

Women Scientists In Fifties Science Fiction Films

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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*.

Gender in Science Fiction Films, 1964-1979

The 1950s era of science fiction film effectively ended when space flight became a reality with the first manned orbit of Earth in 1962. As the genre's wildly speculative depictions of science and technology gave way to more reality-based representations, relations between male and female characters reflected the changing political and social climates of the era. Drawing on critical analyses, film reviews and cultural commentaries, this book examines the development of science fiction film and its representations of gender, from the groundbreaking films of 1968--including *2001: A Space Odyssey*, *Barbarella* and *Planet of the Apes*--through its often overlooked "Middle

Period,\" which includes such films as *Colossus: The Forbin Project* (1970), *The Stepford Wives* (1975) and *A Boy and His Dog* (1975). The author examines intersections of gender and race in *The Omega Man* (1971) and *Frogs* (1972), gender and dystopia in *Soylent Green* (1973) and *Logan's Run* (1976), and gender and computers in *Demon Seed* (1977). The big-budget films of the late 1970s--*Close Encounters of the Third Kind*, *Alien* and *Star Wars*--are also discussed.

Space Sirens, Scientists and Princesses

Women are now central to many science fiction films--but that has not always been the case. Female characters, from their token presence (or absence) in the silent pictures of the early 20th century to their roles as assistants, pulp princesses and sexy robots, and eventually as scientists, soldiers and academics, have often struggled to be seen and heard in a genre traditionally regarded as of men, by men and for men. Surveying more than 650 films across 120 years, the author charts the highs and lows of women's visibility in science fiction's cinematic history through the effects of two world wars, social and cultural upheavals and advances in film technology.

Paranoia, the Bomb, and 1950s Science Fiction Films

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.

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The Eternal Future of the 1950s

Science fiction cinema, once relegated to the undervalued “B” movie slot, has become one of the dominant film genres of the 21st century, with Hollywood alone producing more than 400 science fiction films annually. Many of these owe a great deal of their success to the films of one defining decade: the 1950s. Essays in this book explore how classic '50s science fiction films have been recycled, repurposed, and reused in the decades since their release. Tropes from Don Siegel's *Invasion of the Body Snatchers* (1956), for instance, have found surprising new life in Netflix's wildly popular *Stranger Things*. *Interstellar* (2014) and *Arrival* (2016) have clear, though indirect roots in the iconic 1950s science fiction films *Rocketship X-M* (1950) and *The Day the Earth Stood Still* (1951), and *The Shape of Water* (2017) openly recalls and reworks the major premises of *The Creature From the Black Lagoon* (1954). Essays also cover 1950's sci-fi influences on video game franchises like *Fallout*, *Bioshock* and *Wolfenstein*.

The Stuff of Science Fiction

While students and general readers typically cannot relate to esoteric definitions of science fiction, they readily understand the genre as a literature that characteristically deals with subjects such as new inventions, space, robot and aliens. This book looks at science fiction in precisely this manner, with twenty-one chapters that each deal with a subject that is repeatedly addressed in science fiction of recent centuries. Based on a packet of original essays that the author assembled for his classes, the book could serve as a supplemental textbook in science fiction classes, but also contains material of interest to science fiction scholars and others devoted to the genre. In some cases, chapters offer thorough surveys of numerous works involving certain subjects, such as imagined vehicles, journeys beneath the Earth and undersea adventures, discovering intriguing patterns in the ways that various writers developed their ideas. When comprehensive coverage

of ubiquitous topics such as robots, aliens and the planet Mars is impossible, chapters focus on major themes referencing selected texts. A conclusion discusses other science fiction subjects that were omitted for various reasons, and a bibliography lists additional resources for the study of science fiction in general and the topics of each chapter.

Film Genre Reader IV

From reviews of the third edition: “Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology’s consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview.” —Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film’s most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

Lab Lit

This book introduces and explores a new genre, lab lit. Essays both discuss lab lit novels using a variety of analytical approaches as well as provide a theoretical framework to explore the social and literary backgrounds of the genre.

It Came from 1957

America in the 1950s was a cauldron of contradictions. Advances in technology chafed against a grimly conservative political landscape; the military-industrial complex ceaselessly promoted the “Communist menace”; young marrieds fled crumbling cities for artificial

communities known as suburbs; and the corporate cipher known as “The Organization Man” was created, along with stifling images of women. The decade, huddled under the fear of nuclear holocaust, was also dedicated to all things futuristic. Science fiction was in its salad days, in magazines and novels and in motion pictures, trying every trick in the book to lure customers back from television, including reliance on monster movies. All of these forces collided in 1957, when an astounding 57 movies of the science fiction, horror and fantasy variety were shown in the United States—a record unmatched to this day. Reflecting some of the socio-political topics of the day, several are exceptional examples of their genres. This book critically discusses each of the films.

We Are All Astronauts

\“We are all astronauts\

The Cold War in Science Fiction: Soviet and American Science Fiction Films in the 1950s

This study will compare the USSR and the United States according to their cinematic use of science fiction in the late 1950s and 1960s in order 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 two powers' scientific stand-off through fiction, and serves as a vehicle for the dissemination of ideas and propaganda. Post-1956 marks the time when the period of de-Stalinisation officially began and science fiction saw a carefully crafted rebirth for it served as a tool that could reflect the socialist ideal and quasi-religious faith in science that was promoted by the party. Science fiction uniquely demands for an imaginative view of the future, and therefore, corresponds with the Marxist- Leninist future-oriented ideology. For this period, the themes for American science fiction are hyperbolised monsters and invasion, and reflect the fear of the otherness of the Soviet Union, and its threat on domestic ideals. These themes are reflected in movies as 'Angry Red Planet', and 'Them!'. On the other hand, Soviet science fiction movies 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. This storyline is represented in 'Towards a Dream', and 'The Sky is calling'. The author gives special attention to the Soviet movie 'The Sky is calling' and the subsequent redubbed American version 'Battle beyond the Sun'. Further, she addresses alterations or plot, and subtle propaganda messages in the Soviet movies 'Planet of Storms', and the Hollywood remake 'Journey to the Prehistoric Planet'.

Keep Watching the Skies!

Relive and thrill to the science fiction movies of the '50s (through 1962), when jujubes and popcorn with extra butter went arm and arm with mad women (Attack of the 50 Foot Woman), weird teenagers (I Was a Teenage Frankenstein, Teenage Zombies), ill-fated matches (I Married a Monster from Outer Space), victims of scientific experiments (The Fly), and all those things that kept dropping in from outer space (The Blob, The Brain Eaters). As Warren meticulously and unfailingly points out, special effects were infantile ("They fall into a huge spider web which strongly resembles a cargo net," Earth vs. The Spider), budgets incredibly small ("As Jack Moffitt noted, 'the giant spaceman must be a fugitive from medieval France since, on his chest, he wears a shield bearing the fleur-de-lis. On his back, is an Assyrian bull, indicating he may have had his cleaning, pressing and mending done in Babylon'," Attack of the 50 Foot Woman). From The Astounding She-Monster, another small budget reminder: "In the first day of filming, the She-Monster bent over to kill one of the characters and ripped (her) suit in the back ... so in all subsequent scenes, the She-Monster makes exits and entrances facing the camera. Of course, this means she is walking backward much of the time, but aliens are weird." The book is filled with witty, fanatically in-depth critiques, with insider anecdotes. In addition to detailed plot synopses and production data, Warren cites good and bad reviews from the period, then adds his own analysis of how the film stands up after two or three decades. Credits add to and correct other published sources. Fantastic photographs, drawings, appendices and index are included.

Screening Science

Vieth (contemporary communications, Central Queensland U., Australia) looks at how science was portrayed in the 1950s in the medium of science fiction films. He argues that the portrayal of science can provide a three-dimensional insight into particular cultural and social contexts. After looking at the contextual elements of history, culture, and the film industry, Vieth continues with a discussion of the nature of science and the scientist looking at both the "nonhuman" sciences (i.e. those not related to the human organism) as well as medical and psychological sciences. c. Book News Inc.

From Madman to Crime Fighter

Introduction -- Evil alchemists and Doctor Faustus -- Bacon's new scientists -- Foolish virtuosi -- Newton: a scientist for God -- Arrogant and

godless: scientists in eighteenth-century satire -- Inhuman scientists: the romantic perception -- Frankenstein and the creature -- Victorian scientists: doubt and struggle -- The scientist as adventurer -- Efficiency and power: the scientist under scrutiny -- The scientist as hero -- Mad, bad, and dangerous to know: reality overtakes fiction -- The impersonal scientist -- Scientia gratia scientiae: the amoral scientist -- Pandora's box -- Robots, cyborgs, androids and clones: who is in control? -- The scientist as woman -- Idealism and conscience -- Watershed: the new scientists

100 Science Fiction Films

A comprehensive guide to science fiction films, which analyzes and contextualizes the most important examples of the genre, from *Un voyage dans la lune* (1902), to *The Road* (2009).

Science Fiction Cinema and 1950s Britain

This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. 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-goers 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.

Cult Science Fiction Films

A celebration of 75 of the weirdest and wildest science fiction films which have attracted cult followings. By defining the sci-fi film as the realm of the \"not yet\"

Masculinity in Contemporary Science Fiction Cinema

If science fiction stages the battle between humans and non-humans, whether alien or machine, who is elected to fight for us? In the classics of science fiction cinema, humanity is nearly always represented by a male, and until recently, a white male. Spanning landmark American films from Blade Runner to Avatar, this major new study offers the first ever analysis of masculinity in science fiction cinema. It uncovers the evolution of masculine heroes from the 1980s until the present day, and the roles played by their feminine counterparts. Considering gender alongside racial and class politics, Masculinity in Contemporary Science Fiction Cinema also situates filmic examples within the broader culture. It is indispensable for understanding science fiction and its role in contemporary cultural politics.

Invasions USA

Out of more than 180 science fiction films produced in the United States between 1950 and 1959, twenty were concerned with the notion of an invasion. Of these, a select number used the invasions as metaphors of issues that were of importance to America at the time, such as assaults upon individuality and marriage and debates about the supremacy of the human race. The invasion may be real (The Day the Earth Stood Still and War of the Worlds), dreamed (Invaders from Mars), or the result of a mental breakdown, as seems to be the case in Invasion of the Body Snatchers. Real or not, all of these massive disturbances to the status quo convey the same anxiety: In the 1950s, many Americans felt that things in their world weren't quite right, and this sense of unease was expressed in the country's art, notably these films. In Invasions USA: The Essential Science Fiction Films of the 1950s, Michael Bliss examines movies that stripped away the veneer of normality during a decade often portrayed as the last innocent period in American history. From a boy's nightmares about his alien-controlled parents and a young woman's fears that her fiancé has been replaced by an emotionless alien to an extraterrestrial visitor who comes to warn mankind about its self-destructive ways, the stories of these films offer a variety of messages, both subtle and overt. With detailed discussions and analyses of the films in question, this book examines a unique group of movies with profound messages. By

exploring depictions of insecurities—whether personal or political—Bliss shows how science fiction films spoke to American audiences deeply troubled by their circumstances. *Invasions USA* will appeal to science fiction buffs and film aficionados interested in this significant phenomenon in movie and cultural history.

Visions of Masculinity in 1950s Science Fiction Film

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-goers 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.

Science Fiction Cinema and 1950s Britain

In *Smart Chicks on Screen: Representing Women's Intellect in Film and Television*, Laura Mattoon D'Amore brings together a collection of essays that examine the disparate portrayals of beauty and brains in film and television. This text will be of interest to scholars of film and television, communications, and women's studies, to name a few.

Smart Chicks on Screen

A collection of essays addresses the ways in which sexual roles are depicted in science fiction films and includes the complete text of Peter Wollen's film script for \"Friendship's Death\"

Choice

This text examines the construction of sex and gender in the four science-fiction films comprising the Alien saga (starring Sigourney Weaver). It will be useful to researchers and teachers in film, mass communication, women's studies, gender studies and genre studies.

Close Encounters

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? This volume of the \"Sci-Fi Film Fiesta\" series: VOLUME 3: OTHER WORLDS feature classic science fiction films from the 1950s that present imaginative scenarios involving humanity's exploration of alien worlds.

Alien Woman

\"Women have been led to believe that superheroes and heroism are not for them, and that they are little more than love interests, or sidekicks who stand by their supermen. This is a false proposition argues Jennifer K. Stuller, as she uncovers the true history of how superwomen are represented in popular culture. She reveals how, from Wonder Woman to Buffy Summers, Emma Peel to Sydney Bristow, Charlie's Angels to The Powerpuff Girls, the female hero in modern mythology has broken through the boys' club barrier of tradition for shining, if all too brief, moments. The book details the notable differences in how women and men are represented as heroic in modern myth. Love and compassion, spies and sexuality, daddy's girls, and the complicated roles of superwomen who are also mothers are all

explored. The spotlight is also turned onto men and women who have created modern myths with a strong female presence and Stuller concludes by speculating on the future of gender representation in superheroic myth. A useful appendix offers resources for further information about feminist fangirl blogging, activism, and fiction, and the book features a glossary of modern mythic women. [4] of cover.

The Mammoth Book of Best New Horror

'Partners in Wonder' explores our knowledge of women and science fiction between 1936 and 1965. It describes the distinctly different form of science fiction that females produced, one that was both more utopian and more empathetic than that of their male counterparts.

Sci-Fi Film Fiesta

This 9th volume "Accidents & Experiments" of the Sci-Fi Film Fiesta eBook series features classic science fiction films from the 1950s whose subject matter involves discoveries and breakthroughs made through experiments or even by sheer accident. The important point about such discoveries, though are the consequences that result from them. The collection of entertaining cautionary sci-fi screen tales from the 1950's raise interesting questions about humanity's drive to command, control and master nature and treat it as if it exists purely for our own benefit, while often ignoring the price to be paid for doing so.

The British National Bibliography

British Science Fiction Cinema is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the

postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? *British Science Fiction Cinema* celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

Feminist Collections

This text examines the construction of sex and gender in the four science-fiction films comprising the *Alien* saga (starring Sigourney Weaver). It will be useful to researchers and teachers in film, mass communication, women's studies, gender studies, and genre studies.

Ink-stained Amazons and Cinematic Warriors

The book *Lady Astronauts, Lady Engineers, and Naked Ladies* is a gender history of the American space community and by extension a social history of American society in the twentieth century during the Cold War. In order to expand and differentiate the prevalent postwar narrative about gender relations and cultural structures in the United States, the book analyzes several different groups of women interacting in different social spaces within the space community. It therewith grants insight into the several layers of female participation and agency in the community and the gender and race based obstacles and hurdles the female (prospective) astronauts, scientists, engineers, artists, administrators, writers, hostesses, secretaries, and wives were faced with at NASA and in the space industry. In each chapter a different social space within the space community is analyzed. The spaces where the women lived and worked are researched from a media, individual, and institutional angle, ultimately revealing the differing gender philosophies communicated in the public sphere and the space community workplaces by government and space community officials. While women were publicly encouraged to participate in the American space effort to beat the Soviet Union in the race to the moon, women had to deal with gender based barriers which were integral to the structures of the space community; just as they were an intrinsic component of all societal structures in the United States in the 1960s. The female space workers, who were often perceived as disrupters of the prevalent social order in the space community and discriminated by some of their male colleagues and bosses on a personal basis, still managed to assert themselves. They molded pockets

of agency in the space community workspaces without the facilitation of regulations on the part of NASA that might have provided them with easier access or more agency. Thus, the space community, a place of technological innovation, was not necessarily also a place of social innovation, but a community with a government agency at its center that mainly mirrored the current (changing) social order, conventions, and policies in the 1960s as well as in the 1970s and 1980s. Nevertheless, the women presented in this book were instrumental in advancing and consolidating the social transformation that happened within the space community and the United States and therefore make intriguing subjects of research. Thus, this systematic analysis of the connection between gender, space, and the Cold War adds a new dimension to space history as well as expands the discourse in American history about gender relations and the opportunities of women in the twentieth century.

Partners in Wonder

This classic work is an essential tool for collection development, research, reference, and readers' advisory work.--BOOK JACKET.

Sci-Fi Film Fiesta

British Science Fiction Cinema

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