McCarthyism and the Id: "Forbidden Planet" (1956) as a Veiled Criticism of McCarthyism in 1950s America

William Lorenzo
Graduate Center, City University of New York

Recommended Citation
Lorenzo, William, "McCarthyism and the Id: "Forbidden Planet" (1956) as a Veiled Criticism of McCarthyism in 1950s America" (2016). CUNY Academic Works.
https://academicworks.cuny.edu(gc_etds/1358

This Thesis is brought to you by CUNY Academic Works. It has been accepted for inclusion in All Dissertations, Theses, and Capstone Projects by an authorized administrator of CUNY Academic Works. For more information, please contact deposit@gc.cuny.edu.
McCarthyism and the Id: 
*Forbidden Planet* as a Veiled Criticism of McCarthyism in 1950s America

by

William Lorenzo

A Master’s thesis submitted to the Graduate Faculty in Liberal Studies in partial fulfillment of the requirements for the degree of Master of Arts, The City University of New York

2016
McCarthyism and the Id:  
*Forbidden Planet* as a Veiled Criticism of McCarthyism in 1950s America  

by  

William Lorenzo  

This manuscript has been read and accepted for the Graduate Faculty in Liberal Studies in satisfaction of the thesis requirement for the degree of Master of Arts.  

_________________________________________  
Date  
Robert Singer  
Thesis Advisor  

_________________________________________  
Date  
Matthew K. Gold  
Executive Officer  

THE CITY UNIVERSITY OF NEW YORK
Abstract

McCarthyism and the Id: 
*Forbidden Planet* as a Veiled Criticism of McCarthyism in 1950s America

by

William Lorenzo

Many American science fiction films of the 1950s served as political allegories commenting on the post-war fears of the nation. One major fear was the fear of communist infiltration: the Red Scare. In films of this era, the enemy walks as one of us. In most of these films, the alien other, the monster from without, takes on a familiar form. But at the height of all these fears comes the fear of the enemy from within, an enemy that winds up destroying us from the inside out, as can be seen in *Forbidden Planet* (1956). In this film, a monster from a scientist’s subconscious, an Id Monster, terrorizes a group of human space explorers surveying an extra-terrestrial planet. Sen. Joseph McCarthy, dedicated to uncovering Communists, ruthlessly conducted senate investigations to accuse people of communism wherever he thought he found them. McCarthyism created an Id Monster in America, a monster that haunted the country for years. This Id Monster saw communist threats where there were few, and thrived until McCarthy was brought down just as Dr. Morbius was in *Forbidden Planet* (1956). This is one of the first films to criticize McCarthyism in America, and I will demonstrate how this film uses filmic means to convey this criticism through dialogue, art direction, mise-en-scène, sound, and other compositional elements. *Forbidden Planet* (1956) should be read as a veiled criticism of McCarthyism and the Red Scare in 1950s America.
# Table of Contents

Introduction........................................................................................................................................1
1950s Science Fiction Overview........................................................................................................1
McCarthyism and the Second Red Scare ...............................................................................................12

Second Red Scare in Film ....................................................................................................................23
Music, Identity and the Other in *The Day the Earth Stood Still* (1951)...........................................23
Invasion of the Body Snatchers (1956) ...............................................................................................24
Introduction to *Forbidden Planet* (1956) ..........................................................................................27

Close Analysis of *Forbidden Planet* (1956) .....................................................................................37
Literary References ................................................................................................................................37
Representing the Other .........................................................................................................................40
Cold War Imagery ...............................................................................................................................41
Id Monster ...........................................................................................................................................43
Music and Score .................................................................................................................................46
Conclusion ...........................................................................................................................................48

Filmography .......................................................................................................................................52

References ...........................................................................................................................................56
List of Figures

Figure 1 .......................................................................................................................... 5

Figure 2 .......................................................................................................................... 7

Figure 3 .......................................................................................................................... 15

Figure 4 .......................................................................................................................... 16

Figure 5 .......................................................................................................................... 21

Figure 6 .......................................................................................................................... 22

Figure 7 .......................................................................................................................... 22

Figure 8 .......................................................................................................................... 39

Figure 9 .......................................................................................................................... 44

Figure 10 ......................................................................................................................... 44

Figure 11 ......................................................................................................................... 44

Figure 12 ......................................................................................................................... 45

Figure 13 ......................................................................................................................... 45

Figure 14 ......................................................................................................................... 46
Introduction

“You’ve done enough … have you no sense of decency, sir, at long last, have you left no sense of decency … Mr. McCarthy, I will not discuss this further with you, you have sat within six feet of me, you have seen fit to bring it out, and if there is a God in heaven it will do neither you nor your cause any good.”

- Special Counsel Joseph Welch (spoken to Sen. McCarthy) at the Army-McCarthy hearings of the U.S. Senate’s Subcommittee on Investigations on June 9th, 1954\(^1\)

Science Fiction Films of the 1950s

Post-war science fiction films differ vastly from Frederick Stephani’s *Flash Gordon* (1936) serials and mad scientist space dramas from earlier years. The 1930s and 1940s were decades dominated by a cult horror following, popularizing films such as James Whale’s *Frankenstein* (1931), Tod Browning’s *Dracula* (1931), James Whale’s *The Invisible Man* (1933), and George Waggner’s *The Wolf Man* (1941). These horror films all featured a single “monster,” which is a convention that extended into post-war science fiction films, having mostly a single “monster” (or some form of a monster) as antagonist. It is during the post-war era that science fiction began to take shape as an entirely new genre. William Johnson in his essay “Journey Into Science Fiction,” clearly states this notion:

Then came World War II, bringing with it the V-2 and the atom bomb, and the general public began to realize that science could drastically affect them, not just in small isolated groups, but by the millions. This was reflected in the realistic fantasies of the 1950s. The scientist working in isolation became more and more
rare, and even in films involving only a small group of people there was a clear connection with the world at large … Along with this change, the United States emerged as the leading producer of realistic fantasies.²

Early examples of science fiction in film were replaced by films focusing on the new American post-war fears which were shrouded in the unknown. Many of the American science fiction films made in the 1950s served as political allegories commenting on the post-war anxieties of the nation. Though there were many post-war concerns in America, there were three major fears that were recycled periodically throughout 1950s science fiction films. In his book *Science Fiction Film*, Keith M. Johnston discusses the academic discourse surrounding science fiction films of the 1950s as they relate to the post war fears of the nation:

> Academic work on the 1950s American science fiction film has tended to follow the broad parameters of this argument. There has been a focus on narratives that deal with alien invasion, a fascination about what the monstrous figure of the alien represented, and an assumption that science fiction films dramatized fears about the Cold War ‘Red Menace’ of the Soviet Union. America in the 1950s is commonly portrayed as a conservative country, where right-wing political power was dominant, a more interventionist foreign policy was implemented, and alleged domestic subversion by communists was high on the political agenda (most commonly linked to Senator Joseph McCarthy’s investigations into left-wing organizations, including the Hollywood labour unions). Science fiction’s appearance and popularity in this decade has been retrospectively linked to its apparent ability to deal with these larger political issues in allegorical form. The decade saw a continual increase in UFO sightings, the refinement of and
uncertainty over atomic weapons, the beginnings of an aerospace-centered space race, as well as the ‘suburbanization’ of American society and the supposed loss of individuality that contemporary commentators feared came with that move … Science-fiction films of the 1950s and 1960s dealt with those and other themes while developing tropes from previous decades.³  

The first major post-war fear involved flying saucers. This late-1940s phenomenon brought together the fear of aliens and a potential invasion. This is most evident in Robert Wise’s *The Day the Earth Stood Still* (1951), Christian Nyby and Howard Hawks’ *The Thing from Another World* (1951), and Fred F. Sears’ *Earth vs. the Flying Saucers* (1956). The second major post-war fear concerned the atomic bomb. There was a fear of not only the devastating power and effects of the atomic bomb, but also of the radioactivity associated with its detonation. This fear is evident in Jack Arnold’s *The Incredible Shrinking Man* (1957), Eugene Lourie’s *The Beast from 20,000 Fathoms* (1953), and Nathan H. Juran’s *Deadly Mantis* (1957). The third major post-war fear, which incorporates the first two into it, is the fear of communist infiltration: the “Red Scare.” This incorporates the unknown and invasion elements from the other fears, only now the enemy can walk as one of us. This anxiety is revealed in Don Siegel’s *Invasion of the Body Snatchers* (1956), William Cameron Menzies’ *Invaders from Mars* (1953), and Edward L Cahn’s *Creature with the Atomic Brain* (1955). It is in a film of this nature where the alien other, the monster from without, takes on a familiar form, within.  

The fear of flying saucers is a prevalent concern in America throughout the 1950s. As early as 1951, *The Day the Earth Stood Still* presented contemporary audiences with a science fiction account of an extra-terrestrial landing. Based on “Farewell to the Master” by Harry Bates from *Astounding Science Fiction* (Oct. 1940), the film was made like a mock documentary and
film noir combination. This film does not portray the alien as an enemy, but rather as a savior.

It is evident throughout the film that the alien is not human and is not the same as human beings. This film consistently tries to combat many of the fears that were rampant during 1950s America. From the earliest shot of the flying saucer landing in the film, it is evident that this being is from another world. Yet the being appears to be human, and is visually indistinguishable from human beings. Throughout the film, the score helps the viewer to separate the alien from the human beings by the use of an electronic instrument called the Theremin.

Although the alien is not human, he is given many human characteristics. Aside from physically looking human, this being is also sympathetic toward the human race. He tries to help humanity through the very fears the film elicits, and he is presented as a savior figure. John Carpenter is the name that he chose to use during his stay on Earth. Together with the fact that he is the savior of the human race who died and rose from the dead, and alongside the preaching and delivering messages to all of humanity, John Carpenter (Michael Rennie) is presented as a Christ figure (Himself, a carpenter) throughout the film. This representation makes him much more human in the eyes of the viewer, even though we are constantly being made aware that he is an alien from another planet as indicated by the film’s score. The message that he has for Earth is a warning that we are on the road towards ultimate annihilation, and he emphasizes the urgency and necessity of our learning to be peaceful, thereby ending war and destruction. Through the depiction of our fear of flying saucers, this film attempts to combat some of the major post-war fears of the nation, particularly that of nuclear annihilation. It presents an alien as an ally who can be trusted and who tries to debunk the fearful notion of flying saucers. It also cautions the Earth against complete annihilation at the hands of the atomic bomb, which was another prominent fear in America at the time.
The post-war years of the 1950s in America were filled with the fear of nuclear annihilation at the hands of an atomic bomb. *The Beast from 20,000 Fathoms* (1953) is an early example of this science fiction narrative. In this film, there is a nuclear bomb test north of the Arctic Circle. This explosion awakens a 100 million year old dinosaur-like creature which is then let loose upon the world. Special effects artist Ray Harryhausen uses stop motion animation to depict the creature and its destruction of famous, real-life landmarks, specifically Coney Island and Wall Street. The animation is combined with live action shots of the real world in order to create more of a visual impact depicting the destruction in order to resonate with the audience. The mise-en-scène in this film creates an illusion of a reality in order to satisfy the audience’s scopophilia, which is integral to the science fiction genre. One specific element of this film containing communist subtext is the blood of the beast. The beast’s blood (which is stated to be red) contains a disease which spreads and plagues all those who come into contact with it. The beast’s blood, a red menace of sorts, is something that once introduced, exponentially infects the population, which is exactly how communism was perceived in 1950s America. This film also begins in ice and ends in fire; this is a way of signifying that the Cold War could easily turn hot (an idea which is also particularly prevalent in *Them!* (1954)). The beast is created from the explosion of the atomic bomb and this film is explicitly depicting the horrors that the atomic bomb is capable of producing.

*Figure 1 – The Beast from 20,000 Fathoms* (1953)
Another film that is based on the post-war anxieties of America involving the atomic bomb is *The Incredible Shrinking Man* (1957). This film begins by presenting a happily married couple, who are depictions of the everyman and woman mimetically standing in for any member of the audience. Scott (Grant Williams) is hit with a mist of unknown origin while on a boat, which can later be assumed to be some sort of nuclear atomic agent that was sent by the communist enemy. This film not only depicts the fear of the atomic bomb and atomic radioactivity, but also the very prominent American post-war fear of the loss of masculinity.

This film offers these anxiety-ridden depictions by transforming everyday reality into a nightmarish scenario. It allowed the viewer to invoke his fear of the possible fallout of an atomic bomb, especially based on the notion that Scott was just an unsuspecting individual sitting on his boat and minding his own business, when this seemingly harmless cloud/mist passed over him, triggering his ultimate demise. Also from a costuming perspective, the diminishing clothing worn by Scott during the film can be seen as a literal loss of his manhood throughout the film, as he shrinks smaller and smaller into oblivion. This film is a hyperbolic demonstration of the ultimate results of radioactive testing and the atomic bomb: the destruction of man on Earth.

The greatest fear among Americans in 1950s post-war culture was the fear of communist infiltration: the Red Scare. This fear is a common element of many science fiction films of the 1950s. It is a secondary presence (or, state) of emplotted fear in the aforementioned films, although this anxiety is the primary fear of other notable science fiction films of the 1950s. Film historian Keith Johnston, in his book *Science Fiction Film*, discusses this post-war fear in relation to alien invasion in film:

The threat of alien invasion is a key narrative thread from the 1950s, and it is one that has garnered much academic attention. A range of films including *Invaders*
from Mars and Earth vs. the Flying Saucers visualized such attacks and explored humanity’s response to alien assaults, whether through physical fighting or ‘bodysnatching.’ The dominant reading of 1950s alien invasion has been to situate it in relation to fear of the USSR, and its potential attack on (and subversion of) the American way of life. These films were produced in a time period when communist forces in China and Russia were seen as one of the greatest threats to American security. Anti-communist rhetoric was at its strongest in the US, where HUAC held regular hearings on left-wing (read: communist) infiltration of American society (including Hollywood screenwriters, directors and actors).7

One such film that is primarily about this politicized anxiety is Them! (1954). This is instantly evident in the film’s title sequence. The entire title sequence and the film itself are in black and white, except for one word – “Them!” – which fills the screen in bright red lettering. Red, the color directly associated with communism, coupled with the word “them” (since communists are often depicted as the other in 1950s science fiction), immediately alerts the viewer that this film is a political allegory/commentary against communism. The major antagonists in this film are giant, mutant ants. These ants are said to be red. Ants are also communal, they work in groups, they cannot survive without a strong leader, and they are everywhere. The ants also work in cells and underground networks; they are subversive and can collapse America from within. These ants

Figure 2 – Them! (1954) Title Card
can stand in as a symbol for communists and the potential for communist infiltration in America. It is a film filled with paranoia associated with the Red Scare; it is them versus us. This notion is made clear to the viewer early in the film, through a radio playing in the background, speaking about the uneasy and unstable political situation in America, which is the underlining context of the entire movie. In his essay on science fiction, film historian William Johnson discusses *Them!* in relation to science fiction film scholarship:

“Until now, critics had either ignored fantasy films or…treated them lightly; only with such isolated achievements as *Metropolis* and *Things to Come* had they considered the content worth analyzing. Now there was a change, especially among European critics. *Twentieth Century* magazine denounced *Them!* as a vicious allegory calling for the extermination not of giant ants but of communists.  

During the search for the ants, many characters beg the question of whether the Cold War just got hot. Though the ants are continuously condemned, there is one scene in which the humans go into the ants’ underground community, and the men are wearing gas masks which mirror the shape of the ants’ heads. Through this scene, the film tells the viewer that the ants are clearly “them” (the other), but also suggests the other can walk among us. This film presents a xenophobic point of view – displaying America’s fear of the other, which in this case is the communist threat.

Another film presenting America’s fear of communist infiltration is *The Thing from Another World* (1951). The portrayal of “The Thing” at the end of the film solidifies the film’s stance as an anti-communist commentary warning the American public to be wary of communist
infiltration. Keith Johnston links this film among others to the fear of communist infiltration in his book on science fiction in film:

Most genre productions featured invasion narratives of less human devising. In critical readings that link aliens with the USSR, any form of ‘Other’ that invades America (or American territory) represents a potential Soviet invasion or infiltration of the West. Thus, *The Thing from Another World* becomes a Soviet sleeper agent, inactive until ‘awakened’ by curious American military men and scientists; the destructive Martians of *War of the Worlds* are a technologically superior ‘Red Menace’; while the *Invaders From Mars* and the *Invasion of the Body Snatchers* dramatize concerns over soulless, communist drones replacing American individualism and freedoms.\(^9\)

This film’s final message is to expel the other because that other is a threat. The film tells us to destroy what we do not know and to beware of communist infiltration. The viewer is told to beware the Soviet invasion, and we are told to be wary of atomic warfare in the final line of the film: “Tell this to everybody wherever they are – watch the skies, everywhere; keep looking – keep watching the sky.” This ending presents the audience with a very forceful condemnation of communism, due to the fact that a communist infiltration could take the form of Soviet missiles, or nuclear air strikes. Though this film is very heavy-handed in its approach, another film which warns of the same thing, though more light-hearted in its approach, is *Invaders from Mars* (1953). This film presents the similar themes of paranoia, communist infiltration and takeover. The major difference is that this film is told from the point of view of a child, and the sets are designed to look as if they were the dream-like imagery of a child. The film warns us of the invasion of the communists and the fear that they will take over and walk among us. This film
also evokes a child’s anxiety that his parents are not really his parents, mirroring the era of nuclear anxiety. A similar type of light handed approach is evident in *This Island Earth* (1955). This film is also about the confrontation of them versus us. The Metalunans can mimetically stand in as communists even though there is a schism between the good and bad Metalunans. The monitor can be seen as a Big Brother or Stalin-like figure. As an entry into the “genre” of Red Scare hysteria films, this film states the importance of home (i.e., America as it is — free of communism), by ending the film with the humans stating, “we’re home and thank God it’s still here.”

One of the greatest examples of the Red Scare as depicted on film is *Invasion of the Body Snatchers* (1956). Edward James in the book *Science Fiction in the 20th Century* speaks of the meaning behind 1950s science fiction films:

> Some of the most effective of the 1950s films played on the fears and anxieties of the contemporary world. *The Day the Earth Stood Still* (1951) warned of the dangers of nuclear war, while *Invasion of the Body Snatchers* (1956) was a complex film which can be interpreted as a warning against either communism or McCarthyism, but is basically an allegory of the attack made on individualism by the pressures of conformity.”

This film begins by depicting a small town in California, a town that can stand in as anywhere in the United States. It shows us how certain individuals begin to feel that people they know and love are not acting like themselves, some saying that they are not the person they are pretending to be. It eventually becomes known that certain seedpods are appearing on earth and that once they open up and grow, they eventually grow into the human being that they placed next to when the human being succumbs to sleep. The film can be seen as a parable of the fear of the other; it
is very much a Red Scare film about the Red Scare. Anti-communist political allegories can be most notably found within the pods. The definition of what it is to be a communist is built into the film through the pods. During the film, Dr. Miles Bennell (Kevin McCarthy) speaks about how the pod takes over people cell by cell, which relates to the notion that communists meet in cells, replicate, and expand their party. This also relates to the fear of communist infiltration, and these pod people are devoid of all emotion and humanity (much like the communists were perceived). This film places an emphasis on conformity and commonality. It takes place in a world where it is dangerous to be different. This was a common cliché of the 1950s, making not only the real people, but also the pod people xenophobic. The sense of fitting in only applies to the common American man and not the communists. This film can also be seen as a criticism of American conformity and American small town mentality. Along the same lines, the two main characters in the film are divorced, which further ostracizes them. It is implied that they are having sex out of wedlock in which they are encoded by the film as outsiders due to a sense of 1950s traditionalism. In addition to its political allegories, the societal implications of this film can be seen as an attack on conformity in 1950s America, though the more prevalent reading of this film is that it is a condemnation of communism and communist infiltration. The pod is a doppelganger: the evil other. This film also is about the danger of group mentality, psychology, and mind control. The film presents deceptions of the normal, where a seemingly normal town is truly filled with evil. One of the most horrifying shots in this film is when the town meeting takes place in the town square. It is in this shot that the viewer realizes just how enormous the infiltration is and that it is taking over the town.

Although many of the science fiction films of the 1950s emphasized the new post-war fears of the nation, these films were also made to be entertaining science fiction films to combat
those fears. The contemporary audience was beginning to understand that the filmmakers were actually scripting commentaries on the post-war fears of our nation, mainly the atomic bomb, alien invasion, and the Red Scare. Film has always been a medium where filmmakers can deliver a message and make a commentary on the politics and/or society and the nation. In the 1950s in America it was no different, and these filmmakers chose to use the genre of science fiction in order to make these commentaries. Historian Tony Shaw in his book Hollywood’s Cold War states that “science fiction was a popular vehicle for the covert language of the anti-Red crusade, with monsters from outer space or beneath the sea serving as the allegorical enemy intruder.”

Though it is easy to condemn the other through film, it proves much more difficult to condemn the practices of oneself through film. And although the threat of communist infiltration was a possible reality, the threat of being labeled a communist and ruined by McCarthyism was a much more tangible threat in 1950s America. There were many anti-McCarthy films made after his death in 1957 (e.g., John Frankenheimer’s The Manchurian Candidate (1962)), but few were made while he was still alive and held some political power (e.g., Fred Zinnemann’s High Noon (1952)). One noteworthy film, which contains a veiled criticism of McCarthyism in 1950s America, is Fred M. Wilcox’s Forbidden Planet (1956).

McCarthyism and the Second Red Scare

“This is the era of the Armageddon – that final all-out battle between light and darkness foretold in the Bible.”

- Senator Joseph McCarthy
“History teaches that grave threats to liberty often come in times of urgency … The World War II detention camp cases and the Red Scare and McCarthy-era internal subversion cases are only the most extreme reminders.”


The Second Red Scare began immediately following World War II, due to the fact that the Soviet Union attempted a communist infiltration of the United States via espionage. Historian Ted Morgan recounts the era of McCarthyism in his book *Reds: McCarthyism in Twentieth Century America*. Multiple U.S. Government departments (such as State and Treasury) were infiltrated by Soviet espionage agents at a policy-making level (notably Harry Dexter White, Lauchlin Currie and Alger Hiss). During World War II, the Communist Party in the United States had more than 50,000 members, most of whom justified their membership with the notion that the Soviet Union was aligned with the Allied Forces and that we should aid them in their attempt to defeat the Germans. On March 12, 1947, President Harry S. Truman stood in front of an enormous American flag and live broadcast a speech that would become known as the Truman Doctrine. In this speech, Truman was “putting the world on notice that it would be our policy to support the cause of freedom wherever it was threatened. The threat was communism. Whatever the risks, no matter the costs in blood and money, however long it took, the United States would oppose communism.”

The Second Red Scare was a nationally justified fear after World War II. Journalist Haynes Johnson, in his book *The Age of Anxiety: McCarthyism to Terrorism*, includes
correspondence from his father, another renowned journalist, to his mother the day after Truman’s speech. In this letter, his father writes about the situation:

I am confused, don’t know what to believe, and I guess there are millions of other Americans like me. Truman certainly didn’t mince words … It amounted, for the President, to an economic declaration of war on Russia. There seems to be strong support for the President’s position, even among the Republicans, but with grave misgivings as to where this new, aggressive policy may lead. To another war? There are many who think so – and very soon … Well, I guess the only thing we can do is to sit on this keg of dynamite and hope for the best – that it won’t explode!  

In response to the correspondence between his parents, Johnson stated that his “father was expressing the thoughts of countless others who suddenly saw their hopes for a post-war peace dashed by the prospects of a new, potentially more terrible, global war.”

During World War II, the Soviets conducted “an unrestrained espionage offensive against the United States … of the type that a nation directs at an enemy state.” It is understandable that the United States was wary of the communist threat, especially in the aftermath of World War II. In some instances, there were even legislative changes due to the political climate of this new Cold War:

Nationwide, states and municipalities enacted stern new anticommunist statutes and ordinances. This legislation eerily resembled that of the Red Scare during the World War I era. Professional wrestlers had to sign loyalty oaths in Indiana. A license to sell second-hand furniture was denied a man who had invoked his Fifth Amendment rights during a Communism inquiry in the District of Columbia.
Communists were declared ineligible for unemployment benefits in Ohio. Pennsylvania barred Communists from receiving state aid – but made an exception for blind Communists. Every school district in Nebraska was required to inspect textbooks for foreign ideas and to set aside hours each week for the singing of patriotic songs. All Communists were ordered to leave Birmingham, Alabama. It was a crime for citizens to communicate with current or former Communists in Jacksonville, Florida. The death penalty was mandated for anyone seeking to overthrow the state government in Tennessee.\textsuperscript{18}

It is not surprising that some individuals took the threat to a certain level of paranoia, like Senator Joseph McCarthy. According to Haynes Johnson, “the climate of the post war years that brought about McCarthy rested on doubt and uncertainty as to the extent of Soviet espionage in the United States.”\textsuperscript{19}

In order to gauge common national sentiment, one needs only to look at recurring themes in popular media. Aside from the plethora of films alluding to the Red Scare, the anti-communist sentiment included all forms of popular media, especially comic books. Even in superhero comic books, the heroes went from fighting the Nazis (during World War II) to fighting the communists in a matter of years. One particular comic book to note is the 1947 Catechetical Guild Education Society’s “Is This Tomorrow.” On the cover appears six people and one American flag: the American flag is in flames, and below that, one

\textbf{Figure 3 – Is This Tomorrow Cover}
communist is punching an American everyman, another communist is strangling a woman, and the third communist is choking a priest. At the bottom of the cover reads a banner: “American Under Communism!” The inside cover tells the reader that this comic book was written in order to force us to think about what America would be like under communism. On the inside cover, the publisher tells us that the comic book has been published for one reason – “to make you more alert to the menace of communism … These people are working day and night—laying the groundwork to overthrow YOUR GOVERNMENT. The average American is prone to say ‘It can’t happen here.’ Millions of people in other countries used to say the same thing. Today they are dead – or living in communist slavery. IT MUST NOT HAPPEN HERE!” The first panel on the next page is an image of the Capitol Building, flying three flags of the Soviet Union with its signature hammer and sickle, while two Americans carrying an American flag are being thrown down the steps of the Capitol. One of the final panels is a comrade’s toast to victory as communism takes over America. On the inside back cover is a written warning that what has happened in so many countries before, can happen to us as well. On the back cover, we are told to “Fight Communism with the 10 Commandments of Citizenship,” the most important of which is “Be
American first.” This comic book is indicative of the national fear and anti-communist sentiment in America during the post war years through the 1950s.

In 1953, Senator Joseph McCarthy of Wisconsin became chairman of the Senate Committee on Government Operations. This Senate subcommittee was intended to investigate corruption in the executive branch of government, yet McCarthy shifted the focus of the Committee to exposing alleged communist infiltration. “In 1952, the year before McCarthy assumed the chairmanship, the subcommittee held six executive sessions … from January 15, 1953, to January 3, 1955, the final day of the 83rd Congress and the end of McCarthy’s chairmanship, McCarthy held one hundred seventeen of them,” according to historian Haynes Johnson. McCarthy’s sessions occurred about once a week, whereas the year prior to his chairmanship, executive sessions were held about once every other month.

McCarthy became the leader and the face of nationwide witch hunts set to expose alleged communist subversives and sympathizers. McCarthy’s practices greatly impacted the entertainment industry due to the fact that these witch hunts often ended in the blacklisting of an individual. In Jay Roach’s 2015 film Trumbo, the viewer follows a blacklisted screenwriter Dalton Trumbo (Bryan Cranston) and the decade-long consequences of being blacklisted at the hands of McCarthy. To gauge the audacity and overall disposition of Senator McCarthy even towards other senators, Haynes Johnson recounts an interaction between McCarthy and former Governor of New York, Senator Herbert Lehman:

Standing behind his lectern piled with documents, McCarthy said any senator who wanted to examine his evidence was free to do so. Only one senator, Herbert Lehman, tried to take up McCarthy. Stewart Alsop, the columnist, watching that scene from the press gallery above, captured a moment that demonstrated the
degree to which McCarthy had intimidated the Senate. ‘With his funny waddling walk and his heart full of courage,’ Alsop wrote, ‘Herbert Lehman came over to McCarthy’s desk and stood in front of it, his hand held out for the documents.’ He stood there alone, waiting. Then, as Alsop reported what happened next: ‘The two men stared at each other, and McCarthy giggled his strange, rather terrifying little giggle. Lehman looked around the crowded Senate, obviously appealing for support. Not a man rose. ‘Go back to your seat, old man,’ McCarthy growled at Lehman. The words do not appear in the Congressional Record, but they were clearly audible in the press gallery. Once more, Lehman looked all around the chamber, appealing for support. He was met with silence and lowered eyes. Slowly, he turned and walked [back to his seat]. The silence of the Senate that evening was a measure of the fear which McCarthy inspired in almost all politicians … Old Senator Lehman’s back, waddling off in retreat, seemed to symbolize the final defeat of decency.’

During the McCarthy era, Senator McCarthy held free reign to accuse whomever he wished, and the accused performer was often blacklisted regardless of the validity of McCarthy’s allegations, and the performer found himself barred from obtaining work in their field. “During the McCarthy era, the profiling of people perceived as national security threats became commonplace. Then, suspected Communists were profiled – artists, Jewish scientists and intellectuals, and foreigners – and subjected to imprisonment or blacklisting.”

The most infamous example of Hollywood blacklisting during the McCarthy era is the appearance of the Hollywood Ten before the House Committee on Un-American Activities (HUAC). The Hollywood Ten were a group of ten screenwriters and directors called to testify
before HUAC due to its investigation of communist influence in the motion picture industry.
The Hollywood Ten was composed of Alvah Bessie, Howard Biberman, Lester Cole, Edward
Dmytryk, Ring Landner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Robert Adrian
Scott, and Dalton Trumbo. Though these ten became the face of the Hollywood blacklist, there
were many entertainers blacklisted, and the only way any of them could get work was to either
be credited in an American film under a false pseudonym or (mostly for actors in front of the
screen) shoot a foreign film outside of the United States (e.g., *Give Us This Day* (1949) was
filmed in England due to the blacklisted status of director Edward Dmytryk and actor Sam
Wanamaker).

Historian Richard M. Fried’s book *Nightmare in Red: The McCarthy Era in Perspective*
offers an in-depth account of the HUAC Committee hearings. During an initial hearing of the
Hollywood Ten, John Howard Lawson immediately denied HUAC’s authority to question him
about political affiliations. He stated “I am not on trial … this committee is on trial here before
the American people.” After the chairman of the committee, J. Parnell Thomas, stifled his
remarks, he asked Lawson what would come to be called the “$64 question”, “Are you now, or
have you ever been a member of the communist party of the United States?” Lawson retorted by
stating that it was shameful for him to “have to teach this committee the basic principles of
Americanism.” After that remark, Thomas had Lawson removed from the hearing. The
remainder of the Hollywood Ten continued to testify in a similar manner. Dalton Trumbo stated
that these hearings were “The beginning … of an American concentration camp.” Albert Maltz
said that he “would rather die than grovel before Thomas and HUAC member John Rankin, both
of whom ‘now carry out activities in America like those carried out in Germany by Goebbels and
Himmler.’” Ring Lardner, Jr. said that he would be willing to answer the $64 question, “but if I
did, I would hate myself in the morning.” The Hollywood Ten were then cited for contempt of Congress. In 1948 they were found guilty of contempt in Federal District Court. Two years later in 1950, after the Supreme Court declined to hear an appeal, the Hollywood Ten went to jail for one year. Lester Cole was serving his time at Danbury Prison, along with J. Parnell Thomas (as the committee chairman was convicted of accepting kickbacks), and after having met again in prison, Thomas said the Cole was “still spouting radical nonsense,” and Cole retorted that the ex-Congressman was “still shoveling chicken shit.” After the appearance and conviction of the Hollywood Ten in 1948, McCarthy’s blacklisting increased in numbers and intensity.

McCarthy’s blacklisting was far-reaching both inside and outside of the entertainment industries. Many institutions created their own informal blacklists to keep McCarthy at bay. It was such that following their release from prison, the Hollywood Ten could not obtain work in major Hollywood studios due to their blacklisted status. It was not until Dalton Trumbo was officially credited as screenwriter in 1960 in both Otto Preminger’s *Exodus* and Stanley Kubrick’s *Spartacus* that the Hollywood blacklist was broken. Due to McCarthy’s central role in the blacklisting, the *Washington Post*’s political cartoonist Herbert Block, one of Senator McCarthy’s biggest contemporary critics, coined the term ‘McCarthyism’ in his cartoons. Block’s impact was so far-reaching that McCarthyism has become a common noun in any English dictionary: “McCarthyism [is a] public accusation of disloyalty to one’s country esp. through pro Communist activity in many instances unsupported by proof, or based on slight doubtful or irrelevant evidence, [or] unfairness in investigative technique.” In March 1950, the *Washington Post* published the first “McCarthyism” themed Herbert Block cartoon, which featured Republican leaders pushing the party’s elephant toward an uneven stack of “McCarthyism” buckets all dripping with tar. It was in this “Herblock” cartoon that the word
McCarthyism was first coined. A later Block anti-McCarthyism cartoon contained a man labeled “Hysteria” climbing the Statue of Liberty with a bucket of water ready to extinguish the torch of freedom. Another 1954 Block anti-McCarthyism cartoon featured two men, one labeled “U.S. Senators” and the other “Eisenhower,” tiptoeing and leaving their footprints through a field labeled ‘McCarthyism 1950, 1951, 1952, 1953, 1954,’ and featured the title “Pussyfootprints On The Sands Of Time.” McCarthyism caused so many in the entertainment industry such torment and grief, that those who were able to work would sometimes make reference to this dark period in American history. It would ultimately take years of popular media to feature a mainstream anti-McCarthyism perspective since America as a nation was shrouded in the post-war fear of Communist infiltration during the early years of the Cold War.

Figure 5 – Herblock Political Cartoon – Washington Post August 3, 1954
Figure 6 – Herblock Political Cartoon – Washington Post March 29, 1950

“You Mean I’m Supposed To Stand On That?”

Figure 7 – Herblock Political Cartoon – Washington Post June 17, 1949

“FIRE!”
Second Red Scare in Film

Music, Identity and the Other in *The Day the Earth Stood Still* (1951)

*The Day the Earth Stood Still* (1951) was scored by famed Hollywood composer Bernard Herrmann. The most recursive and prominent instrument in the film is the electronic instrument known as the Theremin. This instrument was invented by a Russian physicist, Leon Theremin, in 1920 due to his Soviet government-sponsored research into proximity sensors. The Theremin was patented in the United States in 1928. The instrument was notably used in the score of Alfred Hitchcock’s *Spellbound* (1945), but it eventually garnered much success through science fiction film (and television) scores. It is perhaps most well-known as the basis for Alexander Courage’s theme music composed for the 1966 *Star Trek* television series. The Theremin became intimately associated with science fiction, particularly the otherworldly or the alien, due to its use by Bernard Herrmann in *The Day the Earth Stood Still* (1951).

In this film, whenever the alien is doing anything non-human and whenever we see the spaceship or anything from the spaceship, we can hear the horrifying sound of the Theremin. The Theremin has an extremely strange sound quality. It is so intensely strange that Bernard Herrmann chose to use the instrument as the basis for his score of this film, rather than any other instrument. This instrument creates a sound which is unnatural and something that the American people would rarely have heard before, and certainly not in this context. It is this horrifying sound that most notably separated the alien from the human race.

In *The Day the Earth Stood Still* (1951), the Theremin became an instrument that was mimetically tied to the alien or the otherworldly. Keith Johnston, in his book *Science Fiction Film*, stated that “many 1950s genre films used the Theremin only when alien figures were on
screen, creating an indelible association between the Theremin, and the voice of the extra-
terrestrial Other.” Within the context of 1950s science fiction, the alien or the otherworldly
were mimetically tied to depictions of the other. During the Cold War era, the other was
depicted as a communist or a communist infiltrator.

*Invasion of the Body Snatchers* (1956)

In 1956, Jack Finney’s novel, *The Body Snatchers* (1955), was adapted into director Don
Siegel’s *Invasion of the Body Snatchers* (1956). Siegel’s *Invasion of the Body Snatchers* differs
from Finney’s novel in its message and tone. Although they were similar overall, the Don Siegel
film was affected by both the production code and the political atmosphere in 1950s America,
indicative of the science fiction films of that decade. The film is about an alien invasion in an
American town. These alien creatures take the form of pods which then take over the body
image of the humans and ultimately kill them. These “pod people” are exact physical replicas of
their human victims, only they are devoid of all emotion. The basic story found in the novel and
the film follows a man who discovers the invasion and strives to stop it by never sleeping and
trying to find another city that has not been invaded to warn the rest of the world.

What is most important about this film is the ending. Don Siegel’s *Invasion of the Body
Snatchers* (1956) adds an optimistic frame to the story that is emblematic of 1950s Hollywood’s
need to tie up loose ends and gives the audience a sense of American power over that of
communism. The frame surrounding *Invasion of the Body Snatchers* (1956) takes place in a
doctor’s office where Dr. Miles Bennell (Kevin McCarthy) gets a chance to warn another city of
the impending invasion in time for the FBI to be called. The greatest of the American post-war
fears was the fear of communist infiltration: the Red Scare. *Invasion of the Body Snatchers*
warns us of the invasion of the communists and the fear that they will take over and walk among us. This film begins by depicting the small town of Santa Mira, a town that is symbolic of small town Americana. Anti-communist political allegories can be found within the pods where the definition of what it is to be a communist is built into the film using the pods.

The film was supposed to end with Bennell running through the cars on the highway screaming “you’re next, you’re next.” Eventually the ending became Bennell speaking to a doctor about the pods, who discovers the validity of his story and warns the FBI of the impending threat. Although the ending of this film turns it into an anti-communist film, the unframed version did not have the optimistic conclusion and ended with Dr. Bennell fruitlessly warning everyone that we are next to be taken over. This original ending aligns the film with a more anti-McCarthyism outlook (“You’re next!”) than the anti-communism film it became (we beat them).

Gabriel McKee, in the book The Gospel According to Science Fiction, states that this film can be broadened beyond the context of 1950s America:

Invasion of the Body Snatchers has been interpreted as both a lurid example of fears about communism and as a statement on the McCarthyist conformism that those fears produced. But despite the Cold War context in which it was released, the film’s statement is a much broader one about the nature of humanity. It argues against any philosophy that attempts to bring about stability at the expense of emotion. The film states quite literally that our feelings are what make us human. Without them, we merely have the appearance of life; without a soul, that life is nothing more than an illusion.28
Interestingly, the novel on which the film is based has yet another ending, different from both the film’s original ending and the film’s framed ending. Jack Finney’s *The Body Snatchers* (1955) differs from the film in various ways. First of all, in the novel, the human beings turn to dust prior to the pod people being birthed. Likely due to the inherent gruesomeness of a human being turning to dust, Don Siegel’s film has the pod people merely ‘take over’ the human. Furthermore, in the novel, the consequences of the alien invasion are even more dire than in the film. It is explained in *The Body Snatchers* (1955) that the pod people cannot reproduce. Therefore, not only will the invasion wipe out the human race, but it will destroy the planet Earth as well, and countless more worlds that these aliens need to take over to survive. Also, unlike the film, the ending of the book is purely optimistic. *The Body Snatchers* (1955) ends with the pod people leaving Earth of their own accord due to the fact that they are unable to put up with the type of resistance human beings are capable of while being invaded.

Even the optimistic frame of *Invasion of the Body Snatchers* (1956) is not as positive as the original ending from the novel. The original ending of Siegel’s film is inherently pessimistic due to the fact that Siegel was condemning Senator McCarthy, who caused a terrible blow to America during his blacklisting era, but the altered ending became optimistic since condemning Communism meant promoting the American patriotism abundant in the 1950s. According to Bill Warren, “when it was released, *Invasion of the Body Snatchers* was variously viewed as an attack on McCarthyism and on communism. This indicates that those at one end of the political spectrum can all too easily view those on the other side as being almost literally inhuman, an idea as frightening as anything in the movie.”29
Fred M. Wilcox’s *Forbidden Planet* (1956) is a science fiction film that takes place on the planet known as Altair IV in the 23rd century. The story was written by Irving Block and Allen Adler, and was originally titled “Fatal Planet.” They intended to sell the story to Allied Artists, a production company known for making many low-budget science fiction films. Their agent convinced them to approach MGM, a production company which was not known for producing science fiction films, but which would certainly grant them a bigger budget than would Allied Artists. In a 1954 meeting with MGM executive, and eventual producer of the film, Nicholas Nayfack, the project was approved, although with the title changed to *Forbidden Planet.* MGM hired their house director Fred M. Wilcox to direct the film, and novelist and screenwriter Cyril Hume to write the screenplay. The score was composed and performed by Bebe and Louis Barron. Walt Disney Studios animator, Joshua Meador, provided all of the animated sequences in the film.

The starship known as United Planets Cruiser C-57D arrives at the planet Altair IV in the year 2257. Commander Adams (Leslie Nielsen) of the C-57D leads an expedition to the distant planet in order to investigate what became of an earlier expedition 20 years prior. Once there, he finds that only a scientist, Dr. Morbius (Walter Pidgeon), and his daughter, Altaira (Anne Francis), remain. Morbius explains that a mysterious “planetary force” killed every member of the original expedition and also vaporized their starship, the Bellerophon. Morbius’ family were the only survivors, and Morbius warns Adams that his crew may be in danger. After equipment aboard their starship is sabotaged, Commander Adams and Lieutenant Doc Ostrow (Warren Stevens) confront Dr. Morbius. Morbius then tells the men about the original inhabitants of Altair IV, the long extinct Krell civilization, a scientifically advanced race that became extinct.
200,000 years prior. Morbius takes them to an underground Krell laboratory, where he shows them a device known as a plastic educator, which almost killed, yet permanently doubled Morbius’ intellectual capacity. He was therefore able to build Robby the Robot and other technologies that humanity could not even imagine. Morbius escorts the men to the massive Krell machine complex, which is powered by nearly 10,000 thermonuclear reactors. Adams and Ostrow demanded that Morbius turn over the Krell technology to Earth, but Morbius refuses, stating that the technology is far too dangerous to fall into human beings’ hands.

Commander Adams orders a force field fence to be erected surrounding the landing site and their starship. Chief Engineer Quinn (Richard Anderson) is murdered by the unknown intruder. The crew discovers that the unknown creature is invisible, but is illuminated by the fence’s force field and the crew’s energy weapons. Their force field and weapons have no effect on the creature, and it kills Lieutenant Jerry Farman (Jack Kelly) and two other crewmen. The screams of terror from Altaira awaken Dr. Morbius, who has fallen asleep in the Krell lab. At the moment Morbius wakes up, the creature disappears. When Adams confronts Morbius, Ostrow sneaks into the Krell lab and uses the plastic educator. The device eventually kills Ostrow, but before his demise, he tells Adams that the Krell built a great machine that was capable of projecting anything the Krell could imagine to anywhere on the planet, but the Krell neglected the monsters from the id. Adams explains to Morbius that by tapping into the powerful Krell technology, he has unleashed a monster from his own id, which materialized and attacked both landing parties. Morbius is unaware of the power he has unleashed, the power of his own id, and denies any responsibility.

In Sigmund Freud’s *An Outline of Psychoanalysis*, Freud develops a structural model of the human psyche, and discusses his notion of the psychic or physical apparatus, which is
comprised of three portions, the id, the ego, and the super-ego. According to Freud, the oldest is
called the id, which “contains everything that is inherited, that is presented at birth, that is laid
down in the constitution—above all, therefore, the instincts, which originate from the somatic
organization and which find a first physical expression here (in the id) in forms unknown to
us.”

Freud also differentiates between the conscious and unconscious mind. In Freudian
psychology, the unconscious mind also includes that which is repressed from one’s conscious
mind. The id is described to be entirely unconscious, including a person’s instinctive, animal, or
primitive behavior. Dreams are important in understanding the relationship between the
conscious and unconscious mind. Freud theorized that the purpose of dreams was to examine the
desires of the unconscious mind. Though one’s super-ego may suppress the desires of the id
from entering the real world, Freud argues that people still seek to fulfill the desires of the id
through their dreams.

When Robby detects the creature approaching, Morbius orders him to kill the monster,
but Robby cannot since his programming will not allow him to harm a human. Morbius finally
accepts the truth, and he confronts and renounces the creature, and as Morbius is fatally
wounded, the monster disappears. Adams initiates a chain reaction within the Great Machine,
and after departing the planet the survivors watch the destruction of Altair IV aboard the C-57D.

In his movie review column, Charles Beaumont addressed several current films in
theatres and in production and is directing his comments to a generally informed Science Fiction
audience. After heaping endless praise on Leslie Norman’s The Night My Number Came Up
(1955), a film that has fallen into near obscurity, he addresses Don Siegel’s Invasion of the Body
Snatchers:
*The Invasion of the Body Snatchers* (Allied Artists) is less successful, due mainly to the fact that the producer was never quite sure of either himself or the story. It is a spotty piece of work, sometimes very good indeed, sometimes poor, generally bearable … In the leading role, Kevin McCarthy does an eminently satisfying job, and so does Dana Wynter in her part (though it is hard to believe that anyone would divorce such a creature) … The best scenes are those in the square when the entire town has been taken over, and in the doctor’s garden where we get our first good look at the pods. The special effects here are wondrous: there has not been anything quite so deliciously disturbing on the screen since Frankenstein’s monster was first lowered from the tower … One small cheer for this one.”

Then, segueing into *Forbidden Planet*, Beaumont remarks that the film is “surprisingly good,” and he points out most of the elements of the film that set it apart:

Taken at its intended level, MGM’s *Forbidden Planet* … is surprisingly good. As with most of us, I had listened to the razzmatazz publicity for a year and built up a nice healthy resistance to the film, frankly expecting sort of a combination of *Conquest of Space* and *Robot Monster*. As it turns out, the picture is quite consistent with its aim – which is, simply, to entertain – and … it would take a very sour reviewer indeed to deny that it is still spanking good fun … The unique twist is that the monster is actually the rampant Id of kindly Dr. Morbius himself, and only with his death can the creature be destroyed. To my way of thinking, a perfectly grand basis for a whole new picture … It must be stated at once that all of this is made wholly bearable by the special effects work, which is incredibly good. Walt Disney’s studio was employed for this purpose, and the
boys outdid themselves. The only fair descriptive word would be stunning … The picture fairly bursts at the seams with technical triumphs of this sort. The much touted Robby the robot looks silly at first glance, but pretty soon – despite its alarming resemblance to a slot machine – you forget that it is just a thick rubber suit with a very uncomfortable man inside and find yourself charmed by the creature. Anything but charming is the Monster … The thing looks something like a gigantic, vaguely anthropomorphic lion, something like a lighting bull … and it is guaranteed to scare the liver and lights out of you.  

In addition to Beaumont’s favorable review, Forbidden Planet was also reviewed by Bosley Crowther of The New York Times. Crowther is infamous for his scathing and generally negative reviews (most notably Arthur Penn’s Bonnie & Clyde (1967)), and also for his general disdain for science fiction (based on his negative review of The Day the Earth Stood Still, in which he insults the entire genre), yet he uncharacteristically gave Forbidden Planet a positive and overwhelmingly cheerful review entitled “Wonderful Trip in Space, ‘Forbidden Planet’ is Out of This World.” The first sentence of his review reads: “Fasten your seat belts, fellows. Get those space helmets clamped to your heads and hang on tight, because we’re taking off this morning on a wonderful trip to outer space.” His review then goes on to describe the entire plot of the film in intimate detail before passing judgment on the final product, which Crowther states throughout as overwhelmingly positive. This film certainly became a classic science fiction film, and even at the time of its release, the critics and the audience knew that it was an intriguing film in the science fiction genre.

The idea that MGM had a science fiction film of unique quality did not evolve, but was strived for and felt right from the start. It begins with the coming together of the talents of Irving
Block and Allen Adler. Irving Block migrated to Hollywood after the war and found work in the special effects department of 20th Century Fox. He was involved in science fiction films from 1950-1960, forming an independent special effects company (named SEPTA Productions) with partner Jack Rabin. Beginning with Kurt Neumann’s *Rocketship X-M* in 1950 (which, along with special effects artist George Pal’s work in Irving Pichel’s *Destination Moon* that same year, started the trend in science fiction films for that decade), this creative team supplied the special effects for a number of low budget but successful films in the science fiction genre. Among other films, their special effects work can be seen in such films as Lesley Selander’s *Flight to Mars* (1951), Terry O. Morse’s *Unknown World* (1951), William Cameron Menzies’ *Invaders From Mars* (1953), Kurt Neumann’s *Kronos, Destroyer of the Universe* (1957), Roger Corman’s *War of the Satellites* (1958), and Eugène Lourié’s *The Giant Behemoth* (1959). Block and Adler wrote the original plot to *Forbidden Planet*, originally titled *Fatal Planet*, about an expedition to Mercury in 1976 to seek any survivors of previous expeditions, 20 years before. The expedition finds only two survivors, a scientist and his daughter; all the others were killed by an invisible monster. It returns and attacks the crew. After weird footprints are seen, they devise a “Visi-beam” to reveal the monster. It is killed and all return to Earth.\(^{36}\)

Cyril Hume was hired in 1952 to flesh out the story. A little must be said about Hume and what he brings to the project, as a writer willing to tackle fantasy-like subjects. While *Forbidden Planet* is generally seen as MGM’s entry into the science fiction and fantasy field, a genre they felt to be cheap and unimaginative, it is not well known that the prestige studio had previously embarked on a large scale fantasy film in 1938-1939. The aborted project was called *War Eagles*, and was the brain child of Merian C. Cooper and Ernest B. Schoedsack’s *King Kong* (1933) producer Merian C. Cooper, who had left his producing perch at RKO and landed at
Hollywood’s most respected studio. Then, in 1938, he proposed, in an 8-page story treatment, a film to be called *War Eagles*, about a lost race of Vikings living in the North Pole. When a modern-day pilot is rescued and befriended by this lost race, he secures their aid in a spectacular, climactic battle over the Statue of Liberty in New York between the giant eagle-riding Viking warriors and a Nazi zeppelin attack. Planned as a Technicolor spectacular to top *King Kong*, Cooper enlisted the talents of Willis O’Brien, the special effects genius and stop-motion animator of *King Kong*. The final screenplay of *War Eagles* was written by none other than *Forbidden Planet*’s Cyril Hume, and the film would also have had art direction by Cedric Gibbons, the head of MGM’s art department during *Forbidden Planet*. From this aborted project, screenwriter Hume and art director Gibbons bring a latent talent for transforming fantasy and imaginative elements for the screen.

All the elements that make *Forbidden Planet* noteworthy were included in Hume’s initial first draft story outline: he advanced Block and Adler’s date to 2453; the planet Mercury is now Altair IV; the ship is met by a jeep-like vehicle and robot; the group meets Dr. Morbius and daughter Altaira; Morbius demonstrates Robby’s abilities; Altaira calls her pets in the garden (initially a flock of birds and deer); the ship’s doctor mentions the myth of the virgin and the unicorn; the Id Monster (at this point, ape-like and elephantine) is invisible, but becomes visible after some attacks and fully present on screen when it attacks Morbius; and so on. Two additional drafts followed in April 1953, while the next version follows a year later in August 1954. By March of 1955, it is close to the finished film.

The electronic score for *Forbidden Planet* was executed by the husband and wife team of Louis and Bebe Barron. Both had a musical background and training as pianists, and as a gift received an imported tape recorder for their 1948 wedding. Bebe said the couple “did the usual
experiments: slowing the tapes down, running them backwards, and adding echo." After working on several independent projects in Monterey and San Francisco, they settled in Greenwich Village, NY to become involved in the avant-garde art scene. In time their "compositions did not use real-world sounds … but rather, sounds generated by electronic oscillators of their own making." "For the Barrons, making electronic music eventually meant inventing and building their own sound-producing circuits. Invariably these circuits were the brainchild of Louis Barron." Bebe called him a self-taught technical genius. "In a 1994 interview Bebe Barron said that when Louis died (in 1989) he took the ‘key’ to the circuits with him" After collaborating on several short films, Louis determined a more public or higher profile project might generate more income. To that end they calculated to orchestrate a meeting with MGM production head executive Dory Schary, who was in New York for an art exhibit. Schary readily [agreed] to listen to their material when they were in California, which led to their cross country trek with tapes and film clips of their work. Schary listened to the Barrons’ music, and was incredibly impressed, and they were hired to score Forbidden Planet.

For the depiction of the Id Monster, art director Arthur Lonergan and special effects technician A. Arnold Gillespie planned for extensive use of traditional animation to be combined with the live action photography. Most studios still had a cartoon or animation department at this time, even MGM, but for this specific task they turned to the Walt Disney Studio, the only company with an effects department. Effects animation was a specialty developed at the Disney Studio around 1934 that included the ephemeral, specialized work of non-character animation. Effects animation includes things like: rain, water, shadows, fire, smoke, dust, mud, etc. By the time of the production of Fantasia (1940), Joshua Meador was a leading effects animation talent and eventually became the head of the department. Walt Disney Studios loaned animator Joshua
Meador to MGM in order to do the effects animation for *Forbidden Planet*. Also of note, the same year as *Forbidden Planet* (1956), the Disney effects department under Meador also produced the column of fire/voice of God that carved the Commandments in Cecil B. DeMille’s *The Ten Commandments* (1956). Ironically, *Forbidden Planet* and *The Ten Commandments* were the only two films nominated for an Academy Award in the “Best Visual Effects” category, for which DeMille’s film brought home the Oscar.

When Meador began work, the only depictions of the Id Monster were Block’s early version of a bulky, creeping mass, and attempts by Arthur Lonergan and illustrator Mentor Huebner, all which producer Nayfack rejected. To get a fresh approach on the task, Meador hired a freelance animator, Ken Hultgren. Being outside both the Disney and MGM Studios, Hultgren’s only task was to come up with a viable Id concept. His idea of a two-footed beast with a roaring head and piercing eyes finally won Nayfack’s approval. The final rendering of the animation drawings were done with Conti crayon to suggest the Id’s invisibility.43

While the scene of the Id Monster is perhaps the most spectacular of Meador’s work on the film, this Disney effects department also rendered many other effects shots seen during the film. Some of these include: the blaster effects for the ship’s batteries, crew’s hand weapons, and sidearms; Robby’s “short circuits;” electrical discharge effects in Krell shaft; the energy force fields; and the blaster disintegration of the tiger in mid-air leap. The animation took Meador and his team more than six months to complete. The Disney Company was very expensive to contract out, and greatly added to the expense of the film.44

A person who was integral to both the story of *Forbidden Planet*, and the allegories hidden within the film, is story writer Allen Adler. He was born in 1916 in New York City to Abe Adler, a theatrical manager, who was the son of Jacob Adler, a well-known star of the
Yiddish theater. Allen Adler was born with a speech impediment, so he decided that rather than perform, he would write for the screen. He was one of the first students in New York University’s film program in the 1930s. During World War II, he served as a bombardier with the Army Air Force. After the war, he worked as a talent agent until, in the early 1950s, he signed a three-picture deal as writer with Columbia Pictures. During the early 1950s, Adler’s name was mentioned as an alleged communist during a round of Senate hearings. He was blacklisted from the industry, and his contract with Columbia was canceled. With Irving Block, he was able to sell the story of *Forbidden Planet* to MGM. His only other film, Eugène Lourié’s *The Giant Behemoth*, was released in 1959 and featured Daniel James, another blacklisted screenwriter. He is also the author of the 1957 novel *Mach 1: A Story of Planet Ionus*. The novel was panned as pretentious and ignorant by science fiction critic Damon Knight who wrote, “this is no novel: it is a half-heartedly ‘novelized’ screen story.” The novel was most likely originally a screenplay that Adler was not able sell to any production company. Due to his blacklisted status, these two films and one novel are the only credits to his name. He passed away in New York in 1964.46
Close Analysis of *Forbidden Planet* (1956)

**Literary References**

*Forbidden Planet* (1956) is a loose adaptation and an updated version of William Shakespeare’s *The Tempest*, a drama about a magician and his daughter exiled by his evil brother to an island in the Mediterranean, who are there for many years until a ship arrives to rescue them, and his daughter falls in love with the sailor. In addition to parallels within the plot, the characters are paralleled as well, and in this case, “Morbius would be an updated Prospero and Altaira would constitute a new Miranda who, knowing no man except her father, falls in love with Commander Adams, the equivalent to Ferdinand … Robby would be Ariel, Caliban would become a post-Freudian Monster of Id, and in the Cook we can clearly recognize the character of Stephano.”

Prospero has the power of magic due to his isolation of the island and exposure to spell books, and similarly, Morbius is given almost supernatural power due to his isolation from humanity and his knowledge of the Krell technology on the planet. The similarities between the two characters are even alluded to within the screenplay. On more than one occasion, Morbius used the word “magic” to describe the power of Krell technology. Later in the film, Ostrow uses the phrase “Aladdin’s lamp in a physics laboratory” to describe the power of Krell technology, equating the magic of Shakespeare’s Prospero with the futuristic technology of Morbius. In the book *Androids, Humanoids, and Other Science Fiction Monsters*, Per Schelde asserts that “Shakespeare’s play is not about the dangers of modernity or godlessness; *Forbidden Planet* is. A much better parallel can be found in the science fiction canon: *Forbidden Planet* is a space-age
Dr. Jekyll and Mr. Hyde, an attempt to isolate and project all that is good in the human mind gone wrong.”

In addition to *The Tempest* and its impact on the plot and characterization, another literary work that is referenced within this film is Isaac Asimov’s 1942 short story “Runaround.” Within this short story, Asimov uses the term “positronic” to describe the inner workings of his robots, and in *Forbidden Planet*, Robby refers to his own circuitry as positronic. Also in his short story “Runaround,” Asimov develops and details his Three Laws of Robotics. The Three Laws are described as follows:

1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.

These Three Laws of Robotics are not explicitly stated in the film, but are paraphrased, alluded to, and implied throughout the narrative. The Three Laws also directly impact the plot development of the film, and in its climactic scene, the Three Laws help both the viewer and Morbius to understand the Id Monster.

Though *The Tempest* and “Runaround” are the two literary references found within the film, *Forbidden Planet* also contains references to specific mythologies that add greater depth to both the plot and characterization. The first is the myth of Bellerophon, which is in part told in Homer’s *Iliad*. Bellerophon is told to have murdered a shadowy enemy, and was subsequently exiled. Bellerophon was then sent on a mission to kill the Chimera, and after capturing Pegasus,
Bellerophon slew the Chimera. With an abundance of hubris after the defeat of the Chimera, Bellerophon deemed himself a god and flew Pegasus to Mount Olympus. This angered Zeus, who sent a gadfly to sting Pegasus, which caused Bellerophon to fall back to Earth, where he lived the rest of his life in misery. In *Forbidden Planet*, the starship that brought Morbius and his original crew to Altair IV was named the Bellerophon. Slight parallels can be seen between the mythical Bellerophon and Morbius, insofar as both characters follow a similar trajectory in that they rise up, presume themselves a god, and fall.

Another mythology that is relevant to *Forbidden Planet* is the legend of the unicorn. Unicorn myths refer to beasts with one horn that can only be tamed by a virgin woman. This myth is explicitly stated by Leonardo da Vinci. One of his drawings from the late 1470s titled “Young woman seated in a landscape with a Unicorn,” is accompanied by da Vinci’s account of the animal and the symbolic meaning of this drawing in his notebooks, in which he asserted that “the unicorn … because of its intemperance, not knowing how to control itself before the delight it feels towards maidens, forgets its ferocity and wildness, and casting aside all fear it will go up to the seated maiden and sleep in her lap.”

This myth of the unicorn can be seen in *Forbidden Planet* during the scenes where Altaira interacts with the tiger. During the first scene in which the audience sees the tiger, Altaira is able to tame and calm the animal. She is also clearly presented as virginal, since she states that Adams is the first man she has ever
seen aside from her father. There is a scene later in the film in which Adams and Altaira embrace in a prolonged kiss which in essence takes away her innocence. Following this scene, the audience sees another scene in which Altaira interacts with the tiger, but now she is incapable of taming the tiger and it attacks her.

**Representing the Other**

At the beginning of *Forbidden Planet*, Commander Adams and his crew land on another planet, Altair IV. At such an early point in the film, this creates an interesting allusion – now it is the humans who have become the alien other on this planet. In earlier science fiction films of the 1950s, the aliens are represented as the other. But in this instance, the human beings from the spaceship landing on the planet are represented as the other on an alien planet, and the remaining humans who inhabit the alien planet are positioned as both the other and as a “native” inhabitant of the planet. The science fiction films of the 1950s that depict alien invasions showcase the alien race; whereas, this film makes the human race the alien other and puts the humans in a dire situation for survival, certainly an intense role reversal. Dr. Morbius sees himself as above the human race since he was biologically enhanced from the Krell’s technology. The alien other usually is representative of communism or the red Soviet Bloc in 1950s science fiction films, but in this film, in my reading of the allegorical narrative, the alien other (humans) now becomes representative of the Earthly masses targeted by McCarthy’s Red Scare. The humans mimetically stand in as a symbol of how certain people were accused of being communists and alien others in America, blacklisted by McCarthy, and made to become outsiders, when in reality it was nothing more than a paranoid, obsessive witch hunt.
It is evident that through this characterization of the other, *Forbidden Planet* is not a condemnation of communism, but rather a veiled criticism of McCarthyism in America. Since the other in this film becomes the protagonist that the viewer sympathizes with, there needs to be an antagonistic figure who disrupts the normalcy of the human beings and in essence turns them into the other. Dr. Morbius can be seen as an on-screen McCarthy figure. Since Dr. Morbius is also human, yet places himself on a higher plane, the comparison between Morbius and McCarthy is appropriate. It is the character of Dr. Morbius that turns each individual crewman into the other, more so than the setting and circumstances. This is similar to the way that McCarthy conducted blacklist hearings and essentially turned American citizens into the other, or the enemy within.

**Cold War Imagery**

The screenplay as well as the film’s art direction contains subtle allusions to the idea of communism and the Red Scare. There are many references throughout the film to the Cold War culture of the 1950s. Towards the end of the film, when Adams is trying to explain to Morbius that the monster is a projection of his id, he says “twenty years ago, when your comrades voted to return to Earth, you sent your secret Id out to murder them.” The use of the word “comrades” in this phrase is an allusion to the communist terminology of the time, where party members referred to each other as comrades. The mention of hindering a vote is a reference to the side-stepping of democracy typical during McCarthy’s blacklist hearings. Moments after this piece of dialogue, Robby the Robot detects the Id Monster approaching and Dr. Morbius erects a series of shutters made of Krell metal in order to shield them from the Id. At this point, Morbius still doesn’t believe that the Id Monster is a projection of himself, and he is trying to stop the red
beast from killing himself, Altaira, and Adams. These metal shutters surrounding the house can be seen as Altair IV’s version of the symbolic Iron Curtain, where Morbius is trying to keep himself and his companions separated and cut off from the red monster just on the other side. The viewer can tell that this invisible monster is approaching by the overturning and rustling of the trees surrounding Morbius’ lair. These trees are also aptly colored red, which contrasts the gray and green interior color scheme. Throughout the film, the color red appears frequently, the most noteworthy being the Id Monster, but the color also appears on many of the plants, as well as the rug running through Morbius’ home and his office. With the notable exception of the Id Monster, the color red is often placed as a contrast to a more dominant color on the screen, asserting that importance should be placed on the interplay between the two colors.

In the penultimate scene of the film, Dr. Morbius instructs Adams to throw a switch which will set off a chain reaction within the Great Machine, level the entire planet, and destroy any trace of Krell technology. At the end of the scene, there is a jump cut to a close-up of the kill switch itself, which was pulsating and flashing red. There is then a fade into the C-57D and the final scene which depicts the destruction of Altair IV as the starship returns to Earth. Since Morbius can be seen as a McCarthy figure, then this switch can be seen as a warning sign to Americans. McCarthy was given too much power, just as Dr. Morbius was given too much power through Krell technology. This power produced the Red Scare, just as the Krell’s power produced the Id Monster. Morbius’ corruption led to the destruction of Altair IV, just as McCarthy’s corruption could have led to the destruction of the American nation.
Id Monster

Near the end of the film, Doc Ostrow takes the fatal brain boost from Dr. Morbius’ lab and is given the genius of the Krell. He emerges and warns Adams of what is terrorizing Altair IV. He tells Adams that the Krell forgot one thing: “Monsters! Monsters from the Id!” These are the final words he speaks in the film, making them stand out all the more. Adams then realizes that the monster is being created by the subconscious id of Dr. Morbius. This was hinted at throughout the film, but was implicitly shown when Robby short-circuited when ordered to kill the Id Monster. Robby cannot harm rational human beings (as per the Three Laws of Robotics), something that a giant invisible planet-terrorizing monster certainly is not. But Robby cannot harm the Id Monster, suggesting that this Id Monster is actually the subconscious being of Dr. Morbius: his doppelganger, an evil self.

The Id Monster is the unconscious projection of Dr. Morbius’ mind. Dr. Morbius is a character in the film that stands as a typical structure of the Freudian mind. According to Freud’s model of the psyche, the id is a part the unconscious mind which contains basic instinctual drives, impulses, and desires, particularly aggression. The super-ego can effectively stop one from doing certain things that the id wants him to do. Dr. Morbius’ mind was enhanced by the Krell, so his super-ego has obviously been vastly enhanced by all of the scientific accomplishments of the Krell. However, his major flaw is that he does not trust the human race with the Krell’s scientific knowledge. He feels that the human race is inferior. But since his super-ego is flawed, his unconscious mind and the technology of the Krell create a dangerous Id Monster. Unleashing the id during a dream state is discussed by Freud, and this Id Monster appears in the real world during Morbius’ dream states due to the technology of the Krell.
There were many early concept sketches referring to what the Id Monster was to look like prior to Meador’s animation of the Monster. Irving Block had drawn early concept sketches even before the project was green-lit. All of these sketches show a large, bulking creature. Frederick S. Clarke and Steve Rubin describe and picture some of these sketches in their article on the film in an issue of *Cinefantastique*. Some early concept sketches were jokingly suggested to be patterned after MGM’s trademark, Leo the Lion. Most of the concept sketches of the Id Monster feature a monster with a goatee, further associating him with Dr. Morbius, though the goatee cannot really be seen in the final version of the Monster animated by Joshua Meador.
The actual image of the Id Monster is only shown once throughout the entire film. Its massive size was hinted at earlier in the film when the audience was shown his footprints. The mold of the creature’s foot that was taken from those footsteps made it that much more of an unsettling image. Eventually the monster was shown, as he stepped into the force field and was fired upon by the crew’s energy weapons, and is revealed to be a large red creature. This is the first instance that the color red was the prominent color in a scene, which drew attention to the Id

Figure 12 – Id Monster from Forbidden Planet

Figure 13 – Id Monster picking up crewman in a crucial scene from Forbidden Planet
Monster’s intentions and its mimetic resonance. This Id Monster is an image of McCarthy’s Red Scare, and it is only fitting that the monster itself is red. As this monster terrorizes Adams’ crew, it picks up and throws aside a few crew members. This moment in the film is crucial to the interpretation of Morbius and the Id Monster. When the Id Monster picks up the two crew members, these individuals actually turn red. They are both engulfed by the monster, which marks them as red and eventually destroys them. This is exactly what happened during the Red Scare. McCarthy’s own Id Monster marked certain Americans as communists and they were, in turn, blacklisted and “destroyed.” After this Id Monster marks humans red and then destroys them, it once again becomes invisible: when Morbius wakes up, the monster disappears. This is the most dangerous element of the Id Monster and the Red Scare; one never knew when and where it was going to strike and whom it was going to claim.

Music and Score

This film is known for its electronic score composed by Louis and Bebe Barron. Even in contemporary reviews of 1956, the score was a noteworthy high point. In Charles Beaumont’s review from The Magazine of Fantasy and Science Fiction, he states in depth the impact of the film’s score:
The musical score is perhaps the most interesting item of all, possibly because it isn’t a musical score at all. Louis and Bebe Barron are responsible for the “electronic tonalities” which form the background, and they deserve high praise. These astonishingly versatile sound patterns contribute inconspicuously yet vitally to the other-worldly effect.\textsuperscript{53}

Towards the middle of the film, the viewer is introduced to the invisible Id Monster terrorizing the planet. At first, all we can see is something hitting the force fields. But then we see the large footprints forming in the ground, yet nothing was making them. In a long tracking shot, we follow and see multiple footsteps, as well as this invisible creature bending the steps of the spacecraft under its weight. This scene is indicative as to the representation of the monster. Even though we cannot see it, we know that it is dangerous based on the score. A harping, dangerous tone is playing through the electronic score, associating this beast with terror and also with the otherworldly. The music itself (and the monster by association) is an element of the supernatural, something that is abnormal and sinister.

Another well-known science fiction score utilized the Theremin, where in \textit{The Day the Earth Stood Still} (1951), the sound itself mimetically stood in as a symbol of the alien other. In that film, the alien other represented the communists and the otherworldly music depicted them as such. The Theremin is intimately associated with the connection between its sound and the communist other. \textit{Forbidden Planet} is a film which has a completely electronic score, and the Theremin is the most well-know and widely-used electronic instrument. Yet, the Theremin is not present in the score of \textit{Forbidden Planet}. The action of omitting the most well-known electronic instrument from this score in this period piece is purposeful. In \textit{Forbidden Planet}, the otherworldly electronic music does not symbolize the alien other (which in this case is the
humans), but instead it is associated with this alien world of Altair IV, Dr. Morbius, and the Krell civilization. There are no allusions to the communist other through the score as there is no Theremin throughout the film, and this suggests the anti-McCarthy stance of the film. The monster itself has its own leitmotif, notoriously ominous throughout the film. These are the otherworldly elements of the film, of which we are to be wary. Since Dr. Morbius can be seen as a McCarthy figure, and the monster can be seen as his Red Scare, the score of the film only aids in warning the audience against falling on the side of McCarthyism and the Red Scare.

**Conclusion**

The American public during the Cold War was in a complex, politicized state of fear and delusional paranoia. The people were told by President Truman that the Communists were their enemies and that America must prevail against the Communist threat. This led to unease due to that fact that the Soviet Bloc was a nuclear superpower, and the threat of nuclear annihilation was also held over the public’s heads. But what was even worse than the threat from without, came from American Senator Joseph McCarthy, the personification of the threat from within.

The American people not only lived in fear of the bomb and Communist takeover, but they also lived in fear of having their lives ruined at the hands of McCarthy’s witch hunts. People at the time who were even suspected of being vaguely associated with a Communist sympathizer could have been blacklisted and have his life effectively ruined. American citizens who were at one point in their lives a member of the Communist party were also blacklisted and ruined. During this tumultuous era in American history, American science fiction films were chronicling these post-war fears throughout the decade of the 1950s.
The majority of science fiction films of the decade dealt with the fear of the bomb and the fear of communist infiltration. The nature of science fiction and the medium of film made the screen a safe place to enact these fears. But it was only safe to enact the fears of the enemy other, not the enemy from within. Film needed to veil the internal criticisms of America, as this was most effectively done in Fred M. Wilcox’s *Forbidden Planet* (1956). This film was presented as a big-budget science fiction film in Technicolor for all to enjoy, yet it was arguably a criticism of McCarthyism in 1950s America hiding in plain sight.

There are multiple elements of the film which position it as a veiled criticism of McCarthyism. First of all, the human beings are presented as “the other,” so the audience is never given an extra-terrestrial figure to associate with the Communist infiltration. Also, the antagonist in the film is Dr. Morbius, who is presented as a McCarthy figure. We can first see this in his rise to power where he places himself above the other human beings and passes judgment on them, just as McCarthy did in his Senate hearings and through his blacklists. He also unleashes an unconscious Id Monster, a personification of all his inner animal instincts, which terrorizes the planet and turns inhabitants red before destroying them. Similarly, McCarthy unleashed what can be considered his inner animal at his Senate hearings, and through his blacklists, he turned American citizens red before ruining their lives. Additionally, the fact that the Theremin was not used in the electronic score of the film distances audiences from the alien (and therefore Communist) interpretation that is often associated with the sound of that instrument.

Finally, the story of *Forbidden Planet* was penned by Allen Adler. Adler himself was blacklisted by McCarthy. His status ruined his working relationship with Columbia a few years prior to making the film. Adler would be intimately aware of the horrors of McCarthy’s
practices. He knew all too well the destruction that McCarthy’s Id Monster caused America. "Forbidden Planet" covertly asserts, through filmic means of dialogue, art direction, composition, mise-en-scène, sound, direction, and screenwriting, that the corrupt Senator McCarthy and his Red Scare could have brought an end to American society, and this thesis confirms Fred M. Wilcox’s "Forbidden Planet" (1956) is a veiled criticism of McCarthyism in 1950s America.

Notes

1 Special Counsel Joseph Welch responding to an attack by Senator Joseph McCarthy; following this quote those attending the hearings burst into applause. This hearing is seen as the downfall of McCarthy and McCarthyism in America. Transcripts of the proceedings can be found of the United States Senate website, and audio/video of Welch’s exchange with McCarthy can be found on the American Rhetoric website.
5 The Theremin is an instrument that has been used in different ways throughout film history. The use of the Theremin both prior to the 1950s and during the 1950s will be discussed throughout this thesis.
6 A contemporary film with similar preoccupations is Frank Darabont’s The Mist (2007). In this film adaptation of a Stephen King novel, everyday people are likewise engulfed in a supernatural mist that causes tensions to rise to the point of dire circumstances.
7 Johnston 74-75.
8 Johnston, W. 7.
9 Johnston 75.
14 Johnson, H. 117-118.
15 Ibid 119-120.
16 Ibid 120.
17 Morgan 291.
18 Johnson, H. 169-170.
19 Morgan 292.
20 Is This Tomorrow, Catechetical Guild Educational Society. 1947. This comic book in its entirety is available online via the Library of Congress’ Internet Archive.
21 Johnson, H. 286.
22 Ibid 156-157.
23 Ibid 467.
25 Ibid 59-86.
26 Johnson, H. 137-138.
27 Johnston 20.
29 Warren 425.
31 A. Arnold Gillespie, Irving Reis, and Wesley C. Miller were nominated for an Academy Award for “Best Visual Effects” for their work on Forbidden Planet.
34 Ibid 79-81.
36 Warren 297.
38 Ibid 297-298.
40 Ibid 3.
41 Ibid 32.
42 Ibid 33.
43 Rubin 34-38.
44 Ibid 38.
51 Rubin 35.
52 Ibid 35.
53 Beaumont 81.
Filmography


References


Bliss, Michael. *Invasions USA: The Essential Science Fiction Films of the 1950s*. Print.


*Is This Tomorrow*. Catechetical Guild Educational Society. 1947.


