

# SCIENCE FICTION

# FILM

# SOURCE BOOK

**edited by David Wingrove**  
**foreword by Brian W. Aldiss**

# Science Fiction Film Source

**Chris Andersen, Jean M. O'Brien**



## Science Fiction Film Source:

*The Science Fiction Film Source Book* David Wingrove, 1985-01-01      **Sound Design and Science Fiction** William Whittington, 2021 Sound is half the picture and since the 1960s film sound not only has rivaled the innovative imagery of contemporary Hollywood cinema but in some ways has surpassed it in status and privilege because of the emergence of sound design This in depth study by William Whittington considers the evolution of sound design not only through cultural and technological developments during the last four decades but also through the attitudes and expectations of filmgoers Fans of recent blockbuster films in particular science fiction films have come to expect a more advanced and refined degree of film sound use which has changed the way they experience and understand spectacle and storytelling in contemporary cinema The book covers recent science fiction cinema in rich and compelling detail providing a new sounding of familiar films while offering insights into the constructed nature of cinematic sound design This is accomplished by examining the formal elements and historical context of sound production in movies to better appreciate how a film sound track is conceived and presented Whittington focuses on seminal science fiction films that have made specific advances in film sound including 2001 A Space Odyssey THX 1138 Star Wars Alien Blade Runner original version and director's cut Terminator 2 Judgment Day and The Matrix trilogy and games milestones of the entertainment industry's technological and aesthetic advancements with sound Setting itself apart from other works the book illustrates through accessible detail and compelling examples how swiftly such advancements in film sound aesthetics and technology have influenced recent science fiction cinema and examines how these changes correlate to the history theory and practice of contemporary Hollywood filmmaking

*Science Fiction and Fantasy Reference Index, 1878-1985: Author entries* Halbert W. Hall, 1987      *The Spacesuit Film* Gary Westfahl, 2014-01-10 Filmmakers employ various images to suggest the strangeness of outer space but protective spacesuits most powerfully communicate its dangers and the frailty of humans beyond the cradle of Earth Many films set in space however forgo spacesuits altogether reluctant to hide famous faces behind bulky helmets and ill fitting jumpsuits This critical history comprehensively examines science fiction films that portray space travel realistically and sometimes not quite so by having characters wear spacesuits Beginning A with the pioneering Himmelskibet 1918 and Woman on the Moon 1929 it discusses B other classics in this tradition including Destination Moon 1950 Riders to the Stars 1954 and 2001 A Space Odyssey 1968 C films that gesture toward realism but betray that goal with melodramatic villains low comedy or improbable monsters D the distinctive spacesuit films of Western Europe Russia and Japan and E America's spectacular real life spacesuit film the televised Apollo 11 moon landing 1969      Retrofitting Blade Runner Judith Kerman, 1991 This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film Blade Runner especially the film's relationship to its source novel Philip K Dick's Do Androids Dream of Electric Sheep The film's implications as a thought experiment provide a starting point for important thinking about the moral issues implicit in a hypertechnological society Yet

its importance in the history of science fiction and science fiction film rests equally on its mythically and psychologically resonant creation of compelling characters and an exciting story within a credible science fiction setting. These essays consider political, moral, and technological issues raised by the film as well as literary, filmic, technical, and aesthetic questions. Contributors discuss the film's psychological and mythic patterns, important political issues, and the roots of the film in *Paradise Lost*, Frankenstein, detective fiction, and previous science fiction cinema.      **Societies in Space** Gary

Westfahl, 2024-08-29 Science fiction films and television programs about space travel have undergone a significant transformation since their inception. In contrast to the early depictions of small spaceship crews on exploratory missions, recent film and television portrayals depict much larger societies in space as well as the obstacles that arise with them. This collection of essays examines many aspects of making space travel films, from the process of screenwriting to the impact of Greek myth on modern film, with illuminating commentary on contemporary problems including class distinction, racism, and sexism. Contributors to this volume, including several extensively published scholars and science fiction writers, analyze a wide variety of relevant science fiction films and television programs ranging from *Star Trek*, *Silent Running*, the *Alien* films, and Japanese anime to more recent works like *Battlestar Galactica*, *Avatar*, *Elysium*, *The Martian*, *Passengers*, and *Ad Astra*.

The Complete Index to Literary Sources in Film Alan Goble, 2011-09-08 No detailed description available for The Complete Index to Literary Sources in Film.      **Horror and Science Fiction Cinema and Society** Martin Harris, 2024-09-02 Examining how horror and science fiction films from the 1950s to the present invent and explore fictional us versus them scenarios, this book analyzes the different ways such films employ allegory and/or satire to interrogate the causes and consequences of increasing polarization in American politics and society. Starting with the killer ants film with an anti-communist subtext, *Them* (1954) and concluding with Jordan Peele's social horror film with revenge-seeking homicidal doppelgängers, *Us* (2019), Martin Harris highlights social and political contexts, contemporary reviews and responses, and retrospective evaluations to show how American horror and science fiction films reflect and respond to contemporary conflicts marking various periods in U.S. history from post-WWII to the present, including those concerning race, gender, class, faith, political ideology, national identity, and other elements of American society. *Horror and Science Fiction Cinema and Society* draws upon cinematic sociology to provide a resourceful approach to American horror and science fiction films that integrates discussion of plot construction and character development with analyses of the thematic uses of conflict, guiding readers' understanding of how filmmakers create otherworldly confrontations to deliver real-world social and political commentary.      *Parabolas of Science Fiction* Brian Atterby, Veronica Hollinger, 2013-10-21 Essays about the inherently collaborative nature of science fiction. As a geometric term, parabola suggests a narrative trajectory or story arc. In science fiction, parabolas take us from the known to the unknown. More concrete than themes, more complex than motifs, parabolas are combinations of meaningful setting, character, and action that lend themselves to endless redefinition and jazzlike

improvisation The fourteen original essays in this collection explore how the field of science fiction has developed as a complex of repetitions influences arguments and broad conversations This particular feature of the genre has been the source of much critical commentary most notably through growing interest in the sf megatext a continually expanding archive of shared images situations plots characters settings and themes found in science fiction across media Contributors include Jane Donawerth Terry Dowling L Timmel Duchamp Rachel Haywood Ferreira Pawel Frelik David M Higgins Amy J Ransom John Rieder Nicholas Ruddick Graham Sleight Gary K Wolfe and Lisa Yaszek Literature and the Visual Media David Seed, English Association, 2005 Essays on the links between film and fiction and their mutual influence Fiction and film interrelate closely to each other and the specially commissioned essays in this volume all consider different aspects of this relationship Beginning with discussions of Dickens and Victorian literature the contributors all leading scholars in this field demonstrate how visual devices like the magic lantern caught the interest of writers and affected their choice of subject and method The impact of the cinema on the British modernists is then discussed and the remaining essays provide detailed case studies on such subjects as Hemingway Updike and the depiction of women in contemporary fiction and film Invasions USA Michael Bliss, 2014-07-30 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 Science Fiction and Fantasy Reference Index, 1878-1985: Subject entries Halbert W. Hall, 1987 The Philosophy of Science Fiction Film Steven Sanders, 2007-12-14 The science fiction genre maintains a remarkable hold on the imagination and enthusiasm of the filmgoing public captivating large audiences worldwide and garnering ever larger profits Science fiction films entertain

the possibility of time travel and extraterrestrial visitation and imaginatively transport us to worlds transformed by modern science and technology They also provide a medium through which questions about personal identity moral agency artificial consciousness and other categories of experience can be addressed In *The Philosophy of Science Fiction Film* distinguished authors explore the storylines conflicts and themes of fifteen science fiction film classics from *Metropolis* to *The Matrix* Editor Steven M Sanders and a group of outstanding scholars in philosophy film studies and other fields raise science fiction film criticism to a new level by penetrating the surface of the films to expose the underlying philosophical arguments ethical perspectives and metaphysical views Sanders's introduction presents an overview and evaluation of each essay and poses questions for readers to consider as they think about the films under discussion The first section *Enigmas of Identity and Agency* deals with the nature of humanity as it is portrayed in *Blade Runner* *Dark City* *Frankenstein* *Invasion of the Body Snatchers* and *Total Recall* In the second section *Extraterrestrial Visitation Time Travel and Artificial Intelligence* contributors discuss *2001 A Space Odyssey* *The Terminator* *12 Monkeys* and *The Day the Earth Stood Still* and analyze the challenges of artificial intelligence the paradoxes of time travel and the ethics of war The final section *Brave Newer World Science Fiction Futurism* looks at visions of the future in *Metropolis* *The Matrix* *Alphaville* and screen adaptations of George Orwell's 1984

**Music in Films about the Shoah** Elias Berner, 2024-08-13 This book focuses on the aural and musical sphere of fictional audio visual reconstructions of the Holocaust a defining event in the history of the 20th century Musicology has seen an increasing number of works on the function of film music and the construction of identity in media contexts in recent years This project analyses the use of music in feature films about the Shoah The analysis of the sound of Nazi violence as well as the escape from and resistance against it not only reveals a lot about the construction of the filmic characters emotive states but also tells us more about our own relationship to the past The author understands the soundtrack of these films as an affective mediator of time which connects filmic representations of the past with the present Analysis focuses on the soundtracks of four films *Schindler's List* *The Pianist* *Taking Sides* and *Inglourious Basterds*

**Cult Cinema** Ernest Mathijs, Jamie Sexton, 2012-03-30 *Cult Cinema* an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic

*Complete Critical Assembly* David Langford, 2002-10-01 This new collection of essays commissioned from a range of scholars across the world takes as its theme the reception of Rome's greatest poet in a time of profound cultural change Amid the rise of Christianity the changing status of the city of Rome and the emergence of new governing classes Vergil remained a bedrock of Roman education and identity This volume considers the different ways in which Vergil was read understood and appropriated by poets commentators Church fathers orators and historians The introduction outlines the

cultural and historical contexts Twelve chapters dedicated to individual writers or genres and the contributors make use of a wide range of approaches from contemporary reception theory An epilogue concludes the volume     Sources and Methods in Indigenous Studies Chris Andersen, Jean M. O'Brien, 2016-12-19 Sources and Methods in Indigenous Studies is a synthesis of changes and innovations in methodologies in Indigenous Studies focusing on sources over a broad chronological and geographical range Written by a group of highly respected Indigenous Studies scholars from across an array of disciplines this collection offers insight into the methodological approaches contributors take to research and how these methods have developed in recent years The book has a two part structure that looks firstly at the theoretical and disciplinary movement of Indigenous Studies within history literature anthropology and the social sciences Chapters in this section reveal that while engaging with other disciplines Indigenous Studies has forged its own intellectual path by borrowing and innovating from other fields In part two the book examines the many different areas with which sources for indigenous history have been engaged including the importance of family gender feminism and sexuality as well as various elements of expressive culture such as material culture literature and museums Together the chapters offer readers an overview of the dynamic state of the field in Indigenous Studies This book shines a spotlight on the ways in which scholarship is transforming Indigenous Studies in methodologically innovative and exciting ways and will be essential reading for students and scholars in the field

*Canadian Reference Sources* Mary E. Bond, Martine M. Caron, 1996 This bibliography cites those Canadian and foreign reference sources that describe Canadian people institutions organizations publications art literature languages and history It lists books of a general nature as well as works in the disciplines of history and the humanities These large divisions are then broken down by subject genre type of document and province or territory Titles of national provincial territorial or regional interest are included in every subject area when available The contents of the book are indexed four ways by name title French subject and English subject And to facilitate browsing the major reference books those dealing with more than one subject or a large geographical region are also cross referenced Two entries have been created for each bilingual document in order to provide access and bibliographical descriptions in both of Canada's official languages Entries for unilingual works include citation in the language of the publication and a bilingual annotation The annotations are descriptive and provide information on the content arrangements and indexing of works the availability of non print formats previous editions and title changes and related works Canadian Reference Sources will be an invaluable reference tool for future scholars and researchers

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Wynne Jones's A Tale of Time City Josephine Wideman on Samuel Delany's Dhalgren Esko Suoranta on Malka Older's Infomocracy and Robert Kiely and Sean O'Brien on recent near future short fiction Lots of extras a quiz about marvellous money and fantastic finance economic SF writing prompts the speculative economist's scrapbook recommendations from The BSFA Review an exploration of Universal Basic Income snippets from interviews with Dave Hutchinson Laurie Penny and Florence Okoye This issue also contains Andy Sawyer's final Foundation Favourites column as well as our regular columns from Stephen Baxter and Paul Kincaid plus the BSFA's Claire Boothby on changes to the BSFA Award Cover art by Ian Long

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