

# Letter from the Editor

Dear Reader:

Who here has noticed the increasing number of films and streaming series set in the 1980s?

Time will tell if this resurgence is just a trend, but for now our cinematic/popular culture landscape continues to find a home for representations of larger-than-life '80s iconography. Whether you have been "Running Up That Hill" with *Stranger Things* (2016-2025) or wrestling with *The Iron Claw* (2023), Gen Xers aren't the only ones who are nostalgic for the decade of decadence. If that weren't meta enough, there's also a Hulu documentary on the Brat Pack directed by Andrew McCarthy called *BRATS* (2024) and IPs such as Doug Liman's *Road House* (2024) and Selena Gomez's *Working Girl* being reimagined for a 2020s audience. Of course the '80s also launched the directorial careers of the Coen Brothers and marked the breakthrough for Steven Spielberg and a new level of acclaim for Martin Scorsese. While David Lynch is counted amongst these directors as a now revered auteur, his 1984 adaptation of Frank Herbert's *Dune* was one of the decade's biggest critical and commercial failures that made him an outlier. Lynch himself disowned the film.

However, 1984's *Dune* has since amassed a cult classic following that has seen its re-evaluation as an adaptation of Herbert's novel and as a flawed but legitimate part of Lynch's filmography. In Issue 9.1, "1980s Redux," returning contributor Andrew Hageman investigates Max Evry's *A Masterpiece in Disarray: David Lynch's 'Dune'* in "The Reader Must Awaken" to determine *Dune's* place in the Lynchian cinematic universe.

The 1980s is also spotlighted in Kelly Doyle's review of Ava Maria Safai's *ZIP* (2023), a horror short set on the cusp of 1980 that follows the story of Melody (Gelareh Ghodrati), an Iranian teenager whose father zippers her mouth shut before she can perform at her school's talent show. Gail Maurice's dramedy *Rosie* (2023), the story of an orphaned Indigenous girl who is taken in by her fabulous aunt and two-spirit friends, is included in Ian Frayne's report on the Sundar Prize Film Festival.

I would like to dedicate this special "1980s Redux" issue of *MSJ* to KPU English instructor, Neil Patrick Kennedy (1959-2024). Not unlike 1980s cinema, Neil was bold, larger-than-life, beloved, and iconic. May his love of cinema and stories that unite us follow you through the pages of Issue 9.1.



Greg Chan  
Editor-in-Chief