What distinguishes Native American theorists-artists, specifically in the field of nuclear theory, is a movement beyond the critique of nukespeak to become active poets of the atom. All of the authors discussed here are concerned with language and story as ceremonial forms of power. They invent images, metaphors, poems, and stories that articulate and foment rage and resistance, upend standard modes of perception, explain, convey, and practice reverence, and ritually act to shift the spiritual/psychic, and hence the material, (im)balance of power in the nuclear age.