

ANCHOR BAY FILMS PRESENTS A LLOYD KAUFMAN AND MICHAEL HERZ TROMA TEAM PRODUCTION



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Return to

NUKE 'EM HIGH

VOLUME 1

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SYNOPSIS

Quentin Tarantino has been a fan and friend of Troma for years, and when he made *Kill Bill* in two volumes to create an "Event Film," Lloyd Kaufman took note. "Michael Herz and I decided that to mark Troma's 40th year we, too, would produce an 'Event Film' in two volumes just like Quentin did," says Kaufman, "except slightly less lavish in the budget area." *Return to Nuke 'Em High: Vol. 1 & 2*, directed by Lloyd Kaufman, is a hilarious, thoughtful sci-fi "Event Film" with themes ripped straight from today's headlines: the contamination and degradation of the world's food supply, rampant bullying, and LGBTQ love triumphing over prejudice and violence. The film, a revisiting of Troma's 1986 *Class of Nuke 'Em High* is in the same vein as other classics such as *Class of 1984*, *Rock 'n' Roll High School*, and *Carrie*, but seen through the unique vision of Lloyd Kaufman and the Troma Team. Welcome to Tromaville High School where, unfortunately, the glee club has mutated into a vicious gang of Cretins. Chrissy and Lauren, two innocent lesbian lovers, must fight not only the Cretins, mutants and monsters but also the evil Tromorganic Foodstuffs Conglomerate. Can they and Kevin the Wonder Duck save Tromaville High School and the world?

TROMA HISTORY AND PRACTICE

Established in 1974 by Yale friends Lloyd Kaufman and Michael Herz, Troma Entertainment is one of the longest-running independent movie studios in United States history, and one of the best-known names in the industry. World famous for movie classics like Kaufman's *The Toxic Avenger*, *Poultrygeist: Night of the Chicken Dead*, *Class of Nuke 'Em High*, *Mother's Day* and *Tromeo & Juliet*, Troma's seminal films are now being remade as big budget mainstream productions by the likes of Brett Ratner, Richard Saperstein, Akiva Goldsman, and Steven Pink. Among today's luminaries whose early work can be found in Troma's 800+ film library are Trey Parker, Matt Stone, Jenna Fischer, Robert De Niro, Dustin Hoffman, Kevin Costner, Fergie, Vincent D'Onofrio, Samuel L. Jackson, James Gunn and Eli Roth. Visit Troma at www.troma.com, tromapast.tumblr.com/occupy/cannes.



TROMA'S *RETURN TO NUKE 'EM HIGH* VOL. 1 OFFERS MORE THAN YOUR USUAL B-MOVIE FARE

BY CHELSEA HOLLAND
MISSSARDONICUS.BLOGSPOT.COM

“**R**ETURN TO NUKE ‘EM HIGH: VOL. 1” is the fourth installment in Troma’s Nuke ‘Em High series, but it must not be thought of as any mere sequel, remake or “requel”. Director Lloyd Kaufman has made a film that accomplishes what many might wrongly assume to be the impossible—it manages to be both a hilarious gorefest as well as a socially relevant film which takes on hot button issues; bullying, the environment, and LGBT rights.

“Return to Nuke ‘Em High” also boasts one of the best casts in Troma’s 40 year history, lead by the beautiful and talented Catherine Corcoran and Asta Paredes, who play Lauren and Chrissy (See what they did there? The original Class of Nuke ‘Em High featured Warren and Chrissy), the film’s romantic leads.

The love story that unfolds between Chrissy, the tough-talking environmental blogger and Lauren, the rich “new” girl in town, is tender and moving.

The “big bad” this time around is Tromorganic Foodstuffs Conglomerate, which is far from organic, but rather an extension of the Tromaville nuclear power plant, which repurposes dangerous chemicals into toxic Tromaville High School cafeteria lunches. This of course, much to the audience’s delight, leads to head explosions and mutations. Kaufman cleverly spoofs FOX’s Glee by having it be Tromaville High’s unpopular and untalented

Glee Club who end up mutating into the Cretins, who suddenly harmonize beautifully while they terrorize. Chrissy’s quest to uncover what Tromorganic is putting in their food products feels particularly timely in light of Monsanto and the GMO debate.

As in the first “Class of Nuke ‘Em High”, overcoming bullying is a major theme, as Lauren and Chrissy take on the Cretins. With the two heroes being two women in love, the bullying takes on a particular significance in the wake of LGBT teen suicides and the “It Gets Better” campaign. Chrissy and Lauren share a particularly poignant scene where they discuss their fears about going public with their relationship in high school, and the backlash that may occur.

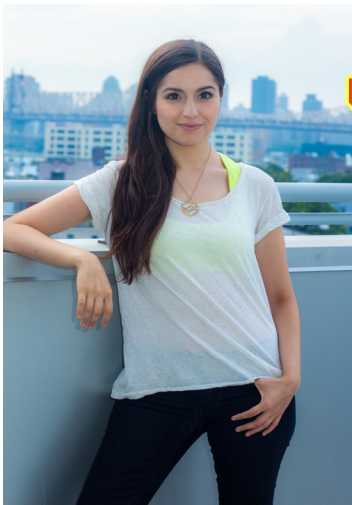
In a cinematic climate (particularly in the horror-comedy genre) where so many women are reduced to “girlfriend” roles and treated as mere eye candy, Paredes and Corcoran build a relationship that is complex, realistic and sympathetic. Lauren and Chrissy are strong characters on their own, so when they finally come together, they’re an unstoppable force. It’s refreshing to finally see a film where the two damsels are capable of saving each other from distress.



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CAST AND CREW REFLECTIONS

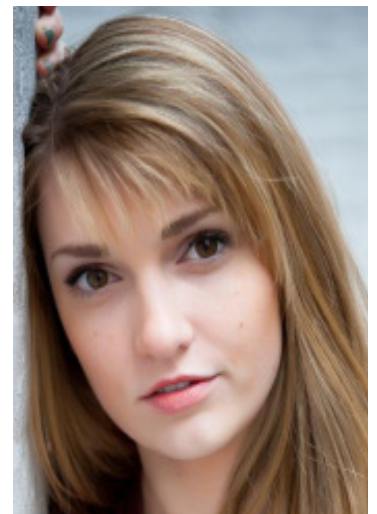


“When I think of my time with Troma I’m reminded of it being an extremely transformative process--one that made me grow into a stronger more vibrant human being. I learned to stop making excuses for myself and to adapt faster to this business. I also learned how to take risks as an actor and a person. As an actor, there are few times when you feel truly creative and feel true ownership of your work: “Return to Nuke ‘Em High” was one of those rare times for me. My time working with the Troma Team and Lloyd Kaufman has been trying at times but overall it was satisfying. It sounds cheesy but I wouldn’t trade it for the world.”

~ ASTA PAREDES
Chrissy

“Troma’s dedication to socially aware projects that push boundaries in a financial climate that doesn’t always lend itself to ‘sell’ these types of films is really admirable. They’re completely self-funded and stay true to art that they wish to make. As an actor you can’t ask for a more exciting and creative environment to be a part of. I knew, when I got involved, that auditioning for ‘Return to Nuke ‘Em High’ would be a risk, but when you see the passion that these people have for their work- it’s practically impossible to not want to be apart of it. I think being an actress on a Troma film, requires a great sense of humor because it’s one of the silliest and craziest sets you’ll ever work on. The ability to adapt and creatively collaborate and change is essential, because it really is an environment that embraces what everyone can bring to the table, but as long as you have a willingness to work and a desire to try new things, you really cannot walk away from the project unsatisfied. Being involved with Troma Entertainment and ‘Return to Nuke ‘Em High’ absolutely changed my life for the better, and I could never look back- even if I wanted to. I’ve met some of my best friends from this production, they honestly have become an extend part of my family. Working for Troma is always hectic, and it’s never easy- Lloyd Kaufman and the team will definitely push you outside of your comfort zone, but you have to trust that Lloyd really knows what he’s doing and that there’s a method to the madness- you’ll walk away from a days work with amazingly talented people right by your side, knowing that you’ve become a better artist and filmmaker for it.”

~ CATHERINE CORCORAN
Lauren



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LLOYD KAUFMAN

“Lloyd’s body of work has now proven to be a seminal influence on film today. Just look at any film created by the likes of Quentin Tarantino, Takashi Miike, Peter Jackson, Eli Roth, Gasper Moe and James Gunn, to name a few, and you are likely watching a film influenced *Class of Nuke ‘Em High*, *Tromeo & Juliet*, or *Citizen Toxie*.”

~ STAN LEE
Creator of *Spider Man*

“Nobody knows how to make films and not make any money doing it better than Lloyd Kaufman!”

~ TREY PARKER
Co-Creator of *South Park*

In the late 1960’s, Kaufman was enrolled at Yale University (where he would later present his Make Your Own Damn Movie Master Classes), diligently working on a respectable degree in Chinese Studies. However, Kaufman was destined for other things. As he explains in his hit book *All I Need To Know About Filmmaking I Learned From The Toxic Avenger* (published by Penguin Putnam), “At Yale I was placed in a dormitory room with two film fanatics, and I knew everything had irrevocably changed.” In fact, Kaufman was infected with a love of movies from which he never recovered.

In 1971, Kaufman met his future partner Michael Herz at Yale. The Troma Universe was born in 1974 with a series of highly original, raunchy comedies such as *Squeeze Play!*, *Stuck On You!*, *Waitress!*, and other titles ending with an exclamation point. These movies, independent precursors to such later smash hits as *National Lampoon’s Animal House* and *Porky’s*, did well financially, although Kaufman continued to work on such outside productions as *Rocky* and *Saturday Night Fever*. Kaufman’s relationship with mainstream Hollywood would not last long. “There were problems,” Kaufman said, “as I always wanted to do things my own way and my employers insisted I do things the correct way.” He continued to build up a list of impressive credits as well as some overpowering debts.

Kaufman proved his former employers wrong with his 1984 breakthrough movie, *The Toxic Avenger*. This tale of a health club mop boy named Melvin who is transformed into a hideously deformed creature of superhuman size and strength struck a chord with audiences and critics alike, demonstrating that there were a large number of people who were interested in seeing things done Kaufman’s way. *The Toxic Avenger* led to an animated television series, “*Toxic Crusaders*,” several different comic book titles (published by Marvel and, most recently, Troma’s own independent comic book imprint), and three sequels. The most recent film in the series is *Citizen Toxie: The Toxic Avenger Part IV*.



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LLOYD KAUFMAN
(CONT'D)

The success of *The Toxic Avenger* was followed by a string of commercial and artistic triumphs in a similar vein, blending fantasy, heavy action, comedy, and eroticism in a style that can only be described as "Tromatic". These films, including the *Class of Nuke 'Em High* trilogy, *Sgt. Kabukiman NYPD*, and *Troma's War*, were often ignored or scorned by the intelligentsia of the time but spoke to an entire generation of young people who rejected the pandering, commercial films of the mid-to-late 80's. Some of these Troma fans went on to become filmmakers themselves, including Quentin Tarantino, Kevin Smith, Mike Judge, Peter Jackson, and Trey Parker. Thanks to these admirers, Kaufman has been asked to make cameo appearances in films like Trey Parker's *Orgazmo* and Eli Roth's *Cabin Fever*.

Lately, Kaufman and the Troma Team have begun to win respect from even their harshest critics. *Tromeo & Juliet* became a surprise theatrical and critical hit, earning the grand prize at the Fanta Festival in Rome. Kaufman's following opus, *Terror Firmer*, inspired by the book *All I Need To Know About Filmmaking I Learned From The Toxic Avenger*, played for six months in Los Angeles alone. In addition, Kaufman has been an honored guest at various international film festivals and Troma retrospectives around the world. The San Sebastian Film Festival, the British Film Institute, the Cinematheque Francaise, the American Cinematheque, the Chicago International Film Festival, the UCLA Film Archives, the Tokyo Film Festival, and the Shanghai International Film Festival are just a few of the venues to have showered Kaufman with praise and free booze. Kaufman has received the Lifetime Achievement Awards at the Fantasy Film Festival of Amsterdam, Sitges Film Festival, Brussels Festival of Fantasy and others.

In January 1999, Kaufman founded the TromaDance Film Festival. Determined to give independent film back to the people, Kaufman established a festival where there is no entry fee to filmmakers to submit their films, nor is there any admission charged to audience members. The TromaDance Film Festival presents a broad spectrum of films and film styles, creating an opportunity for everyone to put their own personal vision on film and have it seen.

Kaufman is also a tireless innovator, constantly using new developments in technology to foster the growth of independent art. Troma has a dynamic web presence with Troma.com, TromaDance.com, and the newest site, ToxicAvenger.com.



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LLOYD KAUFMAN
(CONT'D)

All three sites provide news and entertainment, as well as providing an outlet for Troma to sell videos, DVDs, clothing, Tromabilia, and other products from the Troma Universe directly to their fans. Troma has also been ahead of the curve in DVD production, releasing feature-packed titles since 1997.

Kaufman has also earned the respect and trust of his peers in the independent filmmaking community. He was elected to two terms as Chairman of the Independent Film & Television Alliance (<http://www.ifta-online.org/>), the trade association on the independent entertainment industry. During Kaufman's chairmanship, IFTA successfully lobbied in Washington D.C. to require that Comcast NBC Universal open its ranks to independent producers.

Kaufman's most recent publication is *Sell Your Own Damn Movie!* (published by Reed Elsevier/Focal Press), the latest installment of his acclaimed series of books on guerrilla filmmaking that includes *Make Your Own Damn Movie!* (published by St. Martin's Press), *Direct Your Own Damn Movie!* (published by Reed Elsevier/Focal Press) and *Produce Your Own Damn Movie!* (published by Reed Elsevier/Focal Press). The books have inspired Kaufman to teach a successful series of Master Classes at colleges and institutions across the country and the world!

In addition, he created 20 half-hour television episodes for England's Channel 4. The series, "Troma's Edge TV," brought UK viewers all the Tromatic superheroes, cutting-edge humor, and great music they've come to expect from Troma movies. Kaufman's recent cellu-Lloyd masterpiece *Poultrygeist: Night of the Chicken Dead*, a satire about the fast food industry, opened to sold out crowds in New York City and became the #1 grossing film, per screen average, over its opening weekend. *Entertainment Weekly* called *Poultrygeist* "genuine sick fun." The Troma classic *Mother's Day* has recently been remade by Hollywood producers Richard Saperstein and Brett Ratner and director Darren Lynn Bousman. The *Toxic Avenger* is also slated to undergo a Hollywood remake under director Steve Pink (*Hot Tub Time Machine* and *High Fidelity*) and Oscar®-winner Akiva Goldsman. Kaufman and his partner, Michael Herz, produced *Father's Day*, which was filmed in Winnipeg, Canada, by Astron-6.



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LLOYD KAUFMAN SELECTED FILMOGRAPHY

OCCUPY CANNES (2014)
Feature Film
Writer/ Producer

RETURN TO NUKE 'EM HIGH
VOL. 1 & 2 (2013)
Feature Film
Director/ Writer/ Producer

FATHER'S DAY (2011)
Feature Film
Producer

THE TOXIC AVENGER (ANNOUNCED)
Feature Film (Remake)
Executive Producer

MOTHER'S DAY (2010)
Feature Film (Remake)
Executive Producer

POULTRYGEIST: NIGHT
OF THE CHICKEN DEAD! (2006)
Feature Film
Director/Co-Writer/Actor

ALL THE LOVE YOU CANNES (2002)
Feature-Length Documentary
Co-Director/Co-Writer/Producer

CITIZEN TOXIE: THE TOXIC
AVENGER PART IV (2000)
Feature Film
Director/Co-Writer of the
Screenplay/Producer

TERROR FIRMER (1999)
Feature Film
Director/Co-Writer of the
Screenplay/Producer

TROMEO & JULIET (1997)
Feature Film
Director/Co-Writer of the
Screenplay/Producer

SGT. KABUKIMAN N.Y.P.D. (1991)
Feature Film
Co-Director/Co-Writer of the
Screenplay/Co-Producer

THE GOOD, THE BAD AND THE
SUBHUMANOID: CLASS OF NUKE 'EM HIGH
PART III (1991)
Feature Film
Co-Writer of the Screenplay/Co-Producer

CLASS OF NUKE 'EM HIGH PART II:
SUBHUMANOID MELTDOWN (1990)
Feature Film
Co-Writer of the Screenplay/ Co-Producer

THE TOXIC AVENGER PART III: THE LAST
TEMPTATION OF TOXIE (1989)
Feature Film
Co-Director/Co-Writer of the Screenplay/
Co-Producer

THE TOXIC AVENGER PART II (1989)
Feature Film
Co-Director/Co-Writer of
the Screenplay/Co-Producer

TROMA'S WAR (1988)
Feature Film
Co-Director/Co-Writer of
the Screenplay/Co-Producer

MONSTER IN THE CLOSET (1987)
Feature Film
Executive Producer

CLASS OF NUKE 'EM HIGH (1986)
Feature Film
Co-Director/Co-Producer



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LLOYD KAUFMAN SELECTED FILMOGRAPHY
(CONT'D)

THE TOXIC AVENGER (1985)
Feature Film
Co-Director/Co-Writer of
the Screenplay/Co-Producer

WHEN NATURE CALLS (1985)
Feature Film
Associate Producer

SCREAMPLAY (1984)
Feature Film
Executive Producer

THE FIRST TURN-ON (1983)
Feature Film
Co-Director/Co-Producer

STUCK ON YOU (1981)
Feature Film
Co-Director/Co-Writer of
the Screenplay/Co-Producer

MY DINNER WITH ANDRE (1981)
Feature Film
Production Manager

MOTHER'S DAY (1980)
Feature Film
Associate Producer

SQUEEZE PLAY (1979)
Feature Film
Director/Producer

THE FINAL COUNTDOWN
(1979)
Feature Film
Associate Producer

SATURDAY NIGHT FEVER
(1977)
Feature Film
Location Manager

ROCKY (1976)
Feature Film
Pre-Production Supervisor

THE BATTLE OF LOVE'S RETURN
(1971)
Feature Film
Director/Writer/Producer/Actor

SILENT NIGHT, BLOODY NIGHT
(1971)
Feature Film
Associate Producer

SUGAR COOKIES (1971)
Feature Film
Writer/Executive Producer

CRY UNCLE! (1970)
Feature Film
Production Manager
/Limited Partner

JOE (1970)
Feature Film
Production Assistant

THE GIRL WHO RETURNED
(1969)
Feature Film
Director/Writer/Producer

RAPPACCINI (1969)
Feature Film
Producer



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CAST

CATHERINE CORCORAN
ASTA PAREDES
CLAY VON CARLOWITZ
ZAC AMICO
STEFAN DEZIL
GABRIELA FUHR
VITO TRIGO
MARK QUINNETTE
MIKE BAEZ
REIKI TSUNO
TARA E. MILLER
JIM SHEPPARD
DEBBIE ROCHON
BARBETTE BOMBSHELL
WILLIAM DREYER
RON MACKAY
ADAM MURPHY
BRENDA RICKET
KEVIN THE WONDER DUCK

CREW

DIRECTOR
Lloyd Kaufman

PRODUCED
Justin Martell
Lloyd Kaufman
Michael Herz

EXECUTIVE PRODUCERS
Kevin Kasha
Matt Manjourides

ASSOCIATE PRODUCER
Regina Katz
Alex Gordon
Rene Krzok
Roger Trevino

SCREENPLAY
Travis Campbell
Derek Dressler
Lloyd Kaufman

MUSIC BY
Martyn Jaques
& The Tiger Lillies

THEME SONG
Ethan Hurt
Paul Nowak

CRETIN MAKE-UP
Barbette Bombshell

ASSISTANT CRETIN MAKE-UP
Enya Patterson

EDITED
Travis Campbell

SPECIAL EFFECTS
Lisa Frost
Drew Boldic
Jason Koch

ART DIRECTOR
Seager Dixon



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STILLS



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STILLS
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STILLS
(CONT'D)



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CAST AND CREW REFLECTIONS

(CONT'D)



“I began working for Troma as the assistant to Lloyd Kaufman in the fall of 2009. I had always been a fan of Troma, when I was a young boy I even had the Toxie Crusaders action figures! I met Lloyd years before I worked for him at the Chiller Theater. When we met all those years ago, neither of us had any idea what was to come of this relationship. While working as Lloyd’s assistant, I produced a micro-budget feature entitled, “Mr. Bricks: A Heavy Metal Murder Musical.” Mr. Bricks, premiered at the Sitges Film Festival, was praised by Lemmy from Motorhead. Following Mr. Bricks, I decided it was time to branch out into the mainstream and took a lowly logging position for a hit show. It did not take long for me to realize my mistake; I was suddenly a microscopic piece in a giant machine. To make things worse, I was informed that the company did not hire from within and that the chance of climbing up the ladder from my entry level position was highly unlikely. Then, in the spring of 2012, I received news that Troma had inked a deal with Starz/Anchor Bay Films for a reboot of “Class of Nuke ‘Em High.” This news was soon joined by an email from Lloyd, “I want 10 weeks of Martell! We can not pay you anywhere close to what _____ Networks was paying you, but if you want to live in Niagara Falls for the summer, you have the chance to earn a producer credit on the film.” I accepted immediately and embarked for Niagara Falls, New York, where I took on what was both the most challenging thing I have ever done, but greatest opportunity anyone has ever given to me. Instead of writing transcripts, I learned how to manage a real production and make an ambitious film. All of which was done under the guidance of Lloyd Kaufman, who is one of the most inspiring people I feel I am likely to work for. Thank you, Lloyd (and Michael Herz, too!), for seeing in me something that the majors did not!”

~ JUSTIN MARTELL
Producer



“I have had so many positive experiences working on Return To Nuke ‘Em High personally, professionally, and creatively, that its influence has extended beyond the production and far into future projects with many of the same people. As an actor I never anticipated being in this kind of film, but the opportunities it has given me are countless, and the chance to spread my wings in such an encouraging environment with so many passionate people is truly a blessing.”

~ VITO TRIGO
Leonardo



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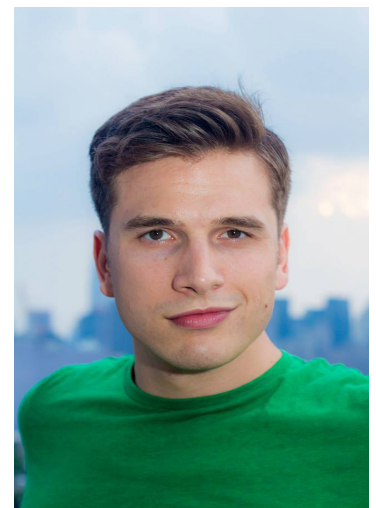
“ In June of 2012 I got a phone call asking, with two days notice, if I would be willing to move eight hours away for three months to work on and act in Lloyd Kaufman’s new event film Return To Nuke ‘Em High: Vol 1 & 2. It was the easiest decision I ever made, because I had been mentally preparing myself for it since I saw my first Troma movie at twelve years old. I lived a lifetime full of my dreams, nightmares, and fantasies, all in a semi-lucid state as myself and over eighty like-minded individuals made a toxic slime slathered cinematic opus with no money, no time, and no way to succeed other than our collective love for everything Troma is. I found the cult of miscreants, misfits, and mislabeled and misunderstood youths I had been searching my entire life for, and being around them was like returning home to meet the family you never met before, all under the tutelage of our part mad scientist/part army general patriarch, Lloyd Kaufman, who let us express all the creativity we had been building up our entire lives in his art. Return to Nuke ‘Em High is everything that makes me happy all Jackson Pollack’d out on film, an entire community of people’s joy is present in every frame of it, and I can’t wait to share it with the world. ”

~ZAC AMICO
Zac

“ I remember calling my dad from the set one day to let him know what was going on in my life since being cast in RTNH. As I relayed the particulars of my situation (complete creative freedom; an intense bonding experience with the cast and crew; the feeling that we were forming a group of spirited independent artists who would go on to shape the industry for years to come), it occurred to me that a great deal had changed since the last time we talked. Before “Nuke ‘Em High,” to my father I had seemed like so many struggling actors in New York City: lost; lonely; insecure; a shadow of my former self. He told me ever-so-delicately that he didn’t want me to still be serving hors d’oeuvres when I was 30, and that I ought to start thinking more about the quality of life in general, lest I get stuck waiting for better days. Following that conversation, I stopped caring what other people thought and started taking more risks. This led me to Troma, where Lloyd and co. encouraged that flippancy, that blatant disregard for the Rules and that go-for-broke mentality. I was cast not just as a character in a movie, but as a new person, given a second chance at living life the way I wanted, supported by people who had no tolerance for compromise. Together we made a two-part scifi-comedy-epic about, among other things, finding the courage to be yourself. If to be young is to be free, then we should insist on behaving as children. Lloyd Kaufman believes that. So does the Troma Team. ”

So does my father.

~ CLAY VON CARLOWITZ
Eugene



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CAST AND CREW REFLECTIONS
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“Working on *Return to Nuke 'Em High* was a Tromatic dream come true for me. Although I am Troma's editor, I always wanted to write a Troma screenplay with Lloyd Kaufman. Thankfully, the stars aligned and it was my job to crank out not a wussy 90 page screenplay, not an industry standard 120 page screenplay but a Tromatic, 2 volume, 150 page opus of reading' writin' and radiation! It was so much fun to meet with Lloyd outside of Troma and spitball jokes and scenes, and then to see all of this stuff come to life while editing the film was fantastic. It's one thing to write a screenplay, but also being the editor, it's another thing to see your words and characters come to life with such terrific actors, and to have the ability to form that story from script to screen was a priceless experience. Lloyd and Troma have helped me so much in my filmmaking career, especially when it came to directing my first film *Mr. Bricks: A Heavy Metal Murder Musical*, also produced by the prolific-never-say-die-let's-get-this-done-right Justin Martell. I've always wanted to make a heavy metal musical or an "anti" musical and when I came to work for Troma in 2007 and saw *Poultrygeist*, I knew something like this was possible. Lloyd Kaufman and Gabe Friedman (also Troam's former writer and editor) had made the perfect zombie-chicken musical! Not only did Troma distribute and help promote *Bricks*, but the experience helped me with *RTNH*, especially the *Cretin* barbershop musical numbers, I felt like everything came full circle and I was right at home creating independent art!

”
~ TRAVIS CAMPBELL
Editor and Writer



Confessions of a Cretin:

By: TARA MILLER



I was ecstatic when Lloyd Kaufman cast me as Rachel Ruysch in *Return to Nuke 'Em High*. I was to play a principle role of one of the world famous cretins!

Subsequent to spending nine lovely hours in an over sized mini-van trekking from NYC to Niagara Falls, NY, we finally arrived on location to what we would call “home” for the next two months: an abandoned funeral home. What could be more fitting whilst shooting a blood-bath of a film? The moon hung over the building surrounded by an assemblage of eerie clouds, constructing an atmosphere you could only find in something like *Phantasm*; except for this was real life. As we shoved our luggage inside, I observed the amicable congregation of Troma folk who I would be living with. They were all equipped with impenetrable smiles and thirsty eyes—mostly metal heads, punks, long hairs and people sporting shirts like *Blood Sucking Freaks* and *The Road Warrior*. We were all strangers at this point, but I felt at home. From the moment I stepped into that Tromatic place, I knew I was entering into an environment where my creativity would be fostered, my quirks embraced, and my passions (for both film and music) heightened. It was some vortex devoid of time and space, some alternate realm which endured to slaughter the mundane monotony of everyday existence; could reality actually be this awesome?

The process of making *Return to Nuke 'Em High Volume I* was one of the most rewarding experiences of my life, but it was rigorous and laborious, and the antithesis of glamor. Every night we'd come home drenched in slime and blood, with our knees bruised and our vocal chords singed from screaming like a bunch of lunatics. We slept on a hard wood floor of a funeral home surrounded by 50 other people – but we'd get up every single morning even hungrier for success than the day before, ready to jump in and do what we love most on this planet. We'd heal the pain of sore muscles and an occasional spider bite with a cheap beer at one of the local joints, have some GBH, Black Flag, and Misfits sing-alongs, and exchange dialogue about filming, always injecting humor into the days' events. After late nights of shooting, we'd flock on the steps of the funeral home, chain smoke, listen to (our production manager) Justin Martell's hilarious rants, watch old Troma movies, and nerd it about 70s exploitation films and 80s horror. We'd drink tea to cure rusty voices (kind of need those to make a movie), dance in our underwear and wonder what Uncle Lloydie had planned for the next day. I would do it again 5000 times over.

