



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

Sean Redmond



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 **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 *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 **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 **Projected Fears** Kendall R. Phillips, 2025-10-16 A revised and

expanded edition of this popular book that traces the cultural history of the American horror film by focusing on individual films that helped to define or redefine the genre from *Dracula* 1931 to *Get Out* 2017 This book examines thirteen films that redefined the notion of cinematic horror and influenced the films that followed *Dracula* 1931 *The Thing* 1951 *Psycho* 1960 *Night of the Living Dead* 1968 *The Exorcist* 1973 *The Texas Chainsaw Massacre* 1974 *Halloween* 1978 *The Silence of the Lambs* 1991 *Scream* 1996 *The Sixth Sense* 1999 *The Blair Witch Project* 1999 *Saw* 2004 and *Get Out* 2017 Carefully situating

each film in relation to the history of the genre and the cultural contexts in which it emerged the book explains why certain horror films create a connection with a wide audience Since the publication of the first edition in 2005 the horror genre has become even more culturally prominent and commercially successful The genre has also shown rapid development and several prominent trends have emerged in the 21st century This edition includes two additional chapters that focus on *Saw* 2004 and *Get Out* 2017 as James Wan's *Saw* helped to launch a highly successful franchise as well as the subgenre of torture porn while Jordan Peele's *Get Out* inaugurated a broader cultural conversation about the power of horror narratives to interrogate systems of ideology and oppression

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

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

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.

Class at Bat, Gender on Deck and Race in the Hole Ron Briley, 2017-01-06 Nineteen essays by Briley focus on major league baseball as it reflected the changing American culture from about 1945 to about 1980. He examines the era through the lens of race, gender and class categories which have increasingly become essential analytical tools for scholars. The accounts of Roman Mejias and Cesar Cedeño offer some disturbing insights regarding the acceptance of Latinos in baseball and American society. In one essay Briley refers to baseball as the heart of the nation's democratic spirit, noting that the son of a rural farmer could play alongside a governor's son and both would receive only the praise that their playing merited. However, in writing about the Milwaukee Braves' move to Atlanta, the lamentations of fans that baseball had succumbed to the age of affluence are compared to the changing patterns of demographics and economic power in American society. Even with the increased participation of women on the field with teams like the Silver Bullets, the final essay comments on organized baseball's perception of them as primarily spectators. Instructors considering this book for use in a course may request an examination copy [here](#).

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 Came 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.

The Culture of the Cold War Stephen J. Whitfield, 1996-05-19 Without the Cold War, what's 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

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

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

[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 *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 **Grand Expectations** James T. Patterson,1996-04-18 James T Patterson skilfully weaves together political social cultural and economic history to present a fascinating survey of postwar America **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 **Cold-War Propaganda in the 1950s** Gary D. Rawnsley,2016-07-27 This volume concerns the origins organisation and method of British American and Soviet

propaganda during the 1950s Drawing upon a range of archival material which has only been accessible to researchers in the last few years the authors discuss propaganda s international and domestic dimensions and chart the development of a shared Cold War culture They demonstrate how the structures of propaganda which were organised at this time endured giving shape and meaning to the remaining years of the Cold War

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