The Sandman" and "The Justice Society of America." They placed his models of Ming the Merciless and Catwoman in the hallway. In his office they scattered the lunch boxes and action figures (many still in their original packaging) on a high shelf that runs around the room. They put a 5-foot-long cutout of Mon-El--long thought to be the cousin of Superboy--above the tub in the bathroom. They tried to spare the bedroom (although it was done in Superman red and blue), but Heinberg couldn't resist placing a few models--including one of several members of the Justice League battling a giant starfish--on a small bookcase in the corner. "When I meet someone I'll rein it in," Heinberg says. "But if you are a comic book lover, the house really has an effect."

Once the collection was liberated, Heinberg's life began to change. He pitched and wrote a pilot for Fox that he describes as "Thirtysomething" with powers." The network decided to pass but asked him to meet on a new show it had just picked up called "The OC." The creator, Josh Schwartz, allowed Heinberg to give one of the main characters--a quirky, quick-witted teenager named Seth Cohen--his love of comics. The references to Cohen's comic book obsession were small at first--flipping through an issue of Batman or discussing the Legion of Super-Heroes with another character--but over time they grew. A history teacher was named Mr. Bendis, a homage to Heinberg's favorite comic book writer, Brian Bendis. Then Cohen started a comic book club at his school. And during the second season, Heinberg's personal obsession became a major subplot when Cohen wound up writing his own comic book and pitching it to a publisher.

Cohen, who was cute and charming and smart and funny, quickly became a fan favorite, and comic book **fanboys**, delighted to be portrayed positively, wanted to know more about the writer behind him. Wizard Magazine (the trade publication Heinberg describes as the comic reader's bible) tracked Heinberg down and interviewed him about his love of comics, his favorite writers and his favorite characters. A few weeks later, Joe Quesada, the editor in chief at Marvel Comics, called from New York and asked Heinberg to come in for a meeting. "Whenever we hear of a great writer who has an affinity for what we do we go all out to bring them in," says Quesada, who also has used the talents of director Kevin Smith and novelist Jonathan Lethem. "Allan was exceptional in that he was so reverent of the world of comic books and so passionate."

Soon after, Quesada (with Brian Bendis on a speakerphone, much to Heinberg's delight) pitched Heinberg a book he might write--a brand-new series that Marvel was planning about a group of teenage superheroes called the Young Avengers.

At last our hero's powers were recognized . . . but this first challenge was a daunting one.

## PART II: THE ADVENTURE BEGINS

"To be able to create a team of superheroes for Marvel is a lifelong dream come true, and to have it exist in the Avengers canon is profoundly flattering," says Heinberg. "But the Avengers have been together since the early '60s--Captain America, Ironman, Thor, briefly the Hulk, Giant Man, the Wasp--and they have a very rich history. As a writer you need fresh ideas and a fresh point of view, but you also have to be very observant and respectful of the 40 years that came before."

In other words, Heinberg knew that **fanboys** like himself would be frustrated if six characters that no one had ever heard of emerged from out of nowhere and called themselves the Young Avengers. "As a fan, I would never in a million years pick up a book called 'Young Avengers.' It just seems too--I don't know, I just wouldn't," he says. "It seems to violate everything the Avengers stand for, and it seems like a rip-off of [D.C. Comics'] Teen Titans, and it seems like a commercial move rather than one motivated by any sort of artistic storytelling necessity."

Heinberg returned to Los Angeles and agonized over the book. He tried to quit three times. He struggled with adapting his writing to the comic book form. He tortured himself by reading the online comments of suspicious and contentious **fanboys** around the country who complained that Marvel had sold out by giving this clearly commercial book to a successful television writer. And then he started having ideas. He decided to put four sidekicks who had never existed on the cover. "I thought if I put these four sidekicks on the cover I'll make people angry, because it will feel like I'm violating 40 years of continuity," he says. "I at least wanted to make people pick up the book, and I thought if they see these four characters on the cover, they will at least be curious enough to see how bad it is."

Then he thought: Make the book's problem--who are the Young Avengers and where do they come from?--the characters' problem. And so just as a reader who has picked up the book is thinking, "Who the . . . are the Young Avengers?," the book opens with a splash page of a familiar Marvel character, J. Jonah Jameson, the silver-haired, mustachioed editor in chief of the Daily Bugle, screaming at the top of his lungs, "Who the . . . are the Young Avengers?"

Heinberg kept up this knowing glance at the audience. On the next page, Jameson says, "The point is, nobody knows where they came from, or why they're here." In this way Heinberg hoped to earn his readers' trust.

And it worked. Fans liked the book almost in spite of themselves. "[T]he more i read the more i like. damn!" wrote Rodolfo Leon in a message board discussion on a comics website ([www.newsarama.com](http://www.newsarama.com)). "Me too," wrote Ghost of Scooter Doom. "This book has surprised me. I intended not to like it but it's pretty good."

The first issue of "Young Avengers" hit stands in February and sold out its run of 100,000 copies. Since then, the monthly series has been selling steadily in the 77,000 range. The book's success isn't simply due to Heinberg's clever circumvention of the central problem, though. The writing is taut and funny. The art, by co-creator Jim Cheung, is impressive. And maybe

most importantly, Heinberg's sidekicks are **fanboys** just like him and his most devoted readers. His Young Avengers--Hulking, Asgardian, Patriot and Ironlad--are enamored with the lives of their adult counterparts (the Hulk, Thor, Captain America and Ironman). They get giddy when a little-known former superhero hands them her card. "Jessica Jones wants us to call her?!" says Hulking. "Jessica Jones as in Jewel?" says Asgardian.

And there's a lot of action and cliffhangers and intrigue--two of the characters are even gay!

"Right now Allan is the No. 1 rising star in comics," says Quesada.

Our hero triumphs at last.

--- Index References ---

Company: PATRIOT

Industry: (Book Publishing (1BO18); Entertainment (1EN08); Traditional Media (1TR30); Gen Y Entertainment (1GE14); Publishing (1PU26); Gen Y TV (1GE33))

Region: (USA (1US73); Americas (1AM92); North America (1NO39); New York (1NE72))

Language: EN

Other Indexing: (ADVENTURE; ASGUARDIAN; AVENGERS; BATGIRL; CITY " CARRIE BRADSHAW; HULKING; JUSTICE LEAGUE; JUSTICE SOCIETY; NAKED TRUTH; OC; PATRIOT; TEA LEONI; YOUNG AVENGERS) (Alex Ross; Allan; Allan Heinberg; Bendis; Brian Bendis; Bruce Wayne; Cohen; Color Images; Cosmic Boy; D.C. Comics; Desperate; Dick Grayson; Heinberg; Ironlad; J. Jonah Jameson; Jameson; Jessica Jones; Jim Cheung; Joe Quesada; John A.C. Kennedy; Jonathan Lethem; Josh Schwartz; Kennedy; Kevin Smith; Knowles; Mark Knowles; Marvel; Marvel Comics; Neil Gaiman; Peter Parker; Quesada; Seth Cohen; Teen Titans; Wizard Magazine)

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## NewsRoom

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January 29, 1999

Section: Living

### 'STAR WARS' PREQUEL BRINGS **FANBOYS** OUT IN FULL FORCE

Patti Hartigan, Globe Staff

They may live in a parallel universe, but they're fun-loving sorts, peaceful fellows. They fantasize about alien adventures, but they're really quite down-to-earth. So one of them goes over to the Dark Side every now and then, wearing his Vader regalia in public. What of it? So another chap wants to play his favorite movie in the delivery room when his wife gives birth to their first -- as yet unconceived -- child. No big deal.

We're talking about the "**fanboys**," the closely knit group of "Star Wars" fanatics who spend hours and hours scouring the globe for tidbits about the upcoming "prequel" to the George Lucas adventure series, which will be released May 21. They're obsessive, they're tenacious, they're devoted to the cause. And, to say the least, these **fanboys** are wired.

They seem to soak up radiation from their computer screens the way certain sun worshippers lap up ultraviolet rays. Consider: Late one evening, a mainstream reporter sent e-mail to one of the most popular sites, [www.theforce.net](http://www.theforce.net). Within a few minutes, two Web masters called back, and within five minutes, four messages popped in from four states. Let the force be with you? The force is everywhere, just waiting to strike back.

Ever since the trailer for the prequel hit movie screens in November, the "Star Wars" Web sites have been rushed with the kind of urgent traffic you might expect from crowds racing to catch, say, the last flight out of Saigon. There are thousands of unofficial fan sites, and a half-dozen of them receive more than 15,000 hits a day. Every day, these sites post new tidbits about the prequel and the Skywalker convention in Dallas that will coincide with the release of the film.

"It lets me nurture my obsession," says Brian Linder, a 23-year-old network systems engineer and a Forcenet driving force from Columbia, S.C., who wins the award for the fastest **fanboy** to respond to e-mail. Linder, like most of the other Jedi junkies, was fascinated by the series as a child, attracted by the "multicultural, multinational" cast of characters and by the Joseph Campbell-style mythological themes. Sure, some of his friends think he's a bit out there. He dragged his girlfriend to see the trailer four times, but she's learned to understand. "But my roommate likes to bust my chops," he says, laughing.

Lou "T-Bone" Tambone, a Web master for [www.starwarz.com](http://www.starwarz.com) who lives in Watertown, has a sympathetic spouse: They got married on May 25, 1997, the 20th anniversary of the release of the first "Star Wars" film. Their wedding cake was graced with Han Solo and Leia figurines, and they marched into their reception to the adventurous strains of the John Williams theme.

Like many of these networked fans, Tambone, 28, has a sense of humor about the current craze. "Some guys think it's their responsibility to inform the world about every little thing that every 'Star Wars' person does, like 'Jake Lloyd (the 8-year-old boy who plays young Darth Vader in the prequel) scratched his head today,'" he says. "OK, that's obsessive."

OK, it sure is. The Web world is populated by fanatics. A Catholic priest in the Netherlands, one Roderick Vonhogen, has put together a detailed plot synopsis of the prequel, his fellow **fanboys** say. John Benson, a Forcenet **fanboy** who works for IBM in Atlanta and who can recite android trivia like a missionary quoting scripture, spent \$1,200 on a Darth Vader costume. He and his wife, Georgie, are planning to have children and he is trying to persuade her to let him watch the films -- "or at least play the music" -- in the delivery room.

The fans are linked together electronically, but their obsession can be a hindrance to close encounters in the flesh world. "I'm not married, and I'm not sure it's been helping my social life," says Forcenet staffer Steve Head, a Weymouth resident who works for a South Shore real estate firm. Given the ratio of 20 **fanboys** to every fangirl, it seems as if someone should come up with a Starmate service, an electronic dating venture of the intergalactic kind.

Unlike other Internet fan groups, these folks are not competitive or cutthroat about their endeavors, and for the most part, Lucasfilms hasn't struck back at the fans for posting images and inside information. (The production company has issued a few cease-and-desist orders to sites that sell "Star Wars" memorabilia, but they'd be crazy to alienate their alien-obsessed fans.) There is a peaceful, almost childlike quality about them, which is perhaps what the whole thing is all about. It's about escape, entering a universe where good conquers evil and the heroes get the best costumes. "I'm a Han Solo guy: He has that cool vest thing going," says Tambone about the character immortalized by Harrison Ford.

Some of the **fanboys** pause and search for words when asked to define the appeal, to explain why they spend up to 50 hours a week on line updating their sites. But Tambone cuts to the chase. "When I was 7, my parents were going to get divorced," he recalls wistfully, sounding a bit like Princess Leia in the 1977 classic. Obi Wan Kenobi, you're my only hope. "When you're little, your parents try to keep it from you, but I needed a place to keep the pain away. 'Star Wars' was in full force, and it became a safe place, a hideaway. I grew attached to it. It distracted me from the real world."

HARTIG;01/28 CAWLEY;01/29,07:54 CYBER29

CYBERLINKS

--- Index References ---

Company: INTERNATIONAL BUSINESS MACHINES CORP

Region: (USA (1US73); Americas (1AM92); North America (1NO39))

Language: EN

Other Indexing: (CATHOLIC; CYBERLINKS; DARTH VADER; FORCENET; FULL FORCE; GEORGE LUCAS; IBM; JOHN; JOSEPH CAMPBELL; LEIA; SKYWALK; VADER; WEB; WILLIAMS) (Brian Linder; Georgie; Han Solo; Harrison Ford; John Benson; Linder; Lou; Lucasfilms; Obi Wan Kenobi; Roderick Vonhogen; Solo; Star Wars; Steve Head; Tambone)

Edition: Third

Word Count: 1083

## NewsRoom

## NewsRoom

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November 13, 2013

Elon Musk Explains Why There Are So Many Tesla **Fanboys**

[jdonfro@businessinsider.com](mailto:jdonfro@businessinsider.com) (Jillian D'Onfro) Jillian D'Onfro

Nov 12, 2013

Business Insider's Henry Blodget interviewed Elon Musk on stage at the IGNITION 2013 conference Tuesday.

Even with the recent and widely publicized Tesla Model S fires, Blodget noted, people have stuck by the company rabidly.

Blodget asked Musk about how he inspires such devotion in Tesla fans.

Musk's answer: Because Tesla tackles the weighty issue of sustainable transport. He believes that it's incredibly important for the world to move towards sustainable transportation and his customers share that view.

"It's more than just a company. It's more than just a product. There's a cause there and an issue that really matters. I think that's why people feel very strongly, because it's something more than just a random product, it's something that's important for the world."

Of course, he added, people don't buy the Tesla Model S simply because of the desire to change the world.

"They think it's a good car and they believe in the mission."

### --- Index References ---

Industry: (Passenger Transportation (1PA35); Automotive Models (1AU61); Low Emission & No Emission Vehicles (1LO79); Automotive Technology (1AU48); Automobiles (1AU45); Transportation (1TR48); Environmental Solutions (1EN90); Automotive (1AU29); Electric Vehicles (1EL48); Environmental (1EN24); Land Transportation (1LA43); Automotive Environmental Initiatives (1AU68))

Language: EN

Other Indexing: (Henry Blodget)

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**NewsRoom**

## NewsRoom

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November 8, 2013

'Two And A Half Men': Wonder Woman'Lynda Carter Is A Little Freaked Out By Alan's **Fanboy** Advances

Jason Hughes

Nov 08, 2013

A friendly rivalry broke out on "Two and a Half Men" when Walden and Alan joined Walden's mother at a charity benefit. While there, Alan got to meet Lynda Carter, who was a boyhood crush for her role in "Wonder Woman." As expected, he made a complete and total fool of himself.

It was pretty funny when Lynda thought he was first gay, and then possibly transgender. Poor Alan Cryer. Later in the episode, as a favor to Alan, Walden invited both women over to their place. Alan tried to make his move, but he was so awkward and fanboyish that Lynda found it both creepy and off-putting. Besides, she had her eye on someone else. She made her own move on Walden, but Alan quickly put a stop to that by lassoing Walden. Before too long, they were both over the rail of the back porch.

Proving that she is Charlie Harper's daughter, the episode ended the next morning with Jenny sneaking out first Walden's mother, and then Lynda Carter. Somebody had a good night, and it wasn't the boys!

"Two and a Half Men" airs every Thursday at 9:30 p.m. ET on CBS.

TV Replay scours the vast television landscape to find the most interesting, amusing, and, on a good day, amazing moments, and delivers them right to your browser.

### --- Index References ---

Company: CBS CORP

News Subject: (Social Issues (ISO05); Gay & Lesbian Issues (1GA65); Human Sexuality (1HU27); Health & Family (1HE30))

Industry: (Entertainment (1EN08); TV Programming (1TV26); TV (1TV19); Television Production (1TE26))

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Other Indexing: (Charlie Harper; Lynda Carter; Walden)

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**NewsRoom**

## NewsRoom

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August 23, 2013

Bar Refaeli Fan Might Just Be The Most Adorable **Fanboy** Ever (PHOTOS)

Rebecca Adams

Aug 23, 2013

Bar Refaeli hasn't let fame go to her head. Want proof? She's still as nice as ever to her adoring fans.

One **fanboy** in particular had arguably the best day of his life last month when he got to meet the supermodel face-to-face. He had posted a note to his Instagram account, tagging Refaeli and claiming, "I have 500 pictures of you on my wall in my room... It's my dream to see you." He told her he was standing outside the building where she was working.

The best part? Bar actually responded via Instagram, asking if he was still outside her door (you can read her comment if you're up on your Hebrew). The resultant photo Refaeli posted is pretty priceless: Bar snuggles up to the nervously smiling **fanboy** wearing his "I ## Bar Refaeli" t-shirt.

Icing on the cake? She captioned the shot, "I ##you too."

You can see why she's so popular:

Want more? Be sure to check out HuffPost Style on Twitter, Facebook, Tumblr, Pinterest and Instagram at [@HuffPostStyle](#).

### --- Index References ---

Industry: (Internet Media (1IN67); Online Social Media (1ON38); Insurance Company Ratings (1IN85); Internet (1IN27); Insurance (1IN97); Financial Services (1FI37))

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Other Indexing: (Bar Refaeli)

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# NewsRoom

## NewsRoom

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August 16, 2013

Review: 'Jobs' is a pro-Apple affair aimed at **fanboys**

Jon Xavier

I've long thought that one of the best movies about Silicon Valley is 1999's *Pirates of Silicon Valley*, which told the story of the founding of Microsoft and Apple and their battle to popularize and ultimately control the personal computer. It's got everything: big names, big drama, good performances — and the sense to massage the truth a little bit in pursuit of a better story.

But as good as it is, it lacks context — it was made just two years into the revitalization of Apple, when Microsoft was still ascendent and the game-changing personal computing devices like the iPod, the iPhone and the iPad were still on the horizon. Thus the filmmakers had no way of knowing that it was Steve Jobs who would be the one to have the last laugh. It makes some scenes ring a little false, like the bittersweet ending focused on Steve Jobs giving a speech on the eve of being canned as CEO.

The Ashton Kutcher-fronted Steve Jobs biopic that opened Thursday night, *Jobs*, suffers from the opposite problem — it has too much context. Because writer Matt Whiteley and director Joshua Michael Stern knew full well that Steve Jobs would grow to become the master of the universe, the movie never loses sight of its triumphant tone. That weakens it significantly.

The audience is never given a reason to doubt Jobs, and that blunts the emotional impact of scenes where he is meant to confront adversity and grow. It also does no credit to an otherwise stellar performance by Kutcher as Jobs. I get the sense he could have created a much more nuanced portrayal of the late Apple founder if he wasn't freighted with so much hero worship.

Because make no mistake, this is very much a pro-Apple affair aimed squarely at **fanboys**. If the snide comments from a gentlemen a few rows back about my bringing a Samsung phone to the Steve Jobs movie (admittedly, a faux pas) weren't enough to alert me that I'd entered the den of the Apple faithful, it would be impossible to miss once the movie began.

This is a film where grown men cry at the beauty of Macintosh task bars and are fired over monospace fonts. It's especially bad when the dialog turns to the subject of design — Jony Ive, played by True Blood's Giles Mathey, is made to utter a speech about "what Apple means" that's such cringe-inducing ass kissery that one wonders if they meant to portray Ive as a wide-eyed sycophant.

Still, it's not entirely fair to call this a complete work of hagiography. The filmmakers do make quite an effort to explore Jobs' mean streak, particularly early in the movie when he's shown to be at best a jerk and at worst a sociopath as he lies customers, exploits his friends and throws temper tantrums whenever anyone questions him. Especially powerful is an early scene where he rejects his pregnant girlfriend and refuses to even acknowledge the child is his, despite earlier in the film expressing misgivings about his own parents' willingness to give up their child.

But again, the triumphant tone undercuts the ability of the movie to touch on Jobs' darker side. Every other scene strives to establish him as a genius, and the movie almost seems to justify his misbehavior. Of course he's screaming like a madman and threatening to fire terrified programmers on the spot, he's the only one in the room with vision, don't you see? The real Steve Jobs was more complicated than that.

So is his story. The movie glosses over some key points, such as the battle against Microsoft and IBM. We're shown one heated phone message to Bill Gates after Windows is released, and then it's never mentioned again. Also barely mentioned is the computer mouse and graphical user interface that made the Macintosh such a revolutionary PC, probably because they're innovations that are hard to pin solely on Jobs. (Xerox PARC, which invented both, doesn't exist in this movie)

I'm also a little disappointed that the movie spends no time at all on Jobs' years between his ouster as CEO and his triumphant return. It's a missed opportunity, because it's probably the most transformative period of his life. In the Hero's Journey of Jobs' life, it's as if they skipped right from the fall from grace to the eventual return to glory without actually showing the moment of redemption. It robs the later scenes where he's back at Apple of a lot of the emotional weight they might otherwise have carried.

Since I've just spent about 800 words focusing on this film's flaws, you might think I hated it. I didn't. There's a lot to like about Jobs. It's shot beautifully, acted solidly across the board, has a great soundtrack. The dialog, aside from the few times Jony Ive opens his mouth, is well written and engaging.

But when a movie comes so very close to being great, merely adequate just isn't enough. I think Steve Jobs probably would have understood that sentiment.

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--- Index References ---

Company: MICROSOFT CORP; SAMSUNG ELECTRONICS CO LTD; APPLE INC; INTERNATIONAL BUSINESS MACHINES CORP

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Other Indexing: (Matt Whiteley; Giles Mathey; Joshua Michael Stern; Steve Jobs; Bill Gates)

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## NewsRoom

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Section: magazine

Harrison Ford on **Fanboys** and Fat Suits  
Talk

Interview by ADAM STERNBERGH

And why you just can't beat a good list on a piece of paper in your pocket.

Your new movie, "Paranoia," is about corporate espionage and greed. Do you think we've seen the end of the days when Hollywood could make an upbeat movie about corporate life like "Working Girl"?

I shouldn't think so. I think businesspeople are like every other type of character — they come in all varieties. And "Working Girl" depended on the glass ceiling for women, and what a pleasure it was to see someone break through. And it was funny. But now, I'm sure there's more demand for movies about how corporations are dictating our lives in many ways.

"Paranoia" is also about the allure of the tech world — something we seem to be endlessly fascinated with. Are you personally vulnerable to that sort of thing? Chasing the latest gadget?

Me? No. I hate it when they change stuff. I was a guy who made lists on scraps of paper and stuffed them into my pocket, and I'd still be a lot happier with that version of life — where you weren't available all the time to receive your mail or answer people's questions. I don't need it, I don't want it and I'm stuck with it.

But surely every once in a while one of the lists would get lost or ruined in the laundry or something.

Well, you know what, I don't remember being that much unhappier.

You just got back from Comic-Con, where you were promoting "Ender's Game." So many of the films you did early in your career, like "Star Wars" and "Raiders of the Lost Ark," would have been perfect films for that kind of fan-driven event. Do you think those movies would be received differently if they came out in today's environment?

Everyone would be ahead of it, and everybody would know what it was, and it would be no fun at all. But people still went to movies in those days. People went to movie theaters. It was a community experience, and that was part of the fun. Now people see a movie on their iPad, alone, with interruptions for snacks.

But as you experienced at Comic-Con, the level of engagement is just as high, if not higher.

It's another form of engagement. I think the success of Comic-Con is based on the partnership between the fans and the service providers, the entities — I won't necessarily call them filmmakers — that supply the film product that supports their particular interest, whether it's vampires or science-fiction fantasies or Transformers or whatever is going on.

Indiana Jones came back for a second life, there's talk of Han Solo returning and there are rumors of a "Blade Runner" reboot. Is there another character you've played whom you definitively would not want to see revived?

Oh, gosh. Well, I think the smaller-scale movies, which I like very much, would be harder to conceive another iteration of.

It would be interesting to find out if John Book from "Witness" is living out his days on that Amish farm with his Amish bride. He left, man.

You don't think he married Rachel and became an Amish farmer?

No, no. I don't think so.

You said, about playing Branch Rickey in "42," that you felt you really had to be Branch Rickey, because otherwise the audience would just be seeing "Harrison Ford pretending to be Branch Rickey." Is that something you've fought against throughout your career as an actor?

Yeah, it's the dirty little secret — let me start over. The form of film in the '70s and '80s and early '90s, when I was working more and playing leading-man roles, was such that I always felt the burden of having to carry the audience along. Of making sure that they identified with the emotional condition of the character. And knowing that if they lost sympathy or investment in that character, that happened at the peril of the film. The pleasure of being a character actor is that you don't have to think about that.

You had to wear a fat suit to play Branch Rickey. Who knew a fat suit could be so liberating?

I did.

INTERVIEW HAS BEEN CONDENSED AND EDITED.

Bill Richardson, then governor of New Mexico, presided at Harrison Ford and Calista Flockhart's wedding.

--- Index References ---

Industry: (Celebrities (1CE65); Entertainment (1EN08); Film Festivals (1FI62); Live Entertainment (1LI85); Motion Pictures (1MO51))

Language: EN

Other Indexing: (Calista Flockhart; Harrison Ford; Bill Richardson; John Book)

Keywords: (Ford, Harrison); (Movies); (Comic-Con (Convention)); (Actors and Actresses); (Raiders of the Lost Ark (Movie)); (Working Girl (Movie)); (Witness (Movie)); (Blade Runner (Movie)); (Ender's Game (Movie)); (Paranoia (Movie)); (Movies); (Comic-Con (Convention)); (Actors and Actresses); (News)

Edition: NewYork

Word Count: 736

## NewsRoom

7/10/13 Associated Press (AP) Newswires 16:33:05

AP Online  
Copyright © 2013 AP

July 10, 2013

Legendary takes **fanboy** brand to Universal

LOS ANGELES

LOS ANGELES (AP) — Legendary Entertainment, the big-budget movie producer that helped bring to the screen such franchises as "The Dark Knight" and "Man of Steel," is moving its **fanboy** brand to Universal Pictures.

The move ends an eight-year run with Warner Bros.

Under the deal, Universal will market, co-finance and distribute Legendary films for five years starting in 2014.

Legendary will have the opportunity to have some of its movie characters appear in Universal theme parks, while Universal plans to collaborate with Legendary on films in China through Legendary's relationship with China Film Group.

Legendary faces one big test of its taste-making prowess this weekend with the opening of "Pacific Rim," a film directed by Guillermo Del Toro that features giant robots facing off against giant monsters.

--- Index References ---

Company: CHINA FILM GROUP CORP; LEGENDARY INVESTMENTS PLC; WARNER BROS ENTERTAINMENT FRANCE SAS; TIME WARNER INC; WARNER BROS ENTERTAINMENT SVERIGE AB; WARNER BROS TELEVISION INC

Industry: (Entertainment (1EN08); Motion Pictures (1MO51); Film Festivals (1FI62))

Language: EN

Other Indexing: (WARNER BROTHERS) (Guillermo Del Toro)

Word Count: 136

## NewsRoom

## NewsRoom

7/2/13 Wall St. J. Abstracts (USA) B1  
2013 WLNR 16104143

Wall Street Journal Abstracts (USA)  
Copyright © 2013 The New York Times Company

July 2, 2013

Section: B

**'FANBOY' MOVIE PRODUCER TO FLY SOLO**

BEN FRITZ

Thomas Tull's Legendary Pictures is likely to let its partnership with Warner Bros lapse after some big hits and will set up as independent producer; prerelease surveys for its big-budget science-fiction movie Pacific Rim are not promising; graph; photos (M)

--- Index References ---

Company: WARNER BROS ENTERTAINMENT FRANCE SAS; TIME WARNER INC; WARNER BROS ENTERTAINMENT SVERIGE AB; WARNER BROS TELEVISION INC

Industry: (Internet (1IN27); E-Commerce (1EC30); Online Services (1ON37); Motion Pictures (1MO51); Retail (1RE82); Entertainment (1EN08))

Language: EN

Other Indexing: (Thomas Tull)

Keywords: (Movies)

Company Terms: LEGENDARY PICTURES; WARNER BROTHERS

Word Count: 43

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End of Document

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## NewsRoom



## NewsRoom

5/10/13 Bus. Insider (Pg. Unavail. Online)  
2013 WLNR 11564489

Business Insider, The  
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May 10, 2013

10 Pieces Of Tesla Gear Any **Fanboy** Would Love

mrosenberg@businessinsider.com (Max Rosenberg) Max Rosenberg

May 10, 2013

Electric carmaker Tesla is on a tear: The company just announced its first-ever quarterly profit, and its Model S got a rave review from Consumer Reports.

Tesla fans have a lot to celebrate. Fortunately for them, the company sells a ton of branded apparel, and makes millions of dollars doing so.

If you love Tesla but can't afford one, or own a Tesla and want everyone to know, get shopping in Tesla's online store.

Here's a roundup of our favorite Tesla gear.

### **Racing Stripe Tee**

This cotton t-shirt sports a large Tesla logo on the front with a small red "T" on the right sleeve.

It is available in black, grey, white, and red.

Get it for \$28

### **Baby Onesie "Model S"**

The perfect outfit for a Tesla **fanboy** in the making.

The "Model S" logo is small enough to not bring too much attention, while still displaying something cooler than Elmo.

Get it for \$22

### **Infant TESLA Beanie**

If you are considering the onesie, you need to get the beanie.

Every baby looks good in a beanie, especially a Tesla Beanie.

Buy it for \$12

### **'T' Cap**

This white hat can be worn on any occasion from golf to a beach vacation.

The logo is subdued, but it is still a great "T".

Buy it for \$24

**Microfleece Jacket**

Microfleeces are extremely versatile.

This one can be worn as a jacket, and can easily be thrown in a bag in case it gets chilly.

Buy it for \$75

**Kid's Blue Model S Thermal**

Every kid needs a long sleeve shirt.

Show your child the importance of being environmentally conscious with an image of a Tesla instead of a gas guzzler.

Buy it for \$24

**Lunchbox**

Everyone has to eat.

Instead of letting your sandwich get squished in a paper bag, use a sturdy Tesla lunchbox.

Buy it for \$20

**License Plate Frame**

Even if you haven't pulled the trigger on buying your own Tesla, you can still let people on the road know you're a fan.

Tesla has license plate frames that say "My Next Car Is Electric," which will make you feel better about not owning one, yet.

Get it for \$38

**Tire Tread Wallet**

Black is a typical color for a wallet.

But a wallet with tire treads is unique and is sure to stand out.

Get it for \$125

**Lambswool Blanket**

Blankets always come in handy.

In the living room, at the park, or in the car, this Tesla blanket will keep you warm.

Get it for \$38

**Would you rather fly?**

**The 20 Best Airlines In The World >**

Please follow Getting There on Twitter and Facebook.

--- **Index References** ---

Company: BEST AIRLINES

News Subject: (Business Management (1BU42); Sales & Marketing (1MA51))

Industry: (Automotive (1AU29); Electronic Components (1EL91); Environmental (1EN24); Automobiles (1AU45); Semiconductor (1SE88); Environmental Solutions (1EN90); Advertising (1AD82); Automotive Models (1AU61); Electric Vehicles (1EL48); Automotive Technology (1AU48); Advertising & Public Relations (1AD83); Automotive Environmental Initiatives (1AU68); Low Emission & No Emission Vehicles (1LO79); Electronics (1EL16); Branding & Naming (1BR12); Motor & Motion Control (1MO44); Passenger Transportation (1PA35); Land Transportation (1LA43); Semiconductor Applications (1SE81); Transportation (1TR48))

Language: EN

Other Indexing: (Onesie)

Word Count: 444

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End of Document

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**NewsRoom**

## NewsRoom

5/6/13 Bus. Insider (Pg. Unavail. Online)  
2013 WLNR 11095916

Business Insider, The  
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May 6, 2013

World's Biggest Apple **Fanboy**, MG Siegler, Joins Google (GOOG)

jyarow@businessinsider.com (Jay Yarow) Jay Yarow

May 06, 2013

One of the world's biggest Apple **fanboys** is joining Google.

MG Siegler, the tech journalist turned VC, is leaving the CrunchFund for Google Ventures.

He announced the move on his personal blog.

Here's his explanation of the move:

I've been talking with the Google Ventures team for a few months now. After getting to know the partners and hearing the vision for the fund laid out by managing partner Bill Maris, it became clear that this would ultimately be a perfect fit.

Google Ventures sits in a truly unique space within the venture capital industry. They have the resources to make investments at any stage, but more importantly, they have the talent and knowledge required to do so. The partnership is brimming with experience when it comes to starting companies, building products, and scaling.

The firm also has teams in place to help with basically everything an entrepreneur could ever need. These are the highest caliber people in their respective fields all working under one roof to help the portfolio.

Siegler's departure from the CrunchFund will certainly raise some eyebrows. CrunchFund is Mike Arrington's early stage investment fund. It was started while he was still at TechCrunch. Because of conflicts of interest, Arrington was forced out of TechCrunch.

When Siegler joined CrunchFund he bragged that he and Arrington had "destroyed tech blogging and redefined it" at TechCrunch, adding "That's the goal here as well" with the CrunchFund.

We're not sure what happened, but he's moving on.

Please follow SAI on Twitter and Facebook.

---- Index References ----

Company: CRUNCHFUND; GOOGLE VENTURES

News Subject: (Venture Capital (1VE73); Corporate Funding (1XO17); Funding Instruments (1FU41))

Industry: (Computer Equipment (1CO77); Internet Technology (1IN39); Search Engines (1SE87); Financial Services (1FI37); Internet (1IN27); I.T. (1IT96); Retail (1RE82); E-Commerce (1EC30); Online Services (1ON37))

Language: EN

Other Indexing: (Bill Maris; Mike Arrington; Siegler)

Word Count: 258

---

End of Document

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**NewsRoom**

## NewsRoom

4/29/13 Bus. Insider (Pg. Unavail. Online)  
2013 WLNR 10494233

Business Insider, The  
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April 29, 2013

Microsoft's Hilarious New Nokia Ad Slams iPhone And Samsung **Fanboys**

lstampl@businessinsider.com (Laura Stampler) Laura Stampler

Apr 29, 2013

With the help of ad agency 72andSunny, Samsung made Apple-bashing cool.

Now Microsoft is getting in on the action by slamming both iPhone and Samsung in its new ad for the Nokia Lumia 920 Windows phone.

The commercial is actually pretty funny. It shows a brawl that breaks out at a wedding after an Apple **fanboy** asks a Galaxy user to stop blocking the view with his "enormous phone" (before asking Siri to search "one trick pony"). Then things get physical.

The premise of the spot is that everyone would get along if only they switched to a Lumia. Nokia sold 27% more Lumia's this quarter from the last, but that's still only 5.6 million when compared to iPhone and Samsung's tens of millions.

Nokia had a milder anti-Apple ad last year, but this takes things to the next level.

[https://www.youtube.com/embed/Z19vR1GldRI?feature=player\\_embedded](https://www.youtube.com/embed/Z19vR1GldRI?feature=player_embedded)

Please follow Advertising on Twitter and Facebook.

### ---- Index References ----

Company: NOKIA OYJ; SAMSUNG ELECTRONICS CO LTD; 72ANDSUNNY INDUSTRIES; APPLE INC; MICROSOFT CORP

News Subject: (Major Corporations (1MA93))

Industry: (I.T. (1IT96); Computer Equipment (1CO77); Telecom (1TE27))

Region: (Western Europe (1WE41); Scandinavia (1SC27); Northern Europe (1NO01); Europe (1EU83))

Language: EN

Word Count: 158

End of Document

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**NewsRoom**

## NewsRoom

4/26/13 Chi. Trib. 5  
2013 WLNR 10245757

Chicago Tribune  
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April 26, 2013

Section: On the Town

Superheroes, villains, **fanboys** gather at C2E2

While you're still reeling from the news that there will be a "Star Wars" movie released every year for the next five years (beginning in 2015), head over to the Chicago Comic and Entertainment Expo (C2E2), where you can share your love of comics, video games, movies, TV and fantasy with other fans. Writers, artists, actors (Adam West, Burt Ward and Julie Newmar are coming), producers and others who have cultivated the phenomenon of this culture also participate in the expo, hosting autograph sessions, panels and meet and greets.

Why go: You can be assured of a pure pop culture experience, as C2E2 does not allow bootlegs of any kind, according to the expo's website. And before you even think about bringing a replica weapon, just don't.

Reconsider: You don't want all that geekiness to rub off on you.

Details: Friday through Sunday at McCormick Place, 2301 S. Lake Shore Drive; \$25-\$65; c2e2.com

Photo: All manner of costumed and caped crusaders and their evil foes will fill McCormick Place this weekend for the Chicago Comic and Entertainment Expo.

Photo: C2E2

Nerds! Nerds! Nerds!

TV, comic and other devotees unite: C2E2 is in town. Check it out on the Do It Now page, where you'll also find comedy from Jason Alexander, rap from Ghostface Killah and other fun. (On the Town section, Page 1)

### ---- Index References ----

Industry: (Celebrities (1CE65); Consumer Electronics (1CO61); Consumer Products & Services (1CO62); Consumer Video Products (1CO02); Electronics (1EL16); Entertainment (1EN08); Live Entertainment (1LI85); Motion Pictures (1MO51); PC, Video & Online Games (1PC44))

Region: (Americas (1AM92); Illinois (1IL01); North America (1NO39); U.S. Midwest Region (1MI19); USA (1US73))

Language: EN



Other Indexing: (Jason Alexander; Julie Newmar; Ghostface Killah; Adam West; Burt Ward)

Keywords: (DO IT NOW: MAIN EVENT)

Edition: Chicagoland Final

Word Count: 296

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End of Document

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**NewsRoom**

## NewsRoom

4/10/13 Bus. Insider (Pg. Unavail. Online)  
2013 WLNR 8744845

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April 10, 2013

Bitcoin **Fanboy** Makes Awesome Graphic Telling Others To Stay Strong In The Face Of Collapse

jweisenthal@businessinsider.com (Joe Weisenthal) Joe Weisenthal

Apr 10, 2013

Bitcoins are crashing today.

They're down from over \$260 earlier to under \$190.

This graphic was posted to Reddit by user blood4thegood to encourage fellow Bitcoiners to hold strong and not sell into this panic.

Please follow Business Insider on Twitter and Facebook.

### --- Index References ---

News Subject: (Equity Instruments (1EQ90); Funding Instruments (1FU41); Broker Recommendations (1BR58))

Industry: (Online Social Media (1ON38); Internet (1IN27); Securities Investment (1SE57); Internet Media (1IN67); Investment Management (1IN34); Financial Services (1FI37))

Language: EN

Word Count: 48

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End of Document

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## NewsRoom

# **EXHIBIT D**

Int. Cl.: 16

Prior U.S. Cls.: 2, 5, 22, 23, 29, 37, 38 and 50

Reg. No. 3,559,569

United States Patent and Trademark Office

Registered Jan. 13, 2009

TRADEMARK  
PRINCIPAL REGISTER

FANBOY

CANSON, INC. (MASSACHUSETTS CORPORATION)

21 INDUSTRIAL DRIVE  
SOUTH HADLEY, MA 01075

FOR: SKETCHBOOKS, SKETCHPADS, ART  
BOARDS FOR DRAWING, AND PAPERS FOR THE  
CREATION OF MANGA AND COMIC BOOK  
DRAWINGS AND ART, ALL SOLD AS A UNIT,  
AND SKETCHBOOKS, SKETCHPADS, ART  
BOARDS FOR DRAWING, AND PAPERS FOR THE  
CREATION OF MANGA AND COMIC BOOK

DRAWINGS AND ART, SOLD INDIVIDUALLY. IN  
CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 4-0-2007; IN COMMERCE 4-0-2007.

THE MARK CONSISTS OF STANDARD CHAR-  
ACTERS WITHOUT CLAIM TO ANY PARTICULAR  
FONT, STYLE, SIZE, OR COLOR.

SER. NO. 77-185,843, FILED 5-21-2007.

GISELLE AGOSTO, EXAMINING ATTORNEY

Generated on: This page was generated by TSDR on 2013-12-17 13:38:10 EST

Mark: FANBOY

FANBOY

US Serial Number: 77185843

Application Filing Date: May 21, 2007

US Registration Number: 3559569

Registration Date: Jan. 13, 2009

Register: Principal

Mark Type: Trademark

Status: Registered. The registration date is used to determine when post-registration maintenance documents are due.

Status Date: Jan. 13, 2009

Publication Date: Oct. 28, 2008

---

## Mark Information

---

Mark Literal Elements: FANBOY

Standard Character Claim: Yes. The mark consists of standard characters without claim to any particular font style, size, or color.

Mark Drawing Type: 4 - STANDARD CHARACTER MARK

---

## Goods and Services

---

Note: The following symbols indicate that the registrant/owner has amended the goods/services:

- Brackets [...] indicate deleted goods/services;
- Double parenthesis ((...)) identify any goods/services not claimed in a Section 15 affidavit of
- Asterisks \*...\* identify additional (new) wording in the goods/services.

For: sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, all sold as a unit, and sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, sold individually

International Class(es): 016 - Primary Class

U.S Class(es): 002, 005, 022, 023, 029, 037, 038, 050

Class Status: ACTIVE

Basis: 1(a)

First Use: Apr. 2007

Use in Commerce: Apr. 2007

---

## Basis Information (Case Level)

---

Filed Use: Yes	Currently Use: Yes	Amended Use: No
Filed ITU: No	Currently ITU: No	Amended ITU: No
Filed 44D: No	Currently 44D: No	Amended 44D: No
Filed 44E: No	Currently 44E: No	Amended 44E: No
Filed 66A: No	Currently 66A: No	
Filed No Basis: No	Currently No Basis: No	

---

## Current Owner(s) Information

---

Owner Name: Canson, Inc.

Owner Address: 21 Industrial Drive  
South Hadley, MASSACHUSETTS 01075  
UNITED STATES

Legal Entity Type: CORPORATION

State or Country Where Organized: MASSACHUSETTS

---

## Attorney/Correspondence Information

---

Attorney of Record

Attorney Name: Billie Jean Smith

Docket Number: 019505-9004

Attorney Primary Email Address: [mkeipdocket@michaelbest.com](mailto:mkeipdocket@michaelbest.com)

Attorney Email Authorized: No

Correspondent

Correspondent BILLIE JEAN SMITH

**Name/Address:** MICHAEL BEST & FRIEDRICH LLP  
100 E WISCONSIN AVE STE 3300  
MILWAUKEE, WISCONSIN 53202-4108  
UNITED STATES

**Phone:** 414-271-6560

**Fax:** 414-277-0656

**Correspondent e-mail:** [mkeipdocket@michaelbest.com](mailto:mkeipdocket@michaelbest.com)

**Correspondent e-mail No  
Authorized:**

**Domestic Representative - Not Found**

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## Prosecution History

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Date	Description	Proceeding Number
Jan. 13, 2009	REGISTERED-PRINCIPAL REGISTER	
Oct. 28, 2008	PUBLISHED FOR OPPOSITION	
Oct. 08, 2008	NOTICE OF PUBLICATION	
Sep. 24, 2008	LAW OFFICE PUBLICATION REVIEW COMPLETED	74215
Sep. 24, 2008	ASSIGNED TO LIE	74215
Sep. 15, 2008	APPROVED FOR PUB - PRINCIPAL REGISTER	
Aug. 28, 2008	TEAS/EMAIL CORRESPONDENCE ENTERED	88889
Aug. 28, 2008	CORRESPONDENCE RECEIVED IN LAW OFFICE	88889
Aug. 28, 2008	TEAS RESPONSE TO OFFICE ACTION RECEIVED	
Mar. 03, 2008	NOTIFICATION OF NON-FINAL ACTION E-MAILED	6325
Mar. 03, 2008	CORRESPONDENCE E-MAILED	
Mar. 03, 2008	NON-FINAL ACTION WRITTEN	80803
Mar. 03, 2008	TEAS/EMAIL CORRESPONDENCE ENTERED	88889
Mar. 03, 2008	CORRESPONDENCE RECEIVED IN LAW OFFICE	88889
Mar. 03, 2008	TEAS RESPONSE TO OFFICE ACTION RECEIVED	
Sep. 03, 2007	NOTIFICATION OF NON-FINAL ACTION E-MAILED	6325
Sep. 03, 2007	NON-FINAL ACTION E-MAILED	6325
Sep. 03, 2007	NON-FINAL ACTION WRITTEN	80803
Sep. 01, 2007	ASSIGNED TO EXAMINER	80803
May 25, 2007	NOTICE OF PSEUDO MARK MAILED	
May 24, 2007	NEW APPLICATION ENTERED IN TRAM	

---

## TM Staff and Location Information

---

**TM Staff Information - None**

**File Location**

**Current Location:** PUBLICATION AND ISSUE SECTION

**Date in Location:** Jan. 13, 2009

Int. Cl.: 16

Prior U.S. Cls.: 2, 5, 22, 23, 29, 37, 38 and 50

United States Patent and Trademark Office

Reg. No. 3,559,568

Registered Jan. 13, 2009

TRADEMARK  
PRINCIPAL REGISTER



CANSON, INC. (MASSACHUSETTS CORPORATION)  
21 INDUSTRIAL DRIVE  
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FOR: SKETCHBOOKS, SKETCHPADS, ART  
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BOARDS FOR DRAWING, AND PAPERS FOR THE  
CREATION OF MANGA AND COMIC BOOK  
DRAWINGS AND ART, SOLD INDIVIDUALLY, IN  
CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 4-0-2007; IN COMMERCE 4-0-2007.

THE MARK CONSISTS OF A RECTANGLE WITH  
THE WORD "FANBOY" INSIDE AND THE LETTER  
"O" HAVING A CARTOON LOOKING CHARAC-  
TER'S HEAD IN THE LETTER; THE CHARACTER  
IS WEARING A BACKWARDS BASEBALL HAT  
AND GLASSES; THE WORDS "GET OUT OF THE  
BASEMENT" ARE UNDER THE RECTANGLE.

SER. NO. 77-185,820, FILED 5-21-2007.

GISSELLE AGOSTO, EXAMINING ATTORNEY

Generated on: This page was generated by TSDR on 2013-12-17 13:39:22 EST

Mark: FANBOY GET OUT OF THE BASEMENT



US Serial Number: 77185820

Application Filing Date: May 21, 2007

US Registration Number: 3559568

Registration Date: Jan. 13, 2009

Register: Principal

Mark Type: Trademark

Status: Registered. The registration date is used to determine when post-registration maintenance documents are due.

Status Date: Jan. 13, 2009

Publication Date: Oct. 28, 2008

---

## Mark Information

---

Mark Literal Elements: FANBOY GET OUT OF THE BASEMENT

Standard Character Claim: No

Mark Drawing Type: 3 - AN ILLUSTRATION DRAWING WHICH INCLUDES WORD(S)/ LETTER(S)/NUMBER(S)

Description of Mark: The mark consists of a rectangle with the word "FANBOY" inside and the letter "O" having a cartoon looking character's head in the letter; the character is wearing a backwards baseball hat and glasses; the words "GET OUT OF THE BASEMENT" are under the rectangle.

Color(s) Claimed: Color is not claimed as a feature of the mark.

Design Search Code(s): 02.01.01 - Men - heads, portraiture, or busts facing forward; Heads of men facing forward; Busts of men facing forward; Portraiture of men facing forward  
02.01.31 - Men, stylized, including men depicted in caricature form  
09.05.01 - Caps, including visors, military caps and baseball caps  
16.03.07 - Sunglasses; Spectacles; Safety goggles; Glasses, safety; Glasses, eye; Frames, eyeglass; Eyeglasses; Goggles  
26.11.02 - Rectangles (single line); Plain single line rectangles  
27.03.02 - Humans forming punctuation; Humans forming letters or numerals

---

## Goods and Services

---

Note: The following symbols indicate that the registrant/owner has amended the goods/services:

- Brackets [...] indicate deleted goods/services;
- Double parenthesis ((. )) identify any goods/services not claimed in a Section 15 affidavit of
- Asterisks "\*" identify additional (new) wording in the goods/services.

For: sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, all sold as a unit, and sketchbooks, sketchpads, art boards for drawing, and papers for the creation of manga and comic book drawings and art, sold individually

International Class(es): 016 - Primary Class

U.S Class(es): 002, 005, 022, 023, 029, 037, 038, 050

Class Status: ACTIVE

Basis: 1(a)

First Use: Apr. 2007

Use in Commerce: Apr. 2007

---

## Basis Information (Case Level)

---

Filed Use: Yes	Currently Use: Yes	Amended Use: No
Filed ITU: No	Currently ITU: No	Amended ITU: No
Filed 44D: No	Currently 44D: No	Amended 44D: No
Filed 44E: No	Currently 44E: No	Amended 44E: No
Filed 66A: No	Currently 66A: No	
Filed No Basis: No	Currently No Basis: No	

---

## Current Owner(s) Information

---

Owner Name: Canson, Inc.

Owner Address: 21 Industrial Drive  
South Hadley, MASSACHUSETTS 01075  
UNITED STATES

Legal Entity Type: CORPORATION

State or Country Where: MASSACHUSETTS



Organized:

---

## Attorney/Correspondence Information

---

### Attorney of Record

Attorney Name: Billie Jean Smith

Docket Number: 019505-9005

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Domestic Representative - Not Found

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## Prosecution History

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Date	Description	Proceeding Number
Jan. 13, 2009	REGISTERED-PRINCIPAL REGISTER	
Oct. 28, 2008	PUBLISHED FOR OPPOSITION	
Oct. 08, 2008	NOTICE OF PUBLICATION	
Sep. 24, 2008	LAW OFFICE PUBLICATION REVIEW COMPLETED	74215
Sep. 24, 2008	ASSIGNED TO LIE	74215
Sep. 15, 2008	APPROVED FOR PUB - PRINCIPAL REGISTER	
Aug. 28, 2008	TEAS/EMAIL CORRESPONDENCE ENTERED	88889
Aug. 28, 2008	CORRESPONDENCE RECEIVED IN LAW OFFICE	88889
Aug. 28, 2008	TEAS RESPONSE TO OFFICE ACTION RECEIVED	
Mar. 03, 2008	NOTIFICATION OF NON-FINAL ACTION E-MAILED	6325
Mar. 03, 2008	CORRESPONDENCE E-MAILED	
Mar. 03, 2008	NON-FINAL ACTION WRITTEN	80803
Mar. 03, 2008	TEAS/EMAIL CORRESPONDENCE ENTERED	88889
Mar. 03, 2008	CORRESPONDENCE RECEIVED IN LAW OFFICE	88889
Mar. 03, 2008	TEAS RESPONSE TO OFFICE ACTION RECEIVED	
Sep. 03, 2007	NOTIFICATION OF NON-FINAL ACTION E-MAILED	6325
Sep. 03, 2007	NON-FINAL ACTION E-MAILED	6325
Sep. 03, 2007	NON-FINAL ACTION WRITTEN	80803
Sep. 01, 2007	ASSIGNED TO EXAMINER	80803
May 25, 2007	NOTICE OF DESIGN SEARCH CODE AND PSEUDO MARK MAILED	
May 24, 2007	NEW APPLICATION ENTERED IN TRAM	

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## TM Staff and Location Information

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TM Staff Information - None

File Location

Current Location: PUBLICATION AND ISSUE SECTION

Date in Location: Jan. 13, 2009

Int. Cl.: 41

Prior U.S. Cls.: 100, 101, and 107

**United States Patent and Trademark Office**

**Reg. No. 2,944,865**

Registered Apr. 26, 2005

**SERVICE MARK  
PRINCIPAL REGISTER**

**CRAZED FANBOY**

CANOVA, NOLAN B. (UNITED STATES INDIVIDUAL)  
5206 S. HIMES AVE.  
TAMPA, FL 33611

FOR: PRODUCTION OF VIDEO CASSETTES,  
TAPES AND DISCS FEATURING ORIGINAL DRAMATIC  
PROGRAMMING PERTAINING TO SCIENCE FICTION  
AND SPECULATIVE FICTION

AND TRUE-LIFESTORY DOCUMENTARIES, IN  
CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 5-1-2001; IN COMMERCE 11-1-2003.

SN 78-194,123, FILED 12-12-2002.

BARBARA RUTLAND, EXAMINING ATTORNEY

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Mark: CRAZED FANBOY

US Serial Number: 78194123

Application Filing Date: Dec. 12, 2002

US Registration Number: 2944865

Registration Date: Apr. 28, 2005

Register: Principal

Mark Type: Service Mark

Status: Registration cancelled because registrant did not file an acceptable declaration under Section 8. To view all documents in this file, click on the Trademark Document Retrieval link at the top of this page.

Status Date: Dec. 02, 2011

Publication Date: Apr. 13, 2004

Notice of Allowance Date: Jul. 06, 2004

Date Cancelled: Dec. 02, 2011

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## Mark Information

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Mark Literal Elements: CRAZED FANBOY

Standard Character Claim: No

Mark Drawing Type: 1 - TYPESET WORD(S) /LETTER(S) /NUMBER(S)

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## Goods and Services

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Note: The following symbols indicate that the registrant/owner has amended the goods/services:

- Brackets [...] indicate deleted goods/services;
- Double parenthesis ((...)) identify any goods/services not claimed in a Section 15 affidavit of
- Asterisks "\*" identify additional (new) wording in the goods/services.

For: Production of video cassettes, tapes and discs featuring original dramatic programming pertaining to science fiction and speculative fiction and true-lifestory documentaries

International Class(es): 041 - Primary Class

U.S Class(es): 100, 101, 107

Class Status: SECTION 8 - CANCELLED

Basis: 1(a)

First Use: May 01, 2001

Use in Commerce: Nov. 01, 2003

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## Basis Information (Case Level)

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Filed Use: No

Currently Use: Yes

Amended Use: No

Filed ITU: Yes

Currently ITU: No

Amended ITU: No

Filed 44D: No

Currently 44D: No

Amended 44D: No

Filed 44E: No

Currently 44E: No

Amended 44E: No

Filed 66A: No

Currently 66A: No

Filed No Basis: No

Currently No Basis: No

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## Current Owner(s) Information

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Owner Name: Canova, Nolan B.

Owner Address: 5206 S. Himes Ave.  
Tampa, FLORIDA 33611  
UNITED STATES

Legal Entity Type: INDIVIDUAL

Citizenship: UNITED STATES

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## Attorney/Correspondence Information

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Attorney of Record - None

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**Correspondent e-mail Authorized:** Yes

**Domestic Representative - Not Found**

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**Prosecution History**

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<b>Date</b>	<b>Description</b>	<b>Proceeding Number</b>
Dec. 02, 2011	CANCELLED SEC. 8 (6-YR)	
Apr. 26, 2005	REGISTERED-PRINCIPAL REGISTER	
Feb. 07, 2005	LAW OFFICE REGISTRATION REVIEW COMPLETED	78413
Jan. 31, 2005	ASSIGNED TO LIE	78413
Jan. 24, 2005	ALLOWED PRINCIPAL REGISTER - SOU ACCEPTED	
Jan. 13, 2005	STATEMENT OF USE PROCESSING COMPLETE	66121
Jan. 05, 2005	USE AMENDMENT FILED	66121
Jan. 04, 2005	TEAS STATEMENT OF USE RECEIVED	
Jul. 06, 2004	NOA MAILED - SOU REQUIRED FROM APPLICANT	
Apr. 13, 2004	PUBLISHED FOR OPPOSITION	
Mar. 24, 2004	NOTICE OF PUBLICATION	
Jan. 28, 2004	APPROVED FOR PUB - PRINCIPAL REGISTER	
Jan. 15, 2004	EXAMINERS AMENDMENT E-MAILED	
Nov. 19, 2003	CORRESPONDENCE RECEIVED IN LAW OFFICE	
Nov. 19, 2003	TEAS RESPONSE TO OFFICE ACTION RECEIVED	
May 19, 2003	NON-FINAL ACTION E-MAILED	
May 16, 2003	ASSIGNED TO EXAMINER	76626

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**TM Staff and Location Information**

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**TM Staff Information - None**

**File Location**

**Current Location:** PUBLICATION AND ISSUE SECTION

**Date in Location:** Mar. 16, 2005