Quotes/Evidence:

**Invasion of the Body Snatchers (movie):**

*“ Dr. Miles J. Bennell: In my practice, I've seen how people have allowed their humanity to drain away. Only it happened slowly instead of all at once. They didn't seem to mind... All of us - a little bit - we harden our hearts, grow callous. Only when we have to fight to stay human do we realize how precious it is to us, how dear. “*

*“ I want to love and be loved. I want your children. I don't want a world without love or grief or beauty. I'd rather die. “*

*“ There's no emotion. None. Just the pretense of it. The words, the gesture, the tone of voice, everything else is the same, but not the feeling. “*

**Emanuel Levy Cinema (online):**

*“ The movie advocates independent judgment, common sense, intuition, and self-reliance, and shows suspicious toward anyone in a position of power or professional expertise. Invasion, like Capra's movies of the Depression era, singles out the role of an exceptional individual, a charismatic leader, in preventing society from dehumanization, from gradual transformation into an aggregate of unfeeling robots.*

*Sleep is the metaphor used to convey mass complacency and conformity. The pods take over human beings when they are not alert, when they are (literally or figuratively) asleep, thus passive. Escaping from town, Miles gives Becky and himself a large dose of pills to stay awake. “We can't close our eyes all night,” he tells her, because “we may wake up changed.” “Sooner or later,” Kauffman tells Miles, “You'll have to go to sleep,” i.e. you'll have to conform and join the majority. But Kauffman also reassures him that as soon as he falls asleep, the pods will “absorb your minds, your memories, and you're reborn into an untroubled world.”*

*The new world will be without love, ambition, grief, or any emotions, “Life will be much simpler and better.” Indeed, during their escape, chased by every member in town, Becky can't stay awake any longer and she falls asleep. “I went to sleep and it happened,” says Becky. “A moment of sleep,” narrates Miles, and “their bodies were now hosts harboring alien forms of life. “*

*“ Invasion of the Body Snatchers is also effective as a nightmarish allegory of mass society, one that consists of mindless and emotionless conformists, an interpretation in tune with Marxist and Frankfurt School's critique of mass society, which was at its height in the 1950s. “*

*“ In a 1980 tribute at USC, director Don Siegel singled out Invasion of the Body Snatchers as his favorite film, because it was “about something, and that's very rare.” He claimed that he was always aware of the symbolic meaning of his movie: “There are pods–not vegetables from outer space as in my movie–but real people. Many of my associates are pods, people who have no feeling of love or emotion, who simply exist, breathe, and sleep. That said, Invasion of the Body Snatchers (and other films of its kind) could be enjoyed as “straight” dramas or as political allegories. “*

*“ Like many other films of the decade, Invasion deals with three issues: the definition of normal and abnormal behavior; the legitimate authority to label behaviors as abnormal or deviant; and the negative effects of conformity, apathy, and complacency. “*

- <http://emanuellevy.com/comment/invasion-of-the-body-snatchers-as-political-allegory-4/>

**Twilight Zone – Eye of the Beholder (show):**

“ **Leader**: *Well, we know now that there must be a single purpose! A single norm! A single approach! A single entity of peoples! A single virtue! A single morality! A single frame of reference! A single philosophy of government! We cannot permit... we must not permit the encroaching sentimentality of a past age to weaken our resolve. We must cut out all that is different like a cancerous growth! It is essential in this society that we not only have a norm, but that we conform to that norm. Differences weaken us. Variations destroy us. An incredible permissiveness to deviation from this norm is what has ended nations and brought them to their knees. Conformity we must worship and hold sacred. Conformity is the key to survival. ”*

*“* **Rod Serling***: Now the questions that come to mind: "Where is this place and when is it?" "What kind of world where ugliness is the norm and beauty the deviation from that norm?" You want an answer? The answer is it doesn't make any difference because the old saying happens to be true. Beauty is in the eye of the beholder. In this year or a hundred years hence. On this planet or wherever there is human life, perhaps out amongst the stars. Beauty is in the eye of the beholder. “*

*“* **Miss Tyler:** *I could try... I... I could wear a mask for this bandage. I wouldn't bother anybody. I'd just go my own way... I'd get a job, any job! Who are you people anyway?! What is this state?! Who makes all these rules and traditions and statutes that people who are different have to stay away from people who are normal? The state isn't God, doctor. “*

*“* **Leader:** *You recall, of course, that directionless, unproductive, over-sentimentalized era of man’s history when it was assumed that dissent was some kind of natural and healthy adjunct to society. “*

- [*http://leethomson.myzen.co.uk/The\_Twilight\_Zone/The\_Twilight\_Zone\_2x06\_-\_The\_Eye\_of\_the\_Beholder.pdf*](http://leethomson.myzen.co.uk/The_Twilight_Zone/The_Twilight_Zone_2x06_-_The_Eye_of_the_Beholder.pdf)

**Fahrenheit 451 (book):**

“ I sometimes think drivers don’t know what grass is, or flowers, because they never see them slowly. If you showed a driver a green blur, Oh yes! he’d say, that’s grass! A pink blur! That’s a rose garden! White blurs are houses. Brown blurs are cows. My uncle drove slowly on a highway once. He drove forty miles per hour and they jailed him for two days. Isn’t that funny, and sad, too?  “  
  
  
“ Let you alone! That's all very well, but how can I leave myself alone? We need not to be let alone. We need to be really *bothered* once in a while. How long is it since you were really bothered? About something important, about something *real? “*

*“ Once, books appealed to a few people, here, there, everywhere. They could afford to be different. The world was roomy. But then the world got full of eyes and elbows and mouths. Double, triple, quadruple population. Films and radios, magazines, books levelled down to a sort of paste pudding norm, do you follow me? "*

“ *School is shortened, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored. Life is immediate, the job counts, pleasure lies all about after work. Why learn anything save pressing buttons, pulling switches, fitting nuts and bolts?* "

*“ We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. “*

*" You must understand that our civilization is so vast that we can't have our minorities upset and stirred. Ask yourself, what do we want in this country, above all? People want to be happy, isn't that right? Haven't you heard it all your life? I want to be happy, people say. Well, aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these. "*

*“ You can't build a house without nails and wood. If you don't want a house built, hide the nails and wood. If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war. “*

*“ Most of us can't rush around, talk to everyone, know all the cities of the world, we haven't time, money or that many friends. The things you're looking for, Montag, are in the world, but the only way the average chap will ever see ninety-nine per cent of them is in a book. Don't ask for guarantees. And don't look to be saved in any one thing, person, machine, or library. Do your own bit of saving, and if you drown, at least die knowing you were headed for shore. “*

*“ It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick “*

*“ For everyone nowadays knows, absolutely is certain, that nothing will ever happen to me. Others die, I go on. There are no consequences and no responsibilities. Except that there are. But let's not talk about them, eh? By the time the consequences catch up with you, it's too late, isn't it, Montag? "*

*“Are you happy? ”*

- <http://www.secret-satire-society.org/wp-content/uploads/2014/01/Ray-Bradbury-Fahrenheit-451.pdf>

**Peter Biskind:**

“ An era of conflict and contradiction, an era in which a complex set of ideologies contended for public allegiance. “

“ The conventional view of the fifties focuses on just these themes, on the fifties as an era of political and cultural uniformity, regarded either as a nightmare of repression or a paradise lost, depending on the point of view “

**Andrew Huebner – Lost in Space//technology and turbulence in futuristic cinema of the 1950s:**

**“** Audiences may have known that during World War II the planet’s population had grown by 15 million people each year ”