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Music by PETE ROBINSON • Associate Producer ROGER HOLZBERG • Executive Producer H. FRANK DOMINGUEZ  
Produced by THOMAS KACZENSKI and MOCTEZUMA ESPARZA • Written and Directed by ALBERT P. YUN

A MANSON INTERNATIONAL RELEASE

# Radioactive Dreams

**Toni A. Perrine**



## Radioactive Dreams:

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Radioactive Dreams ,1985

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*Film and the Nuclear Age* Toni A. Perrine,2019-01-22 Just as we generally pay scant attention to the potential dangers of nuclear power and nuclear war until quite recently scholars have made limited critical attempts to understand the cultural manifestations of the nuclear status quo Films that feature nuclear issues most often simplify and trivialize the subject They also convey a sense of the ambivalence and anxiety that pervades cultural responses to our nuclear capability The production of popular narrative films with nuclear topics largely conforms to periods of heightened nuclear awareness or fear such as the fear of fallout from nuclear testing manifested in the atomic creatures in science fiction movies of the late 1950s By their very numbers and through a set of recurring stylistic and narrative conventions nuclear films reflect a deep seated cultural anxiety This study includes detailed textual analysis of films that depict nuclear issues including the development and use of the first atomic bombs nuclear testing and the fear of fallout nuclear power the Cold War arms race loose nukes and future nuclear war and its aftermath Includes bibliographic references index filmography choronology Illustrated

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photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

*After the end* David L. Pike, 2024-04-09 *After the End* argues that the cultural imaginaries and practices of the Cold War continue to deeply shape the present in profound but largely unnoticed ways across the global North and in the global South. The argument draws examples from literature and literary criticism, film, music, the historical and social scientific record, and past and present physical sites to consider the bunker as a material form, an image, and as a fantasy that took shape in the global North in the 1960s and that spread globally into the twenty-first century. *After the End* reminds us not only that most of the world's peoples have lived with or died from apocalyptic conditions for centuries but that the Cold War imaginaries that grew from and fed those conditions continue to survive as well.

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**Nightmare Movies** Kim Newman, 2011-04-18 Now over twenty years old, the original edition of *Nightmare Movies* has retained its place as a true classic of cult film criticism. In this new edition, Kim Newman brings his seminal work completely up to date, both reassessing his earlier evaluations and adding a second part that assesses the last two decades of horror films with all the wit, intelligence, and insight for which he is known. Since the publication of the first edition, horror has been on a gradual upswing and taken a new and stronger hold over the film industry. Newman negotiates his way through a vast back catalogue of horror, charting the on-screen progress of our collective fears and bogeymen from the low-budget slasher movies of the 60s through to the slick releases of the 2000s in a critical appraisal that doubles up as a genealogical study of contemporary horror and its forebears. Newman invokes the figures that fuel the ongoing demand for horror: the serial killer, the vampire, the werewolf, the zombie, and draws on his remarkable knowledge of the genre to give us a comprehensive overview of the modern myths that have shaped the imagination of multiple generations of cinema goers. *Nightmare Movies* is an invaluable companion that not only provides a newly updated history of the darker side of film but a truly entertaining guide with which to discover the less well-trodden paths of horror and re-discover the classics with a newly instructed eye.

**Cold War Space and Culture in the 1960s and 1980s** David L. Pike, 2021 *Cold War Space and Culture in the 1960s*



and 1980s The Bunkered Decades studies the two periods in which Americans were actively encouraged to excavate their own backyards while governments the world over exhausted their budgets on fortified super shelters and megaton bombs The dreams and nightmares inspired by the spectre of nuclear destruction were expressed in images and forms from comics movies and pulp paperbacks to policy documents protest movements and survivalist tracts Illustrated with photographs artwork and movie and television stills of real and imagined fallout shelters and other bunker fantasies award winning author David L Pike s continues his decades long exploration of the meanings of modern undergrounds Ranging widely across disciplines this volume finds unexpected connections between cultural icons and forgotten texts plumbs the bunker s stratifications of class region race and gender and traces the often unrecognized through lines leading from the 1960s and the less studied 1980s into the present Although the Cold War ended over 30 years ago its legacy looms large in anxieties around security borders and all manners of imminent apocalypse Treating the bunker in its concrete presence and in its flightiest fantasies while attending equally to its uniquely American desires and pathologies and to its global impact Cold War Space and Culture in the 1960s and 1980s proposes a new way to understand the outsized afterlife of the bunkered decades

Cult People Nicanor Loreti,2012-09-27 CULT PEOPLE features a selection of interviews conducted by Nicanor Loreti with many of the world s most fascinating and renowned stars of crossover and cult cinema including amazing first hand accounts of the making of ALIENS SUSPIRIA A NIGHTMARE ON ELM STREET 30 stars and directors the coolest of the cool Loreti s knowledge and enthusiasm opens up his subjects on the unbelievable world of the alternative Hollywood as never before As well as being a great source of cinema history CULT PEOPLE is also enormously entertaining with tales of mass zombie auditions crews and casts stranded in distant lands without funding and perilous attempts to make a low budget movie in the North Pole INTERVIEWS WITH THE FOLLOWING CULT DIRECTORS ACTORS SCREENWRITERS DAVID CARRADINE Kill Bill Kung Fu WES CRAVEN Last House on the Left Scream MICHAEL ROOKER Henry Portrait of a Serial Killer JFK LANCE HENRIKSON Aliens MICHAEL IRONSIDE Starship Troopers ALBERT PYUN Dollman ANTHONY TAYLOR Incubus BILL MCKINNEY Deliverance BILLY DRAGO The Untouchables BRUCE DAVISON X Men DAN O BANNON Alien Return Of The Living Dead IRVIN KIRSHNER The Empire Strikes Back MICHAEL IRONSIDE V Total Recall WILLIAM SANDERSON Bladerunner

**Genre and Hollywood** Steve Neale,2005-06-20 Genre and Hollywood provides a comprehensive introduction to the study of genre In this important new book Steve Neale discusses all the major concepts theories and accounts of Hollywood and genre as well as the key genres which theorists have written about from horror to the Western He also puts forward new arguments about the importance of genre in understanding Hollywood cinema Neale takes issue with much genre criticism and genre theory which has provided only a partial and misleading account of Hollywood s output He calls for broader and more flexible conceptions of genre and genres for more attention to be paid to the discourses and practices of Hollywood itself for the nature and range of Hollywood s films to be looked at in more detail

and for any assessment of the social and cultural significance of Hollywood's genres to take account of industrial factors. In detailed revisionist accounts of two major genres, film noir and melodrama, Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood, its history, its audiences, and its films.

**Watching the World Die** Mike Bogue, 2023-10-26 During the 1980s, popular fear of World War III spurred moviemakers to produce dozens of nuclear threat films. Categories ranged from monster movies to post-apocalyptic adventures to realistic depictions of nuclear war and its immediate aftermath. Coverage of atomic angst films isn't new, but this is the first book to solely analyze 1980s nuclear threat movies as a group. Entries range from classics such as *The Day After* and *WarGames* to obscurities such as *Desert Warrior* and *Massive Retaliation*. Chronological coverage of the 121 films released between 1980 and 1990 includes production details, chapter notes, and critical commentaries.

**In Your Own Sweet Time** Alane Rollings, 1989 Highly rich and extravagant poems on love and tenderness.

**The Films of the Eighties** Robert A. Nowlan, 1991-01-01 The 1980s had more than its share of both emerging stars and final tributes paid to luminaries, as well as smash hits and bombs, memorable and boring performances, and new trends and tried-and-true formula offerings. *The Film of the Eighties* includes numerous examples of all of these. Each entry has the year of release, production company, country of origin (U.S., U.K., Australian, Canadian), leading performers, and the characters they portrayed, and comprehensive credits. A brief description, review, and evaluation of the film's cinematic values, if any, are also provided.

*Hollywood's Lost Backlot* Steven Bingen, 2018-12-01 Hollywood is a transitory place. Stars and studios rise and fall. Genres and careers wax and wane. Movies and movie moguls and movie makers and movie palaces are acclaimed and patronized and loved and beloved and then forgotten. And yet, and yet, one place in Southern California, built in the 1920s by allegedly murdered producer Thomas Ince, acquired by Cecil B. DeMille, now occupied by Amazon.com, has been the home for hundreds of the most iconic and legendary films and television shows in the world for a remarkable and star-studded fifty years. This bizarre magical place was the location for Tara in *Gone with the Wind*, the home of King Kong and Superman, of Tarzan and Batman, of the Green Hornet, of Elliot Ness, of Barney Fife, of Tarzan, of Rebecca, of *Citizen Kane*, of Hogan's Heroes, and Gomer Pyle, of *Lassie*, of *A Star is Born*, and *Star Trek*, and at least twice of Jesus Christ. For decades, every conceivable star in Hollywood, from Clark Gable to Warren Beatty, worked and loved and gave indelible performances on the site. And yet, today, it is completely forgotten. Pretty much anyone alive today, from college professors to longshoremen, have probably heard of Paramount and of MGM, of Warner Bros. and of Universal, and of Disney and Fox and Columbia, but the place where many of these studio's beloved classics were minted is today as mysterious and unknowable as the sphinx. *Hollywood's Lost Backlot: 40 Acres of Glamour and Mystery* will, for the first time ever, unwind the colorful and convoluted threads that make for the tale of one of the most influential and photographed places in the world. A place which most have visited at least on screen, and which has contributed significantly and unexpectedly to the world's popular culture, and yet which few people today paradoxically have ever heard of.

**Slimetime** Steven Puchalski, 2002

Utilising in depth reviews cast and plot details Slimetime wallows in those films which the world has deemed it best to forget everything from cheesy no budget exploitation to the embarrassing efforts of Major Studios Many of these films have never seen a major release some were big hits and others have simply vanished To compliment the wealth of reviews on sci fi schlock flower power and puppet people films are detailed essays on specific sleaze genres such as Biker Blaxploitation and Drug movies Fully updated and revised with new reviews and new illustrations      **Air University Review** ,1986

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