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*Bleak Adventures and Nostalgia in Kenneth Johnson's 'V'.
Dr Keith McDonald*



THE ORIGINAL MINISERIES

Created by Kenneth Johnson (1983)



Close Encounters of the Third Kind (dir. Steven Spielberg, 1977)



Battlestar Galactica (created by Glen A. Larson, 1978-1979)



Scanners (dir, David Cronenberg, 1981)



They Live (dir. John Carpenter, 1988)

DELL

S19

COMPLETE 60¢

SINCLAIR LEWIS

author of ELMER GANTRY

HIS BOLDEST,
MOST SENSATIONAL AND
ELECTRIFYING NOVEL

IT CAN'T HAPPEN HERE

With an introduction by Mark Schorer

WAR *And* PEACE



LEO TOLSTOY

TRANSLATED BY

RICHARD PEVEAR AND LARISSA VOLOKHONSKY

[P]opular culture is a conduit for popular memory, moving words, ideas, ideologies and narratives through time. (p, 67)

Tara Brabazon (2005) *From Revolution to Revelation: Generation X, Popular Memory and Cultural Studies*.

[A]s many of us who grew up in the 1980s can attest, *V* had a tremendous impact on our childhoods. But what our elementary brains didn't realize then was that Johnson's landmark miniseries was a lot more than colorful battles and spaceships. p,6.

Dan Copp. (2017) *Fascist Lizards from Outer Space: The Politics, Literary Influences and Cultural History of Kenneth Johnson's V*.

What makes the Visitor plan so **disturbing and terrifying** is its **plausibility** and realism. The most dangerous weapon the Visitors wield isn't a death ray cannon or a colossal city (or) a smashing Mecha robot...The Visitors instead exploit humanity's own proclivity for prejudice, greed, avarice, and ambition and uses it against us so that civilization essentially turns on itself. History has demonstrated countless times when society creates its own totalitarian dictatorships and pays the ultimate price for it such as Nazi Germany, the Khmers Rouges in Cambodia, the **gruesome genocide** in Rwanda, and Chile under the tyrannical grip of Pinochet. (Copp. p, 40)

The experience for the children of "staying up late to watch," and therefore transgressing the usual temporal structure of broadcast television and family life, was clearly thrilling...and intimately bound up with the thrill of the event itself...seemingly ma[king] the latter more intense. p, 235.

Helen Wood and Tim O'Sullivan (2017) 'Space and Place to Remember.' in Shaw, C & Mahoney, C. et al. *The Past in Visual Culture: Essays on Memory, Nostalgia and the Media*.

Nostalgia , like any form of narrative is always ideological: the past it seeks has never existed except as narrative, and hence, always absent, that past continually threatens to reproduce itself as a felt lack. p,23.

Susan Stewart (1993) *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*.



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