



PARANOIA,
the **BOMB** and
1950s
Science Fiction
Films

CYNDY HENDERSHOT

Paranoia The Bomb And 1950s Science Fiction Films

Cynthia Hendershot



Paranoia The Bomb And 1950s Science Fiction Films:

Paranoia, the Bomb, and 1950s Science Fiction Films Cynthia Hendershot, 1999 The various monsters that people 1950s sf giant insects prehistoric creatures mutants uncanny doubles to name a few serve as metaphorical embodiments of a varied and complex cultural paranoia BOOK JACKET Hendershot provides both theoretical discussion of paranoia and close readings of sf films in order to construct her argument elucidating the various metaphors used by these films to convey a paranoid view of a society forever altered by the atomic bomb BOOK JACKET

Women Scientists in Fifties Science Fiction Films Bonnie Noonan, 2015-02-18 In the 1950s science was rapidly advancing and so were scientific opportunities for women Modern science fiction films reflected these simultaneous social developments This book proposes that the social ideology of the 1950s which was partly concerned with gender issues saturated the B science fiction films of that era and inspired a new appreciation for the role of women in scientific advancements and other social achievements Drawing on feminist literary and cultural theory the author argues that the emergence of the modern American science fiction film in 1950 and the situation of post World War II female scientists together created a film genre That genre was explicitly amenable to exploring the tension between a woman's place in her home and her place in the work force particularly in scientific fields Early chapters provide a general introduction to the science fiction genre and specifically describe 1950s B science fiction films as they resonate with concerns proper to feminist theory Subsequent chapters offer detailed historically situated readings of 10 B science fiction films from the 1950s that feature women in science The cinematic representations of female scientists are compared and contrasted with real female professionals of the time illuminating the changing gender dynamics reflected in popular film in the 1950s Films analyzed include Rocketship X M It Came from Beneath the Sea Them Tarantula The Deadly Mantis Beginning of the End Kronos Cat Women of the Moon World Without End and Queen of Outer Space

Transforming the Screen, 1950-1959 Peter Lev, 2003 Covering a tumultuous period of the 1950s this work explores the divorce of movie studios from their theater chains the panic of the blacklist era the explosive emergence of science fiction as the dominant genre and the rise of television and Hollywood's response with widescreen spectacles

Sci-Fi Film Fiesta Chris Christopoulos, 2022-12-31 The SCI FI FILM FIESTA eBook series is intended as a salute to the pioneering work of science fiction film makers May future generations have the privilege of enjoying your work and never stop wondering What if The classic science fiction films from the 1950s in this volume 8 Big Bugs and Crazy Critters of the Sci Fi Film Fiesta eBook series deal with forces of nature going haywire and seeming to strike back at humanity with a veritable menagerie of colossal critters reminding us just how insignificant and powerless we are in the face of forces over which we really have little control If humanity is not more careful it could very well be The Beginning of the End

1950s Science Fiction Films and 9/11 Melvin E. Matthews, 2007 1950s Cold War era monsters meet 21st century terrorists this exploration of sci fi movies examines the similarities and differences between the political environment and popular culture

of two eras This examination and appreciation of 1950s science fiction films includes behind the scenes tales about their production and many quotes from those who produced and starred in the films The author draws parallels between the Cold War fears of the 1950s and 60s and the constant terrorism alerts of the September 11th era exploring how the politics and the psychological climate of the times influences and is reflected in this vehicle of popular culture This book is the first of its kind studying the pop culture genre in the wake of the September 11th tragedy It shows that whatever the era and whatever the challenges and crises confronting America many entertainment themes remain the same reflecting their respective times and the relevant issues For instance Godzilla the only Fifties era monster to remain a movie star beyond that era could be fashioned to reflect whatever issues dominate the times be they nuclear war in the Fifties when Godzilla originated to a Seventies Godzilla film about environmental pollution Conceivably a Godzilla for the age of terrorism is possible Then the 1954 atomic mutation classic is the spiritual ancestor of the 2002 film Eight Legged Freaks The alien invaders of the Fifties signified a Russian invasion of America while other films of the genre such as Invaders from Mars depicted aliens utilizing mind control to manipulate humans to commit acts of sabotage signifying Communist enslavement If such a film were made now such invaders could be seen as terrorist masterminds using human slaves to commit terrorist acts Finally several Fifties films depicted the end of the world at a time when Americans expected a nuclear war with Russia The immediate pre September 11th era witnessed films presenting galactic threats to mankind s existence Independence Day Deep Impact Armageddon while the early 2000s witnessed the popularity of the Left Behind Christian films dramatizing the Tribulation period in the Book of Revelation

Science-fiction Studies ,2007 The Cinematography of Roger Corman Pawel Aleksandrowicz,2016-09-23 Roger Corman is an ambiguous artistic figure On the one hand he is notorious for shooting and producing his films quickly cheaply and with blatant disregard for safety measures which together with his ability to issue a dozen new films every year and his impressive filmography have earned him the titles of shlockmeister and the King of the Bs among film journalists On the other hand he became the youngest American director to be given a film retrospective at the prestigious Cin mat que Fran aise in Paris one of his directorial efforts House of Usher was selected for preservation in the National Film Registry by the Library of Congress and the Academy of Motion Picture Arts and Sciences awarded him with an Academy Honorary Award for his rich engendering of films and filmmakers This book investigates this duality and explores whether Corman is indeed a shlockmeister or an artist whose works are worthy of the highest cinema awards The scope of analysis is limited to his directorial efforts only still encompassing 50 features excluding the 400 films he produced The methodology adopted here is based on the auteur theory in its structuralist version by Geoffrey Nowell Smith and Peter Wollen and focuses on three areas of interest work ethic personal elements in the films personal control over and commitment to the production process outside direction themes topics and concerns common for many of the films regardless of the genre and style recurring stylistic motifs and elements in the camerawork editing and framing

Visions

of Masculinity in 1950s Science Fiction Film Jennifer Jill Walrad,1991 **Foundation** ,2004 **Discourse** ,2012

Science Fiction Cinema and 1950s Britain Matthew Jones,2017-11-30 For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb However classic films such as *Invasion of the Body Snatchers* 1956 and *It Came from Outer Space* 1953 and less familiar productions such as *It The Terror from Beyond Space* 1958 were regularly exported to countries across the world The histories of their encounters with foreign audiences have not yet been told *Science Fiction Cinema and 1950s Britain* begins this task by recounting the story of 1950s British cinema goes and the aliens and monsters they watched on the silver screen Drawing on extensive archival research Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception He offers a radical reassessment of the genre demonstrating for the first time that in Britain which was a significant market for and producer of science fiction these films gave voice to different fears than they did in America While Americans experienced an economic boom low immigration and the conferring of statehood on Alaska and Hawaii Britons worried about economic uncertainty mass immigration and the dissolution of the Empire *Science Fiction Cinema and 1950s Britain* uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade s science fiction cinema exploring for the first time the ways in which the genre came to mean something unique to Britons *Imagining the Future: Science Fiction Cinema in the Early Cold War* Natalia Voinova,2012-11-27 Bachelor Thesis from the year 2012 in the subject Art History of Art grade 2 1 language English abstract Science fiction is always political as it has the power to stage contemporary problems through the lens of impossible events it imagines theoretical futures out of present issues The essay will compare the use of science fiction in cinema in the USSR and the United States of the late 1950s and 1960s to coincide with the period of de Stalinisation and thaw in the USSR and late McCarthyism in the United States The genre provides an opportunity to express the scientific stand off between the two powers through fiction it is also a vehicle for dissemination of ideas and propaganda Post 1956 when the period of de Stalinisation officially began science fiction saw a carefully crafted rebirth as a tool to reflect the socialist ideal and quasi religious faith in science promoted by the Party Science fiction uniquely demands for an imaginative view of the future which corresponds with the Marxist Leninist future oriented ideology The fear of external influence from the enemy for both countries results in heavily ideological cinema especially in the sci fi genre as an imagined reflection of contemporary issues onto a fictional future The themes for American science fiction of this period are hyperbolised monsters and invasion which reflect the fear of the otherness of the Soviet Union and its threat on domestic ideals Soviet science fiction films focus on the heroic Soviet man who frequently receives calls for help from outer space and overcomes great trials to save those not living in utopia

Cinematic Prophylaxis Kirsten Ostherr,2005-11-16 A history and theorization of the representation of public health

concerns in commercial cinema and educational film *The Journal of Popular Culture* Gary (ed.) Hoppenstand,

Encyklopedia filmu science fiction Krzysztof Loska, 2004 **Current Contents** Institute for Scientific Information (Philadelphia), 2001 *Alternate Americas* M. Keith Booker, 2006-02-28 For more than 50 years science fiction films have been among the most important and successful products of American cinema and are worthy of study for that reason alone. On a deeper level the genre has reflected important themes, concerns and developments in American society so that a history of science fiction film also serves as a cultural history of America over the past half century. M. Keith Booker has selected fifteen of the most successful and innovative science fiction films of all time and examined each of them at length from cultural, technical and cinematic perspectives to see where they came from and what they meant for the future of cinema and for America at large. From *Invasion of the Body Snatchers* to *Star Wars* from *Blade Runner* to *The Matrix* these landmark films have expressed our fears and dreams, our abilities and our deficiencies. In this deep seeking investigation we can all find something of ourselves that we recognize as well as something that we've never recognized before. The focus on a fairly small number of landmark films allows detailed attention to genuinely original movies including *Forbidden Planet*, *Invasion of the Body Snatchers*, 2001 *A Space Odyssey*, *Planet of the Apes*, *Star Wars*, *Close Encounters of the Third Kind*, *Alien*, *E.T. the Extra Terrestrial*, *Blade Runner*, *The Terminator*, *Robocop*, *The Abyss*, *Independence Day* and *The Matrix*. This book is ideal for general readers interested in science fiction and film. *Visions of the Future in Germany and America* Hermann Wellenreuther, Norbert Finzsch, 2001-10 Predictions about the world have the power to grip whole societies and shape the actions of many groups whether working in politics, ecology or religion. At the end of epochs and eras humans tend to reflect on the shape of things to come. Most recently fears about the millennium bug had thousands rushing to stock up on candles and food in the weeks before New Year's Eve. Concerns about the future have been expressed differently throughout history. This book explores the historical context surrounding various debates, decisions and beliefs about the future in recent centuries. Religious, political, literary and ecological visions of the future in America and Germany are addressed comparatively. In particular scholars from the United States and Germany explore the meaning of eschatological and utopian thoughts pursued during the last three centuries and tackle subjects ranging from science fiction to religious radicalism, utopian social experiments and visions of race relations. This book delves into the hopes and fears for the future that have shaped the past and will be of interest to comparative historians as well as to historians of Europe and the United States intrigued by the subject of utopias. **Journal of American Culture** , 1999 **Clues** , 2000

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