Rocketship X M

Dennis R. Cutchins, Dennis R. Perry

Science Fiction Stars and Horror Heroes Tom Weaver,2006-09-28 Twenty-eight terrific interviews with some of the sharpest and most talkative stars and movie makers of the classic (and c-r-a-z-y!) SF and horror films of the past: Richard Matheson, Janet Leigh, Acquanetta, Hazel Court, Kim Hunter and others reminisce at length and with great good humor about their days on the sets of Psycho, Planet of the Apes, Superman; the Poe, Hammer and Lewton films, and exploitation greats like Attack of the 50 Foot Woman.

Keep Watching the Skies! Bill Warren, 2017-01-12 Bill Warren's Keep Watching the Skies! was originally published in two volumes, in 1982 and 1986. It was then greatly expanded in what we called the 21st Century Edition, with new entries on several films and revisions and expansions of the commentary on every film. In addition to a detailed plot synopsis, full cast and credit listings, and an overview of the critical reception of each film, Warren delivers richly informative assessments of the films and a wealth of insights and anecdotes about their making. The book contains 273 photographs (many rare, 35 in color), has seven useful appendices, and concludes with an enormous index. This book is also available in hardcover format (ISBN 978-0-7864-4230-0).

Sounds of the Future Mathew J. Bartkowiak,2010-03-10 Covering titles ranging from Rocketship X-M (1950) to Wall-E (2008), these insightful essays measure the relationship between music and science fiction film from a variety of academic perspectives. Thematic sections survey specific compositions utilized in science fiction movies; Broadway's relationship with the genre; science fiction elements in popular songs; the conveyance of subjectivity and identity through music; and such individual composers as Richard Strauss (2001: A Space Odyssey) and Bernard Herrmann (The Day the Earth Stood Still).

Martian Pictures O'Brien Stanley, Nicki L. Michalski, Lane "Doc" Roth, 2018-07-09 Mars has long served as a blank canvas for illustrating society's aspirations and anxieties--a science fiction setting for exploring our future history. Covering a wide array of films from Soviet propaganda to Hollywood blockbusters, the authors examine a range of themes and concepts in motion pictures about Mars--attitudes about women, fear of government, environmental issues--and how these depictions changed over time. A complete filmography provides a concise summary of each film discussed.

In the Peanut Gallery with Mystery Science Theater 3000 Robert G. Weiner, Shelley E. Barba, 2014-01-10 The award-winning television series Mystery Science Theater 3000 (1988–1999) has been described as "the smartest, funniest show in America," and forever changed the way we watch movies. The series featured a human host and a pair of robotic puppets who, while being subjected to some of the worst films ever made, provided ongoing hilarious and insightful commentary in a style popularly known as "riffing." These essays represent the first full-length scholarly analysis of Mystery Science Theater 3000–MST3K—which blossomed from humble beginnings as a Minnesota public-access television show into a cultural phenomenon on two major cable networks. The book includes interviews with series creator Joel Hodgson and cast members Kevin Murphy and Trace Beaulieu.

The Eternal Future of the 1950s Dennis R. Cutchins, Dennis R. Perry, 2023-07-17 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 fictions 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.

Historical Dictionary of Science Fiction Cinema M. Keith Booker, 2020-06-15 In the years since Georges Méliès's Le voyage dans la lune (A Trip to the Moon) was released in 1902, more than 1000 science fiction films have been made by filmmakers around the world. The versatility of science fiction cinema has allowed it to expand into a variety of different markets, appealing to age groups from small children to adults. The technical advances in filmmaking technology have enabled a new sophistication in visual effects. This second edition of Historical Dictionary of Science Fiction Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on important personalities, films, companies, techniques, themes, and subgenres. This book is an excellent resource for students, researchers, and anyone wanting to know more about science fiction cinema.

The Sound of Things to Come Trace Reddell,2018-10-16 A groundbreaking approach to sound in sci-fi films offers new ways of construing both sonic innovation and science fiction cinema Including original readings of classics like The Day the Earth Stood Still, 2001: A Space Odyssey, Star Wars, and Blade Runner, The Sound of Things to Come delivers a comprehensive history of sound in science fiction cinema. Approaching movies as sound objects that combine cinematic apparatus and consciousness, Trace Reddell presents a new theory of sonic innovation in the science fiction film. Reddell assembles a staggering array of movies from sixty years of film history—including classics, blockbusters, B-movies, and documentaries from the United States, Britain, France, Germany, Japan, and the Soviet Union—all in service to his powerful conception of sound making as a speculative activity in its own right. Reddell recasts debates about noise and music, while arguing that sound in the science fiction film provides a medium for alien, unknown, and posthuman sound objects that transform what and how we hear. Avoiding genre criticism's tendency to obsess over utopias, The Sound of Things to Come draws on film theory, sound studies, and philosophies of technology to advance conversations about the avant-garde, while also opening up opportunities to examine cinematic sounds beyond the screen.

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.

Space Sirens, Scientists and Princesses Dean Conrad,2018-06-07 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.

Movies, Modernism, and the Science Fiction Pulps J. P. Telotte,2019-07-11 What impact did the new art of film have on the development of another new art, the emerging science fiction genre, during the pre- and early post-World War II era? Focusing on such popular pulp magazines as Amazing Stories, Astounding Stories, and Wonder Stories, this book traces this early relationship between film and literature through four common features: stories that involve film or the film industry; film-related advertising; editorial matters and readers' letters commenting on film; and the magazines' heralded cover and story illustrations. By surveying these haunting traces of another medium in early science fiction discourse, we can begin to see the key role that a cinematic mindedness played in this formative era and to expand the early history of science fiction as a cultural idea beyond the usual boundaries that have been staked out by its literary manifestations and the genre's historians.

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 Routledge Companion to Science Fiction Mark Bould, Andrew Butler, Adam Roberts, Sherryl Vint, 2009-03-30 The Routledge Companion to Science Fiction is a comprehensive overview of the history and study of science fiction. It outlines major writers, movements, and texts in the genre, established critical approaches and areas for future study. Fifty-six entries by a team of renowned international contributors are divided into four parts which look, in turn, at: history — an integrated chronological narrative of the genre's development theory — detailed accounts of major theoretical approaches including feminism, Marxism, psychoanalysis, cultural studies, postcolonialism, posthumanism and utopian studies issues and challenges — anticipates future directions for study in areas as diverse as science studies, music, design, environmentalism, ethics and alterity subgenres — a prismatic view of the genre, tracing themes and developments within specific subgenres. Bringing into dialogue the many perspectives on the genre The Routledge Companion to Science Fiction is essential reading for anyone interested in the history and the future of science fiction and the way it is taught and studied.

Atomic Age Cinema: The Offbeat, the Classic and the Obscure Barry Atkinson, 2018-01-22

Spacefarers Michael J. Neufeld,2013-11-06 The recent 50th anniversaries of the first human spaceflights by the Soviet Union and the United States, and the 30th anniversary of the launching of the first U.S. Space Shuttle mission, have again brought to mind the pioneering accomplishments of the first quarter century of humans in space. Historians, political scientists and others have extensively examined the technical, programmatic and political history of human spaceflight from the 1960s to the 1980s, but work is only beginning on the social and cultural history of the pioneering era. One rapidly developing area of recent scholarship is the examination of the images of spacefarers in the media, government propaganda and popular culture. How was space travel imagined in the visual media on the cusp of human spaceflights? How were astronauts and cosmonauts represented in official and quasi-official media portraits? And how were those images reproduced and transformed by in the imagination of film-makers, movie producers, popular writers, and novelists? Spacefarers addresses these questions with nine contributions from scholars in the field of aerospace history, Russian and American history, and English literature. These essays are preceded by an introduction by the editor, who discusses their place in the historiography of spaceflight and social and cultural history. The book will have potential appeal to a wide variety of scholars in history, literature and the social sciences and will include a number of striking visual images.

<u>Invasion '51: The Birth of Alien Cinema</u> Sean Kotz,2022-08-31 Between March and September of 1951, three very different films launched a new Hollywood genre, the alien invasion feature, defining our cultural expectations for extraterrestrial contact in the process. Where The Thing from Another World gives us the first movie monster capable of total human annihilation, The Day the Earth Stood Still provides a messianic messenger who unmasks our own destructive potential. And then there is The Man from Planet X, whose ambiguous alien may have gotten some clandestine design help from the C.I.A. Invasion '51 charts the historical and cinematic context for these films, and analyzes each from several angles including their symbolism, messaging, legacies and cultural impacts. Through intensive research, the book resolves mysteries and corrects misconceptions as well. Why did Hollywood switch from mad scientists to scientist heros in the '50s? Were Howard Hawks' jokes simple punchlines or was there something else going on? Did Frank Lloyd Wright have a hand in designing Klaatu's spaceship? Why does the description of the Planet X spacecraft differ from its appearance on screen? ABOUT THE AUTHOR: Like many readers of this book, Sean Kotz's love of classic horror and science fiction began as a child and never dissipated. He is a writer, researcher, documentary filmmaker and educator from Virginia. He has taught film, literature and writing at Virginia Tech and Radford University, where he currently teaches genre film courses.

May the Armed Forces Be with You Stephen Dedman, 2016-09-02 Science fiction and the United States military often

inhabit the same imaginative space. Weapons technology has taken inspiration from science fiction, from the bazooka and the atomic bomb to weaponized lasers and drones. Star-spangled superheroes sold war bonds in comic books sent to GIs during World War II, and adorned the noses of bombers. The same superheroes now appear in big-budget movies made with military assistance, fighting evil in today's war zones. A missile shield of laser satellites--dreamed up by writers and embraced by the high command--is partially credited with ending the Cold War. Sci-fi themes and imagery are used to sell weapons programs, military service and wars to the public. Some science fiction creators have willingly cooperated with the military; others have been conscripted. Some have used the genre as a forum for protest. This book examines the relationship between the U.S. military and science fiction through more than 80 years of novels, comics, films and television series, including Captain America, Starship Troopers, The Twilight Zone, Dr. Strangelove, Star Trek, Iron Man, Bill the Galactic Hero, The Forever War, Star Wars, Aliens, Ender's Game, Space: Above and Beyond and Old Man's War.

The Spacesuit Film Gary Westfahl, 2012-03-27 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).

Science Fiction Film Directors, 1895-1998 Dennis Fischer, 2011-06-17 This enormous and exhaustive reference book has entries on every major and minor director of science fiction films from the inception of cinema (circa 1895) through 1998. For each director there is a complete filmography including television work, a career summary, a critical assessment, and behind-the-scenes production information. Seventy-nine directors are covered in especially lengthy entries and a short history of the science fiction film genre is also included.

Space Exploration on Film Paul Meehan, 2022-05-10 Over the course of several decades, scientific fact has overtaken science fiction as humankind's understanding of the universe has expanded. Mirroring this development, the cinematic depictions of space exploration over the last century have evolved from whimsical sci-fi fantasies to more fact-based portrayals. This book chronologically examines 75 films that depict voyages into outer space and offers the historical, cultural, and scientific context of each. These films range from Georges Melies' fantastical A Trip to the Moon to speculative science fiction works such as 2001: A Space Odyssey, Solaris, and Contact, and fact-based accounts of actual space missions as depicted in The Right Stuff, Apollo 13, Salyut 7 and First Man. Each film is analyzed not only in terms of its direction, screenplay, and other cinematic aspects but also its scientific and historical accuracy. The works of acclaimed directors, including Fritz Lang, George Pal, Stanley Kubrick, Andrei Tarkovsky, Robert Wise, Ron Howard, Robert Zemeckis, Ridley Scott, and Christopher Nolan, are accorded special attention for their memorable contributions to this vital and evolving subgenre of science fiction film.

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