



Seeing is Believing

**How Hollywood Taught
Us to Stop Worrying
and Love the Fifties**

By the Author of *Easy Riders, Raging Bulls*

PETER BISKIND

Seeing Is Believing How Hollywood Taught Us To Stop Worrying And Love The Fifties

Peter Biskind



Seeing Is Believing How Hollywood Taught Us To Stop Worrying And Love The Fifties:

Seeing is Believing Peter Biskind,1983-01 Examines American films of the fifties and discusses the implicit political and ideological concerns with which they deal **Seeing is Believing** Peter Biskind,1983 *Seeing is Believing* is a provocative shrewd witty look at the Hollywood fifties movies we all love or love to hate and the thousand subtle ways they reflect the political tensions of the decade Peter Biskind former executive editor of *Premiere* is one of our most astute cultural critics Here he concentrates on the films everybody saw but nobody really looked at classics like *Giant* *On the Waterfront* *Rebel Without a Cause* and *Invasion of the Body Snatchers* and shows us how movies that appear to be politically innocent in fact carry an ideological burden As we see organization men and rugged individualists housewives and career women cops and doctors teen angels and teenage werewolves fight it out across the screen from suburbia to the farthest reaches of the cosmos we understand that we have been watching one long dispute about how to be a man a woman an American the conflicts of the period in action A work of brilliant analysis and meticulous conception *Seeing Is Believing* offers fascinating insights into how to read films of any era Mother Jones Magazine ,1984-04 *Mother Jones* is an award winning national magazine widely respected for its groundbreaking investigative reporting and coverage of sustainability and environmental issues *Liquid Metal* Sean Redmond,2005-01-19 *Liquid Metal* brings together seminal essays that have opened up the study of science fiction to serious critical interrogation Eight distinct sections cover such topics as the cyborg in science fiction the science fiction city time travel and the primal scene science fiction fandom and the 1950s invasion narratives Important writings by Susan Sontag Vivian Sobchack Steve Neale J P Telotte Peter Biskind and Constance Penley are included *The American Success Myth on Film* J. Levinson,2012-05-15 In examining the enduring appeal that rags to riches stories exert on our collective imagination this book highlights the central role that films have played in the ongoing cultural discourse about success and work in America *Popular music on screen* John Mundy,2024-07-30 *Popular Music on Screen* examines the relationship between popular music and the screen from the origins of the Hollywood musical to contemporary developments in music television and video Through detailed examination of films television programs and popular music together with analysis of the economic technological and cultural determinants of their production and consumption the book argues that popular music has been increasingly influenced by its visual economy Though engaging with the debates that surround postmodernism the book suggests that what most characterizes the relationship between popular music and the screen is a strong sense of continuity expressed through institutional structures representational strategies and the ideology of entertainment A Foreign Affair Gerd Gemünden,2008-04 With six Academy Awards Billy Wilder counts as one of the most accomplished filmmakers to work in Hollywood Yet how American is Billy Wilder the Jewish emigre from Central Europe This work projects Wilder as an artist with roots in sensationalist journalism and the world of entertainment as well as with an awareness of literary culture In the Name of National Security Robert J.

Corber,1993-10-20 In the Name of National Security exposes the ways in which the films of Alfred Hitchcock in conjunction with liberal intellectuals and political figures of the 1950s fostered homophobia so as to politicize issues of gender in the United States As Corber shows throughout the 1950s a cast of mind known as the Cold War consensus prevailed in the United States Promoted by Cold War liberals that is liberals who wanted to preserve the legacies of the New Deal but also wished to separate liberalism from a Communist dominated cultural politics this consensus was grounded in the perceived threat that Communists lesbians and homosexuals posed to national security Through an analysis of the films of Alfred Hitchcock combined with new research on the historical context in which these films were produced Corber shows how Cold War liberals tried to contain the increasing heterogeneity of American society by linking questions of gender and sexual identity directly to issues of national security a strategic move that the films of Hitchcock both legitimated and at times undermined Drawing on psychoanalytic and Marxist theory Corber looks at such films as Rear Window Strangers on a Train and Psycho to show how Hitchcock manipulated viewers attachments and identifications to foster and reinforce the relationship between homophobia and national security issues A revisionary account of Hitchcock s major works In the Name of National Security is also of great interest for what it reveals about the construction of political reality in American history

Escape Velocity Bradley Schauer,2017-01-03 Today movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters many of which are also critically acclaimed However when the science fiction film genre first emerged in the 1950s it was represented largely by exploitation horror films lurid culturally disreputable and appealing to a niche audience of children and sci fi buffs How did the genre evolve from B movie to blockbuster Escape Velocity charts the historical trajectory of American science fiction cinema explaining how the genre transitioned from eerie low budget horror like It Came from Outer Space to art films like Slaughterhouse Five and finally to the extraordinary popularity of hits like E T Bradley Schauer draws on primary sources such as internal studio documents promotional materials and film reviews to explain the process of cultural aesthetic and economic legitimation that occurred between the 1950s and 1980s as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences Considering the inescapable dominance of today s effects driven blockbusters Escape Velocity not only charts the history of science fiction film but also gives an account of the origins of contemporary Hollywood

The Cambridge History of America and the World: Volume 4, 1945 to the Present David C. Engerman,Max Paul Friedman,Melani McAlister,2022-03-03 The fourth volume of The Cambridge History of America and the World examines the heights of American global power in the mid twentieth century and how challenges from at home and abroad altered the United States and its role in the world The second half of the twentieth century marked the pinnacle of American global power in economic political and cultural terms but even as it reached such heights the United States quickly faced new challenges to its power originating both domestically and internationally Highlighting cutting edge ideas from scholars from all over the world this volume anatomizes American power

as well as the counters and alternatives to the American empire Topics include US economic and military power American culture overseas human rights and humanitarianism third world internationalism immigration communications technology and the Anthropocene

The Culture of the Cold War Stephen J. Whitfield, 1996-05-19 Without the Cold War what is the point of being an American As if in answer to this poignant question from John Updike's *Rabbit at Rest* Stephen Whitfield examines the impact of the Cold War and its dramatic ending on American culture in an updated version of his highly acclaimed study In a new epilogue to this second edition he extends his analysis from the McCarthyism of the 1950s including its effects on the American and European intelligentsia to the civil rights movement of the 1960s and beyond Whitfield treats his subject matter with the eye of a historian reminding the reader that the Cold War is now a thing of the past His treatment underscores the importance of the Cold War to our national identity and forces the reader to ask Where do we go from here The question is especially crucial for the Cold War historian Whitfield argues His new epilogue is partly a guide for new historians to tackle the complexities of Cold War studies

Reelpolitik II Beverly Merrill Kelley, 2004-02-16 *Reelpolitik II* moves past typical left right political distinctions to examine political ideologies cycling through U S history during the 50s and 60s These eight Cold War movies especially equipped the moviegoer with a unique vantage point to scrutinize the arms race the Red Scare the Korean Conflict and the Vietnam War They also helped audiences to observe the way film functions as a purveyor of American mythology a megaphone to shout political messages a metaphorical route to the emotions a flattering mirror an unflattering microscope and a magic carpet ride back to the future

Historical Dictionary of the 1950s Bloomsbury Publishing, 2000-07-30 Today Americans look back nostalgically at the 1950s an era when television and rock and roll revolutionized popular culture and Vietnam race riots drug abuse and protest movements were still in the future With homes in the suburbs new automobiles and the latest electrical gadgets many Americans believed they were the most prosperous people on earth Yet the era was tainted by the fear of thermonuclear war with the Soviet Union deepening racial tensions and discontent with rigid roles for women and the demands of corporate conformity A sense of rebellion had begun to brew behind the facade It manifested itself in rock and roll the budding civil rights movement and the appearance of a youth culture eventually exploding in the 1960s Providing a comprehensive overview this book includes entries on the prominent people major events issues scandals ideas popular culture and court cases of the decade that gave rise to the tensions of the 1960s

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 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

Channeling the Future Lincoln Geraghty, 2009-04-02 Though science fiction certainly existed prior to the surge of television in the 1950s the genre quickly established roots in the new medium and flourished in subsequent decades In Channeling the Future Essays on Science Fiction and Fantasy Television Lincoln Geraghty has assembled a collection of essays that focuses on the disparate visions of the past present and future offered by science fiction and fantasy television since the 1950s and that continue into the present day These essays not only shine new light on often overlooked and forgotten series but also examine the look of science fiction and fantasy television determining how iconography location and landscape special effects set design props and costumes contribute to the creation of future and alternate worlds Contributors to this volume analyze such classic programs as *The Twilight Zone* *Voyage to the Bottom of the Sea* and *The Man from U N C L E* as well as contemporary programs including *Star Trek The Next Generation* *Angel* *Firefly* *Futurama* and the new *Battlestar Galactica* These essays provide a much needed look at how science fiction television has had a significant impact on history culture and society for the last sixty years

Fifty Key American Films John White, Sabine Haenni, 2009-03-13 *Fifty Key American Films* provides a chance to look at fifty of the best American films ever made with case studies from the 1930 s hey day of Cinema right up to the present day

As Seen on TV Karal Ann Marling, 1996-03-01 From the painting by numbers fad to the public fascination with the First Lady s apparel to the television sensation of Elvis Presley to the sculptural refinement of the automobile Marling explores what Americans saw and what they looked for in the 1950s with a gaze newly trained by TV

Grand Expectations James T. Patterson, 1996-04-18 Beginning in 1945 America rocketed through a quarter century of extraordinary economic growth experiencing an amazing boom that soared to unimaginable heights in the 1960s At one point in the late 1940s American workers produced 57 percent of the planet s steel 62 percent of the oil 80 percent of the automobiles The U S then had three fourths of the world s gold supplies English Prime Minister Edward Heath later said that the United States in the post War era enjoyed the greatest prosperity the world has ever known It was a boom that produced a national euphoria a buoyant time of grand expectations and an unprecedented faith in our government in our leaders and in the American dream an optimistic spirit which would be shaken

by events in the 60s and 70s and particularly by the Vietnam War Now in Grand Expectations James T Patterson has written a highly readable and balanced work that weaves the major political cultural and economic events of the period into a superb portrait of America from 1945 through Watergate Here is an era teeming with memorable events from the bloody campaigns in Korea and the bitterness surrounding McCarthyism to the assassinations of the Kennedys and Martin Luther King to the Vietnam War Watergate and Nixon s resignation Patterson excels at portraying the amazing growth after World War II the great building boom epitomized by Levittown the largest such development in history and the baby boom which exploded literally nine months after V J Day as well as the resultant buoyancy of spirit reflected in everything from streamlined toasters to big flashy cars to the soaring butterfly roof of TWA s airline terminal in New York And he shows how this upbeat can do mood spurred grander and grander expectations as the era progressed Of course not all Americans shared in this economic growth and an important thread running through the book is an informed and gripping depiction of the civil rights movement from the electrifying Brown v Board of Education decision to the violent confrontations in Little Rock Birmingham and Selma to the landmark civil rights acts of 1964 and 1965 Patterson also shows how the Vietnam War which provoked LBJ s growing credibility gap vast defense spending that dangerously unsettled the economy and increasingly angry protests and a growing rights revolution including demands by women Hispanics the poor Native Americans and gays triggered a backlash that widened hidden rifts in our society rifts that divided along racial class and generational lines And by Nixon s resignation we find a national mood in stark contrast to the grand expectations of ten years earlier one in which faith in our leaders and in the attainability of the American dream was greatly shaken The Oxford History of the United States The Oxford History of the United States is the most respected multi volume history of our nation The series includes three Pulitzer Prize winners a New York Times bestseller and winners of the Bancroft and Parkman Prizes The Atlantic Monthly has praised it as the most distinguished series in American historical scholarship a series that synthesizes a generation s worth of historical inquiry and knowledge into one literally state of the art book Conceived under the general editorship of C Vann Woodward and Richard Hofstadter and now under the editorship of David M Kennedy this renowned series blends social political economic cultural diplomatic and military history into coherent and vividly written narrative

Comic Grace
James Combs, 2013-07-26 Comic Grace is Comb s third book on the movies for Cambridge Scholars Publishing These books hardly form a trilogy but they do express a pragmatic interest of the author namely the aspects of movies that we have not adequately studied More specifically the first Movie Time examines the inadequately understood temporal appearance of movies in movies set in the past the present and the future attempting to make sense of such questions as to why certain past periods still fascinate how an emergent present is accompanied by cinematic treatment and what kind of futures we like to speculate about by watching alternative futures on film This temporal interest was complemented in the second book Wit s End by examination of qualitative interest discussing how and why certain movies come to be regarded and remembered by

the movie culture as great and memorable Even though there is obviously no unanimous agreement on which movies are canonical there is enough consensus among those who study and value films for us to constitute inquiry into why some films are thought great This third book in this sustained inquiry poses the question of not only why we think some movie comedies are great but also what is unique and enduring in the legacy of comedy on film The book looks at comedy with humane interest entertaining the proposition that comedy may well be motion picture s greatest achievement If so then it behooves inquirers to understand what movie audiences enjoy and cherish about movie comedy and what it is about the film medium that so adequately communicates the comedic across such vast audiences and why they never tire of certain kinds of comedy These interests will inspire students of the remarkable medium of film to inquire further into not only these questions but also others that they find interesting and illuminating about the film experience **Diamonds in the Dark** Howard Good,1997 Book on baseball films in American cinema

The Enigmatic Realm of **Seeing Is Believing How Hollywood Taught Us To Stop Worrying And Love The Fifties**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Seeing Is Believing How Hollywood Taught Us To Stop Worrying And Love The Fifties** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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




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