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"Aliens Say What Humans Can't": Popular Culture and Totalitarianism in "The Twilight Zone"

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“ALIENS SAY WHAT HUMANS CAN’T”: POPULAR CULTURE
AND TOTALITARIANISM IN
THE TWILIGHT ZONE

A Thesis

by

LISA M. HOWELL

Submitted to the Graduate School of the
University of Texas-Pan American
In partial fulfillment of the requirements for the degree of

MASTER OF ARTS

December 2012

Major Subject: History

“ALIENS SAY WHAT HUMANS CAN’T”: POPULAR CULTURE
AND TOTALITARIANISM IN
THE TWILIGHT ZONE

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December 2012

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ABSTRACT

Howell, Lisa M., "Aliens Say What Humans Can't": Popular Culture and Totalitarianism in The Twilight Zone. Master of Arts (MA), December, 2012, 156 pp., references, 357 titles.

This study analyzes the political and social context of key episodes from 1959 to 1964 of Rod Serling's *The Twilight Zone*. His science fiction television series, nestled against the backdrop of the Cold War, showcased his viewpoints on controversial issues from the Holocaust, postwar gender issues, McCarthyism, nuclear war and totalitarianism. As he was often fond of saying, "Aliens Can Say What Humans Can't."

Also integrated in this study is showing how *The Twilight Zone* served as both an agent of change as well as a reflection of the times. This in turn, encouraged the masses to question and modify belief systems using both television's hegemonic and empowering functions. Additionally, the ironic endings and unconventional interpretation of events also gave him both the means and the ends in constructing social realities for the viewers and to reorder his universe as reflected in *The Twilight Zone*.

DEDICATION

As a first generation Hispanic female who completed college and in my family is third in line to complete a master's degree, I dedicate this thesis to my parents Roberto and Melba Ramirez, who sacrificed their dreams to complete college to provide all seven of their children the opportunity to complete theirs. It was their determination to give us what they did not have and their drive for educational excellence instilled in all of us from a young age that gave me the determination to finish what I've started. I thank them for giving me both roots and wings. Their example has also inspired me to be all that God has destined me to be. May I always live up to their example of love, integrity, hard work and excellent character.

I also dedicate this to my siblings: Monica, Rachel, Cecilia, Daniela, Roberto III and Melba who listened, critiqued and encouraged me to finish the race. Also, to their children, who provided the laughter and love during the interim and made me realize that there was more to life than work and that play time with them is a treasure.

Finally, to my husband Robert S. Howell, whose patience and encouragement gave me the determination to finish what I've started. Please accept my Thanks for listening, encouraging, exhorting, and for unconditionally loving me through some of the most stressful moments of putting this thesis together. His ability to see the big picture and humor me in the process has strengthened our bond in the midst of the fight to finish. This is just one of many moments we will conquer together.

ACKNOWLEDGMENTS

First, I offer my sincerest gratitude to Dr. Michael Faubion, chair of my Masters Committee, for his unconditional support, mentoring and advice. Without him, this thesis would not have been completed. His ability to listen and offer the right words of encouragement spruced with dry humor made the process of editing seamless. Thank you for always saying there was, “Light at the end of the tunnel,” even when it was a long tunnel.

A special Thank you to Dr. Sonia Hernandez and Dr. Brian Warren for critiquing my work and for agreeing to serve on my thesis committee. Their questions and insight added more dimension to this thesis especially in the areas of gender and mass media.

Special posthumous acknowledgment to Dr. Paul Henggeler for starting me on my journey in becoming a historian and to Dr. Faubion for encouraging me to finish the race.

Also, a special Thank You to Cathey Wilson and Arthur Feldman, Executive Director of Sherwin Miller Museum, who graciously allowed me access to the Museums’ archival room for research. This experience enabled me to grasp the horrors of the Jews during the Holocaust which greatly assisted me in writing Chapter Three.

Also a special appreciation for the reference librarians at Oklahoma State University-Tulsa, Oral Roberts University, Oklahoma University and Texas State Technical College for allowing me unconditional access to their databases. Also, special appreciation to the University of Texas- Pan American professors and administration for extending deadlines which allowed me to finish this thesis. Also thanks to Bobbie Myatt for all the effort in formatting this thesis.

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TABLE OF CONTENTS

	Page
ABSTRACT.....	iii
DEDICATION.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
CHAPTER I. INTRODUCTION.....	1
CHAPTER II. “ALIENS SAY WHAT HUMANS CANT”.....	6
CHAPTER III. POWER TO THE PEOPLE.....	25
CHAPTER IV. MUSHROOM CLOUDS AND ANNIHILATION:	58
CHAPTER V. BEAUTY AND THE BEAST	99
CHAPTER VI. SAYING GOODBYE	126
BIBLIOGRAPHY.....	130
BIOGRAPHICAL SKETCH.....	156

CHAPTER I

INTRODUCTION

Rod Serling's science fiction television series, *The Twilight Zone*, represents an important cultural, intellectual, and political interpretation of how World War II and the Cold War Era's collective neuroses adversely influenced American society. During *The Twilight Zone's* run from 1959 through 1964, the networks produced shows subservient to government standards of patriotism and patriarchy.¹ However, Serling's series conformed only on the surface, but simmering beneath was a stinging indictment against nuclear proliferation, the Red Scare, and totalitarianism.

In the 1950s, Americans viewed television for information and escapism. After World War II, television replaced the movies as the new form of entertainment.² Statistics show that, "sales of television sets soared, rising from less than 1 percent of the population in 1946 to 65 percent in 1955."³ Moreover, while movies shaped "clothing styles, speech patterns, and even moral

¹ Michael Rogin, "Kiss Me Deadly: Communism, Motherhood, and Cold War Movies," *Representations* 6 (Spring 1984): 12.

² Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 20. "In 1940, there had been just 3,785 TV sets in the United States. Two decades later, nine homes in every ten had at least one TV set. See also: Erin Lee Mock, "The Horror of 'Honey, I'm Home': The Perils of Postwar Family Love in the Domestic Sitcom." *Film and History* 41, no. 2, Fall 2011, p. 32. "Because advertising suggested that the new technology of television could offer families more time together, interior design re-centered 'group space' around the television rather than the kitchen..."

attitudes and political points of view,”⁴ now television replaced movies as a dominant cultural influence. It was television producing “media-generated images of the world... constructing meaning about political and social issues.”⁵

Television in the 1950s consisted of a few dramas but mostly, mind-numbing comedies of an idealized life in the U.S.A. ⁶ which never reflected real life.⁷ Nothing sinister or life threatening occurred in *I Love Lucy*, *Leave it To Beaver*, and *Ozzie and Harriet*.⁸ The nuclear family was left intact.⁹ These shows, “reflected an obsession with normality.”¹⁰ Hardships were never discussed. Neither was the aftermath of World War II, the disastrous McCarthy hearings, entrance into Korea and Vietnam, and certainly not, nuclear proliferation. Americans

³ Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 54.

⁴ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 20.

⁵ William A. Gamson, David Croteau, William Hoynes and Theodore Sasson, “Media Images and the Social Construction of Reality,” *Annual Review of Sociology*, Vol. 18, (1992), pp. 374.

⁶ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 22-3: “Although the early postwar period is often regarded as the golden age of the American family, the popular family melodramas of the 1940s and 1950s reveal a pattern of deeply troubled family relationships. These films depicted sexual frustration; anxious parents, cold, domineering mothers; alienated children; insensitive or fretful fathers; defiant adolescents; and loveless marriages...It was far from the soothing and funny fare available on TV.”

⁷ “The Way We Were? Ozzie Bashing,” *Psychology Today*, July 1, 1992, p. 20. See also: Tracy Karner, “Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Lives of Vietnam Veterans with Post Traumatic Stress Disorder,” *American Studies*, 37, No. 1 (Spring 1996), p. 68. Many veteran fathers, were “violent, strict, authoritarian men with alcohol problems...” See also: Erin Lee Mock, “The Horror of ‘Honey, I’m Home’: The Perils of Postwar Family Love in the Domestic Sitcom.” *Film and History* 41, no. 2, Fall 2011, p. 29-34.

⁸ Peter Wolfe, *In The Zone: The Twilight World of Rod Serling*, Ohio: Bowling Green State University Popular Press, 1997: 17.

⁹ Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 55.

¹⁰ Joel Engel, *Rod Serling: The Dreams and Nightmares of Living In The Twilight Zone*, (Chicago: Contemporary Books, 1989): 186.

conveniently developed cultural amnesia¹¹ as “networks and sponsors, hoping to tap the burgeoning mass audience, adopted a marketing strategy aimed at the largest consuming group, the middle class family and the prime consumer group, the housewife.”¹²

Serling’s use of television in the early part of his career directly challenged his audiences to think beyond suburban fantasies, to not forget the past, and to think about the future, especially in the wake of nuclear weapons.¹³ After Playhouse drama series was nixed, years later, he reinvented himself by pitching a new television series. This time, it would not have a constant cast except for one-him. To have the most success in avoiding censorship, he chose science fiction. This venue allowed him to make almost any political statement “under the radar.”¹⁴ As Serling commented, “Aliens can say things that humans can’t.” He called this show-*The Twilight Zone*.¹⁵

The Twilight Zone was viewed as the “dark negative of the sunny snapshots of suburbia... It presented worst-case scenarios of what might happen if the launch buttons were pushed: neighbors beat on the door of the bomb shelters closed to outsiders; Norman Rockwell villages

¹¹ Stephen Whitfield, *The Culture of the Cold War*. John Hopkins University Press, 1990 p. 169-170. “The commitment of television to the Cold War consensus can also be found in the popular apolitical genres of entertainment...Shows that on the surface had nothing to do with foreign or domestic policy nevertheless reinforced the faith in the ‘American way of life’ that Communism seemed to threaten.”

¹² Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 54.

¹³ William P. Simmons, “The Twilight Zone Interviews: Carol Serling,” <http://www.rodserling.com/wsimmons>. Accessed May 18, 2011. See also: William A. Gamson, David Croteau, William Hoynes and Theodore Sasson, “Media Images and the Social Construction of Reality,” *Annual Review of Sociology*, Vol. 18, (1992), pp. 374. “The lens through which we receive these images is not neutral but evinces the power and point of view of the political and economic elites who operate and focus it.”

¹⁴ Tony Albarella, “Cowboys With A Conscience,” *Filmfax Magazine* (December 2000-January 2001) <http://www.rodserling.com>. (accessed July 12, 2006):1

¹⁵ Richard Matheson, interview by American Masters, *The Twilight Zone: Rod Serling: Submitted For Your Approval*,” Disc 6, Season 5. Chatsworth, CA: CBS Worldwide, Inc. 2000.

became ghost towns.”¹⁶ Moreover, Serling’s choice in tackling controversial issues set him apart from most television writers of his time.¹⁷ Serling himself was viewed as a “singularly complex, even tormented, individual” whose “vision of human life is dark, pessimistic, cynical, and even misanthropic.”¹⁸

Past studies from Marc Zicree, Peter Wolfe, and biographer Joel Engel have focused on Rod Serling’s life or the literary and cinematic aspects of *The Twilight Zone*. But to date, there have been few studies placing episodes from *The Twilight Zone* in any political construct. By denying the political context and messages that Serling conveyed, one negates, trivializes, and insults the true intention behind *The Twilight Zone* by reducing it to just another cult classic.¹⁹

This study analyzes selected episodes from *The Twilight Zone* covering topics relevant to World War II and the Cold War Era. Serling’s direct participation in these eras allowed him a level of credibility when translating those experiences through his works.²⁰ In the privacy of his

¹⁶ Peter Wolfe, *In The Zone: The Twilight World of Rod Serling, Ohio: Bowling Green State University Popular Press, 1997: 22.*

¹⁷ William P. Simmons, “A Discussion with Tony Albarella about Rod Serling and the Twilight Zone. <http://www.rodserling.com/wsimmons>. Accessed May 18, 2011

¹⁸ Peter Wolfe, *In The Zone: The Twilight World of Rod Serling, Ohio: Bowling Green State University Popular Press, 1997: 22.*

¹⁹ Kenneth R. Hey, “The Morality of Informing: Ambivalence in *On The Waterfront*,” ed. Steven Muntz and Kandy Roberts, *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 211. “To single out one feature of the film (e.g., its historical context or a self-contained meaning in the text) is to sacrifice the film for something less. To avoid examining the relative contributions of all major participants is to miss the unique feature of this collaborative art form.”

²⁰ Kenneth R. Hey, “The Morality of Informing: Ambivalence in *On The Waterfront*,” ed. Steven Muntz and Kandy Roberts, *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 211. “The study of film in American culture poses some interesting challenges to the person using an interdisciplinary method. First, as an historical document, film has contextual connections with the contemporary world. The people who make a film bring to the project their own interests and attitudes, and these various perspectives, when added to the collaborative process, forge a product which resonates in some way with society. Second, as a work of art, film requires textual analysis, similar to drama, photography, painting, and music. But as an aesthetic object which combines different artistic media into a single experience, film requires an analytical method which considers all contributing disciplines.

television audience's living room, the scripts brought images, dialogue, sounds of a world that most were afraid to confront. But Serling's interpretation of the political, social and psychological language, as well as the culture and propaganda of both World War II and the Cold War not only pacified the government, networks and corporate sponsors but also allowed him certain levels of artistic freedom to continue exploring topics that few dared touch. Thus, *The Twilight Zone* transcended the boundaries of entertainment becoming both a product of World War World War II and the Cold War and an agent of change.

Finally, as an art historical object, film stands at the intersection of ongoing traditions in the medium's own history and of theoretical interests alive at the time the film is made."

CHAPTER II

“ALIENS SAY WHAT HUMANS CAN’T.”

Rod Serling’s creation, *The Twilight Zone*, was never expected to garner the attention and success that it did. It was supposed to be a science-fiction series full of fantasy not a morality tale full of warnings, doom and gloom. But his anthology did the unthinkable. It succeeded against the backdrop of saccharine shows like *Father Knows Best* and showed what post-war America was all about albeit subversively. He was a man with a message and television in its infancy was challenging him to take his spot in American lore. He did.

Much of his inspiration for *The Twilight Zone* started as a young boy and as a World War II paratrooper. Born in New York, Christmas Day 1924, to parents Sam and Esther Serling, Rodham Edward Serling joined brother Robert (Bob) to complete the picture of the All-American family. To his brother’s consternation, both parents doted on him immensely. His ability to act and make his parents laugh made him the immediate favorite. Added to this, his father ingrained in him that “he could do anything.”²¹ Something Serling carried with him for a lifetime.

Growing up, his natural self-confidence coupled with his charisma made him an immediate crowd pleaser.²² But it also caused insecurities even in his adult life as he thrived on attention

²¹ “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012. It was said that Rod Serling’s father instilled in him the belief that he could do anything and be a success. This self-confidence coupled with his charismatic personality made him a natural people magnet.; See also: Engel, p. 13.

and “actively pursued” it.²³ As his wife Carol said, “Rod was a ham.”²⁴ His brother Bob recalled how “Rod would suffer ‘absolute panic depressions’ when he did not get recognition or praise he believed was due him.”²⁵ He never overcame this insecurity even as a successful actor and director. Director John Frankenheimer confirms, “Rod liked being recognized. He liked all the things that went with it...Rod was happy to be a celebrity. It fed all his insecurities.”²⁶

However, in spite of his popularity, prejudice abounded. He became cognizant of it while attending Binghamton Central High School. Serling’s involvement in debate, journalism and drama were natural outlets for his outgoing personality. He was also elected school president. But he also faced his greatest challenge in being accepted as a Jew in an anti-Semitic environment. “In polite Binghamton society, one did not speak of these things. But the hundred or so Jewish families in town felt a sense of being herded...IBM did not hire Jews...neither did the City Club or Binghamton’s Country Club accept Jewish members.”²⁷ Being blackballed from his high school’s Theta Sigma fraternity for being Jewish.²⁸ was the first time he recognized religious differences and prejudice.²⁹

It was these high school experiences that formed Serling’s beliefs, “Prejudice is the most innate evil in our society.”³⁰ These experiences from high school and World War II also

²² Carol Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

²³ Engel, p. 13.

²⁴ Carol Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 6. Accessed on youtube.com. April 18, 2012.

²⁵ Engel, p. 14-16.

²⁶ John Frankenheimer, “Rod Serling: Submitted For Your Approval,” Documentary Part 7 of 10. Accessed on youtube.com. April 20, 2012.

²⁷ Engel, p. 26-7.

²⁸ “Rod Serling.” Accessed at: <http://www25.uua.org/uuhs/duub/articles/rodserling.html>. April 12, 2012.

²⁹ “Rod Serling.” Accessed at: <http://www25.uua.org/uuhs/duub/articles/rodserling.html>. April 12, 2012.

impacted his future writings and directing. His sense of justice compelled him to be among the first on live television to tackle the Holocaust.³¹ His successful 1960 Playhouse drama, “In the Presence of Mine Enemies,” tells his interpretation of the Warsaw Ghetto during the Nazi occupation and later, in *The Twilight Zone*, “Deaths-Head Revisited,” a 1961 episode in which a Nazi guard is judged by his victims for the pain he caused³² covered the immorality of the Nazi actions and explored the sociology of hatred.³³ His own prejudices against the Japanese had already been confronted back in 1945 during his participation in the cleanup of Japan.³⁴

Rod Serling’s life changed forever December 7, 1941. On that fateful day, “Serling had gone to a movie matinee with a friend. Shortly before the feature ended, the projectionist stopped the film, and the manager ran...in front of the screen. ‘Ladies and gentlemen,’ he said, ‘the Japanese have ferociously attacked our military at Pearl Harbor in Hawaii. We know only

³⁰ Rod Serling.” Accessed at: <http://www25.uua.org/uuhs/duub/articles/rodserling.html>. April 12, 2012. See also: Joel Engel, *Rod Serling: The Dreams and Nightmares of Living In The Twilight Zone*, (Chicago: Contemporary Books, 1989): 276.

³¹ Rod Serling, *Rod Serling: Submitted For Your Approval*,” Documentary Part 3. Accessed on youtube.com. April 18, 2012. Serling says that he researched this play for eight months. See also: Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 56.”Although Jews had been linked even more perversely than women to Communism, anti-Semitism in America actually receded after World War II, at least in its more open expression. For a variety of reasons (postwar prosperity, a decline in immigration, awareness of the Holocaust, fallout from the fight against fascism), anti-Semitism, while certainly not disappearing, at least became less socially respected after 1945. Of course, mainstream tolerance of Jews-as of all ethnic and racial minorities-came with a price: assimilation. Assimilation, meant the melting pot which by the 1950s had become synonymous with the white, suburban middle- class.”

³² Rod Serling, Interview. *American Masters Present: The Twilight Zone: Rod Serling: Submitted For Approval*.” Disc 6, Season 5. Chatsworth, California: CBS Worldwide, Inc., 2000.

³³ Rod Serling, *Rod Serling: Submitted For Your Approval*,” Documentary Part 3. Accessed on youtube.com. April 18, 2012. Serling says that he researched the Warsaw Ghetto for “In The Presence of Mine Enemies,” for eight months. Specific lines imbedded into his characters scripts showed his understanding of hate, “I’m going to talk about morality...it happens to be a clue for survival. Nations feed on it. They find strength in it. They are nurtured by it. There must be an object of hatred...”

³⁴ Engel, 61.

that there has been much damage and great loss of life.’³⁵ President Roosevelt’s Fireside Chat given a day later confirmed America’s worst fears,

Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.. It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace..The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.³⁶

Like most American youth, Serling wanted to quit school, join the army, and fight the Japanese to avenge Pearl Harbor.³⁷ He would have if not for his civics and history teacher, Gus Youngstrom, “Remember...that you owe a debt to your parents. They need you also. And your country needs you-not just for now but for the future. War is a temporal thing. It ends. An education doesn’t.”³⁸

But his passion to serve his country did not wane as time progressed. President Roosevelt’s February 1942 speech for Americans to sacrifice did not go unheeded.³⁹ Movies fueled

³⁵ Engel, 28.

³⁶ Franklin D. Roosevelt: “Fireside Chat,” December 9, 1941. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed on: March 19, 2012

³⁷ Engel, 28-9.

³⁸ Engel, 29.

³⁹. See also: Franklin D. Roosevelt: “Fireside Chat,” February 23, 1942. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed on: March 19, 2012. “This generation of Americans has come to realize , with a present and personal realization, that there is something larger and more important than the life of the individual or any individual group, something for which a man will sacrifice, and gladly sacrifice, not only his pleasures, not only his goods, not only his associations, with those he loves, but his life itself. In time of crisis when the future is in the balance, we come to understand, with full recognition and devotion, what this Nation is, and what we owe to it.” See also: Thomas H. Heuterman, “The Japanese Americans,” In *U.S. News Coverage of Racial Minorities: A Sourcebook, 1934-1996*, edited by Beverly Ann Deepe Keever, Carolyn Martindale, and Mary Ann Weston, (London: Greenwood Press 1997), p. 226.

patriotism by “bringing the war home.”⁴⁰ Serling tried inspiring his classmates. In an editorial he wrote for his school newspaper his senior year, Serling chastised his classmates for “indifference.” Moreover, he implored them to, “...Read up on the news, purchase war stamps and bonds as often...and wherever possible in civilian defense, scrap and rubber drives, and war charities. These things represent the requisites for being war conscious.”⁴¹

Months later, he achieved his desire to serve in the military. After turning eighteen, a draft notice arrived ordering him to report to army boot camp soon after his high school graduation. Two weeks after his high school graduation, Serling headed for the army. He soon experienced the “terrifying realities of war that would forever change him and would impact his writing career forever.”⁴²

His first challenge in the army was finding his niche. Serling and his army buddy Vernon Hartung attended a movie which featured paratroopers. As Hartung remembers, “They had shiny boots, wings, jump jackets. Rod looked at me and I said, “Rod, you would never make it, you’re too short.”⁴³ Being a paratrooper was “glamorous and even ordinary foot soldiers of

There was also other mitigating factors that may have influenced Serling’s initial outlook on the Japanese. The day before President Roosevelt issued Executive Order 9066, authorizing evacuation...Mississippi Congressman John Rankin gave the following speech: “This is a race war...The white man’s civilization has come into conflict with Japanese barbarism...I say it is of importance that we get rid of every Japanese, whether in Hawaii or the mainland...Damn them! Let us get rid of them now!”

⁴⁰ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 156.

⁴¹ Engel 29-30,39. Serling wrote a poem about being a paratrooper and sent it to his brother Robert. “Take courage and deviltry, cockiness, guts- mix em in with a gang of right guys. Give em wings and boots, call em’ Paratroops, let em jump with a chute from the skies... We’re good and we know it. We have and we’ll show it, there’s paraguys fighting this war.” Serling’s brother thought the poem was mediocre and told Rod that he was not poet material. This offended Serling who was seeking his brother’s approval and validation.

⁴² Engel, p. 30

⁴³ Vernon Hartung, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

higher rank stood in awe of them.”⁴⁴ Moreover, it took “courage, devilry, cockiness and guts” to be a paratrooper as Serling expressed in a poem he had written to his brother.⁴⁵

Danger was attractive to the youthful Serling. He would not accept rejection. After not making the first cut, he and Hartung confronted Colonel Haugen . Hartung recalls that Serling “threatened to sit forever unless the colonel changed his mind.”⁴⁶ Seeing Serling’s persistence, the colonel yielded but cautioned Serling with, “You still have to make it through jump school.”⁴⁷ Against all odds, Serling succeeded. His brother Robert said this was yet another way his brother wanted to prove himself. ⁴⁸

Being a paratrooper, Serling became Binghamton’s proud hero parading his wings around town. Recalls teacher Helen Foley, “Rod went to every teacher at his junior high after completing his basic training to show off his uniform.” ⁴⁹ He served with the 511th Parachute Infantry Regiment of the 11th Airborne Division in the Philippines. He earned a purple heart for taking shrapnel to his knee.⁵⁰ But after January 1944 and his stint in the Pacific, Serling would

⁴⁴ Engel, p. 32

⁴⁵ Engel, p. 68. See also: Robert J. Stevenson, “The Physical and Social Risks of Military Service During War,” *Michigan Sociological Review*, No. 5 (Fall 1991), p. 70. During World War II, Serling placed himself at a “73.8% degree of physical risk” just being a paratrooper and a combat soldier on the ground.

⁴⁶ Engel p. 33; See also: Vernon Hartung, Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

⁴⁷ Engel p. 33

⁴⁸ Robert Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012. See also: Tracy Karner, “Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Lives of Vietnam Veterans with Post Traumatic Stress Disorder,” *American Studies*, 37, No. 1 (Spring 1996), p. 64-66. Joining the military and war was a “demonstration of manhood.” Moreover, For the Vietnam veterans, joining the military and fighting a war was considered the bridge between boyhood and manhood passed on from their fathers who were also World War II veterans. For many men, entering the military had been an attempt to achieve a cultural standard of ‘manhood,’ ...it also “invoked the ideal of manliness’ ...” Moreover, in the years following World War II, “military service was seen as a natural rite of passage from boyhood to manhood.” (68).

⁴⁹ Helen Foley, “Rod Serling: Submitted For Your Approval,” Documentary Part 3. Accessed on youtube.com. April 18, 2012.

never see Binghamton as an “innocent” again.⁵¹

Nothing prepared Serling for face-to-face combat against the Japanese. As he later recounted, “The fighting and screaming and explosions would last all night, and in the dark soldiers could hear the moaning of an enemy soldier who had been hit but not killed- or was it a buddy who lay dying?”⁵² Moreover, as he explained in interviews, trapped in the Leyte Mountains, he often faced fear and hunger that tore at his morale. Each day he woke up, surveyed his squadron, and wonder who would make it back. Army Buddy Vernon Hartung recalls, “You go into a battle and somebody is going to die today and that wasn’t you. You go to bed in your foxhole and you know someone is going to die tomorrow. You wonder who it is.”⁵³

At times, Serling found himself reflecting on his own mortality, especially after burying some of his friends and having a near death experience at the hands of a Japanese soldier himself.⁵⁴ He honestly believed that he was not coming back.⁵⁵ Wondering why he received a second chance at life while others did not constantly haunted him even after re-entering civilian life as a with a Purple Heart award. Since there was ‘evidence enough in the form of medals, honors, recognition, jobs, education, and success for those who served,’⁵⁶ he was able to utilize the G.I.

⁵⁰ “Rod Serling.” Accessed at: <http://www25.uua.org/uuhs/duub/articles/rodserling.html>. April 12, 2012. See also: Russell Meeuf, “John Wayne as “Supercrip: Disabled Bodies and the Construction of “Hard” Masculinity in *The Wings of Eagles*,” *Cinema Journal*, 48, No. 2, (Winter 2009), p. 97. “The family was the feminizing force which creates tension for the man as he wants to be seen as the “restorer of patriarchal order to the home” but physically and mentally is dealing with his own stressors from war.”

⁵¹ Engel, 34-36.

⁵² *Ibid.*, 46.

⁵³ Vernon Hartung, Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012. See also for more insight into men who served in combat: Russell Meeuf, “John Wayne as “Supercrip: Disabled Bodies and the Construction of “Hard” Masculinity in *The Wings of Eagles*,” *Cinema Journal*, 48, No. 2, (Winter 2009), p. 96. Men, like Serling, who suffered from post-traumatic stress disorders or other disabilities, were often seen as the “feminized object” and felt “punished for its masculine failures” for not doing more.

⁵⁴ Rod Serling, Interview, *American Masters*; see also: Engel, p.46.

⁵⁵ Engel, p. 64.

Bill to attend Antioch College. There he met and later married Carol Kramer.

But marriage was only a temporary fix to what would remain a lifetime problem. Once he was back from his near three year stint, he was too traumatized to deal with the pain of war.⁵⁷

Accordingly, he chose not to share his war experiences because he felt he would never be understood.⁵⁸ Moreover, “the brutality of war and his role altered the preconceptions of victory, bravery and heroism.”⁵⁹

What he could not put into conversations, he discussed in *The Twilight Zone*⁶⁰ or acted out.⁶¹

⁵⁶ Tracy Karner, “Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Lives of Vietnam Veterans with Post Traumatic Stress Disorder,” *American Studies*, 37, No. 1 (Spring 1996), p. 70. She also elaborates by stressing that, “The World War II veteran fathers had reaped the benefits of a grateful society...The veterans of World War II had come home as national heroes...”

⁵⁷ Engel, p. 64-7; See also: Russell Meeuf, “John Wayne as “Supercrip: Disabled Bodies and the Construction of “Hard” Masculinity in *The Wings of Eagles*,” *Cinema Journal*, 48, No. 2, (Winter 2009), 88-97. Meeuf’s article perhaps sheds light on Serling’s inner conflict even if he uses a John Wayne film. Like Serling, John Wayne’s character comes home to face “anxieties about the atom bomb, the traumas of shell-shocked troops, and the responsibilities of an imperial burden all contributed to the culture’s self-evaluation, directed at the imperiled state of American manhood.” (92).

⁵⁸ Engel, p. 48-49.

⁵⁹ Engel, p.54.

⁶⁰ “Rod Serling: Submitted For Your Approval,” Documentary Part 8. Accessed on youtube.com. April 18, 2012. The episode he uses is “Purple Testament.” In this episode, a young man is given the ability to predict his peers death during wartime. See also: Engel, p. 58-67.

⁶¹ John E. Talbott, “Soldiers, Psychiatrists, and Combat Trauma,” *The Journal of Interdisciplinary History*, 27, no. 3 (Winter, 1997), pp. 438. “Reenactment is less a story than a fragment of a story, representing a larger and longer disaster, but without beginning, middle or end and without meaning, resolution or point.” See also: Cynthia Gimbel and Alan Booth, “Why Does Military Combat Experience Adversely Affect Marital Relations?” *Journal of Marriage and the Family*, 56 (August 1994): 696. “Combat-related stress problems is a count of the number of stress symptoms related to combat ever displayed by men. The symptoms include: nightmares, flashbacks, emotional numbness, startle response, trouble sleeping, survivor guilt, trouble concentrating, avoidance of combat-related experiences, and the worsening of symptoms in situations that are reminiscent of combat.” See also: Charles Kaiman, “Combat Veteran,” *AJN*, November 2003, Vol. 103, No. 11, p. 34. Serling often suffered from PTSD but went untreated as did most veterans of his time period. He suffered from RAN. He re-experienced the “intense memories of a traumatic event, recurrent nightmares of the event, reliving it, tactile hallucinations, intense distress by reminders of the event.” He also: Automatic Hyperarousal by showing, “outbursts of anger, irritability for a little reason, extreme impatience, taking cover if a

As his brother Robert (Bob) reminisces about the time he took his brother out to eat and, “That was the night I realized how deeply his war experiences had been etched in his brain. He got bombed and started to fight the battle of Leyte all over again. Serling was hallucinating and screaming, “They’re coming, they’re coming through the doors. The Japs are coming... When Serling awakened the next day, he remembered nothing of the incident.”⁶²

Seeking resolution and closure, Serling revisited the Philippines in 1963, “to confront the ghosts of his past.”⁶³ He “wandered through the military’s Pacific cemetery, looking for names he knew- and found many.”⁶⁴ He also saw the scrawling of soldiers on the tunnels in Corregidor that said, “Help me, dear God, please help me.”⁶⁵

Serling’s incorporation of his wartime experiences into certain episodes provided not only a much needed catharsis⁶⁶ but also produced some very thought provoking episodes.⁶⁷ Serling confesses, “I was traumatized into writing by war events. By going through a war in a combat situation and feeling a desperate need for some sort of therapy; I got it out of my gut. Write it down. This is the way it began for me.”⁶⁸ One example of Serling’s nightmare was the 1961 episode, “A Quality of Mercy,” which showed the agony of the victims during wartime.

Two years later, “In Praise of Pip,” showed a father wanting to exchange places with his son

car backfires, and then N: Numbing and Avoidance. He showed it by “avoidance of thoughts, feelings, people, and places associated with the trauma, a lack of interest in activities, inability to have strong emotional reactions, a sense of a foreshortened future.”

⁶² Engel, p. 67.

⁶³ Engel, p. 240.

⁶⁴ Engel, p. 241.

⁶⁵ Engel, p. 241.

⁶⁶ Jodi Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

⁶⁷ Robert Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 8. Accessed on youtube.com. April 18, 2012

⁶⁸ Rod Serling. “Rod Serling: Submitted For Your Approval,” Documentary Part 8. Accessed on youtube.com. April 18, 2012. See also: Charles Kaiman, “Combat Veteran,” *AJN*, November 2003, Vol. 103, No. 11, p. 34.

in order to spare him the agony of war.⁶⁹ Serling's father's death during the war and later Serling having his own children must have brought this concept full circle for him. Serling believed the rest of his life that his father died worrying about him at war and that "his being a combat soldier might have contributed to his father's early death."⁷⁰

Additionally, Serling's actual combat experience and assisting with clean-up efforts during the occupation of Japan haunted Serling after exiting the war.⁷¹ His wife confirms that he probably had nightmares about the war probably until the day he died.⁷² His brother Bob was also with him when Serling relived some of his moments. According to his recollections, "He (Rod) had terrible nightmares. He didn't just have war experiences. They were branded into his hide, soul, and his mind..."⁷³ These experiences, branded into his heart was the universal lesson etched into *The Twilight Zone*, "for civilization to remain, we must remain civilized."⁷⁴

Rejoining the civilian world as a decorated military man opened up opportunities for Serling. But it was his talents that sustained him. His abilities landed him several jobs as a radio announcer. Then he tried his hand at writing. His first script, "To Live A Dream," won five-hundred dollars and a trip to New York. But after that, "My diet consisted chiefly of black coffee and fingernails. I collected forty rejection slips in a row."⁷⁵ In spite of that, he doggedly continued writing until this outlet proved profitable.

⁶⁹ Wolfe, p. 195.

⁷⁰ Engel, p. 62-3.

⁷¹ Ibid., p.61.

⁷² Carol Serling, "Rod Serling: Submitted For Your Approval," Documentary Part 8. Accessed on youtube.com. April 18, 2012. See also: Charles Kaiman, "Combat Veteran," *AJN*, November 2003, Vol. 103, No. 11, p. 34-36..

⁷³ Robert Serling, "Rod Serling: Submitted For Your Approval," Documentary Part 8. Accessed on youtube.com. April 18, 2012.

⁷⁴ Serling, Rod. Interview: American Masters.

⁷⁵ "Rod Serling: Submitted For Your Approval," Documentary Part 1. Accessed on youtube.com. April 18, 2012.

He knew all television writers wanted to be in New York in 1954.⁷⁶ Serling's writing talent timed with live, broadcast television's emergence challenged him to keep on the cutting edge. There was a new breed of writing emerging with this new technology⁷⁷ and the public wanted more than "quiz shows and cheap crime dramas."⁷⁸ Director John Frankenheimer said, "We were working with a new medium... There was a certain arrogance. We could do anything."⁷⁹

Actor Jack Klugman said, "We were hungry..there wasn't enough work in the theatre."⁸⁰ This placed pressure on anyone in the television industry, according to Director Fielder Cook, "To be excellent."⁸¹ Basically, live television was an unforgiving medium as actor, Richard Kiley confirms, "It was thrilling, invigorating, because it was dangerous. If you screw up, it was curtains."⁸²

Serling's first teleplay, *Patterns* aired by Kraft Television Theatre in 1955 successfully portrayed the inner struggle of a young executive who realizes that he was sent in to replace his

⁷⁶ "Rod Serling: Submitted For Your Approval," Documentary Part 1. Accessed on youtube.com. April 18, 2012.

⁷⁷ Vincent Brook, "The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got 'Berg-larized in the Process)" *Cinema Journal*, 38, no. 4 (Summer 1999): 54. "By 1951, the coaxial cable had been laid across America, interconnecting the country, and allowing the country and allowing for nationwide feeds of New York-based live programming. In 1952, the four year-FCC freeze on licensing new stations was lifted, further expanding television's reach and broadening its audience base beyond the eastern urban centers... Also, in 1952, the National Association of Broadcasters (NAB), responding to public concern and congressional hearings on the adverse effects of television on children, adopted stiff self-censorship directives along the lines of the Motion Picture Production Code."

⁷⁸ "Rod Serling: Submitted For Your Approval," Documentary Part 1. Accessed on youtube.com. April 18, 2012.

⁷⁹ John Frankenheimer, *Rod Serling: Submitted For Your Approval, Documentary Part 2*. Accessed on youtube.com March 29, 2012.

⁸⁰ Jack Klugman, *Rod Serling: Submitted For Your Approval, Documentary Part 2*. Accessed on youtube.com March 29, 2012.

⁸¹ Fielder Cook, *Rod Serling: Submitted For Your Approval, Documentary Part 2*. Accessed on youtube.com March 29, 2012.

⁸² Richard Kiley, *Rod Serling: Submitted For Your Approval, Documentary Part 2*. Accessed on youtube.com March 29, 2012.

mentor. However, instead of the corporate world firing his mentor they place so much stress on him it leads to a heart attack. At the end, he is faced with making a decision and opts to quit the career path he is on because the price to success was too high.⁸³

The teleplay's "overnight success" brought both elation and stress to Serling.⁸⁴ Receiving reviews from Jack Gould, *The New York Times*, was validating, "Nothing in months, has excited the television industry as much as...*Patterns*. He continues, "*Patterns* will stand as one of the high points in the television mediums evolution."⁸⁵ The awards committee agreed awarding *Patterns* with multiple Emmy's including Serling winning Best Telewriter.

The problem remained maintaining success by Serling's exacting standards. Serling himself felt unprepared for the fame and pressure that followed. "It pushed me into the limelight with a fatal kind of entry...I felt that a velvet mantle draped over my shoulder..."⁸⁶ Noted Del Reisman, Story Editor of Playhouse 90, Serling struggled with "emotional insecurity despite his success. The success was extraordinary. On the surface, he dealt with it well. On the inside, it was a struggle for him because he was in the situation of having to maintain it and I think that inner turmoil grew because each time Rod wrote a script, everyone expected it to be a homerun."⁸⁷ Serling himself said, "The writing that brought me success on a platter was also evolving as my principal competition. First, I had to prove to myself and to others that *Patterns* is not all I had."⁸⁸ His instincts not to be a one hit wonder took over in his next teleplay, *Requiem*

⁸³ Rod Serling, "Rod Serling: Submitted For Your Approval, Documentary Part1." Accessed on youtube.com, April 15, 2012.

⁸⁴ Rod Serling, "Rod Serling: Submitted For Your Approval, Documentary Part 2." Accessed on youtube.com, April 15, 2012.

⁸⁵ Jack Gould, "Review of *Patterns* by Rod Serling," *The New York Times*, October 12, 1956, Accessed on: www.rodserling.com, April 15, 2012.

⁸⁶ Rod Serling, "Rod Serling: Submitted For Your Approval, Documentary Part 2." Accessed on youtube.com, April 15, 2012.

⁸⁷ Del Reisman, "Rod Serling: Submitted For Your Approval Documentary Part 2." Accessed on youtube.com March 29, 2012.

for a Heavyweight.

Requiem was partly inspired by Serling's life as a recreational boxer in the Army and as a writer competing against the odds. Serling used the life of a boxer as a metaphor for his life as a writer.⁸⁹ As Serling says, "I've always liked fighters. As a nineteen year old paratrooper, I had several bouts of my own. But to be a fighter, every moment you live is in preparation for the next fight and when your career is finished, the profession discards you and you are regarded as a freak."⁹⁰ McClintock realizes that boxing is all he knows and he can't survive without it.

At the end, McClintock asked himself, "Could we ever be contenders again?" Driving questions that haunted Serling daily. Washed up writers in Hollywood are treated the same in the boxing world-put out to pasture. Serling found himself in a never-ending cycle of loving success and the trappings of Hollywood, but never fully enjoying it because of that nagging insecurity lurking in the back of his mind. Was this a one-time flash in a pan or was he here to stay?⁹¹

Producer for *Requiem*, Martin Manulis said, "Rod Serling's work was so electric to begin with. It was just a triumph that tonight, we put television ten years ahead."⁹² *New York Times* reviewer Jack Gould said, "Mr. Serling's play had immense power and poetry."⁹³ The critics agreed. *Requiem for a Heavyweight* scored five Emmy's, three directly for Serling.⁹⁴ His next

⁸⁸ Rod Serling, "Rod Serling: Submitted For Your Approval, Documentary Part 2". Accessed on youtube.com March 29, 2012.

⁸⁹ Rod Serling, "Writing for Television: (Part 5): Conversations with Rod Serling," Accessed on youtube.com April 11, 2012. It was asked in this segment, "Would you inject your philosophy into a piece of work?" Serling's response was, "Forever, constantly- sometimes to my undying credit; totally unintentionally, purely subjective exercise....They all talk alike. They all talk like me. That is wrong. Common literary problem that I will have to fix."

⁹⁰ Seed, p. 2-193; Barter, p. 20-242; and Zeman and Scott, p. 101-145.

⁹¹ Serling, Rod. Interview: American Masters

⁹² Martin Manulis, "Rod Serling: Submitted For Your Approval, Documentary Part 2." Accessed on youtube.com, April 15, 2012.

⁹³ Jack Gould, "Review of *Requiem for a Heavyweight* by Rod Serling," *The New York Times*, October 12, 1956, Accessed on: www.rodserling.com, April 15, 2012.

⁹⁴ Engel, p. 57-160

big venture, *Velvet Alley*, was produced in 1959. This particular teleplay mirrored his life as a writer. There his vulnerability transcends through his script, “How do we judge a writer? Writing is a demanding profession and a selfish one...compulsive, exacting...I did not embrace writing. I succumbed to it.”⁹⁵

After nearly a decade of crafting dramas, clashing with networks and sponsors over censorship issues, Serling decides to try writing science-fiction in the form of a morality play. Science-fiction movies were already highly visible and effective in discussing controversial issues through exaggerated scenarios but before *The Twilight Zone*, it had never been attempted as a television series for adult audiences.⁹⁶ Serling’s clout as a multiple Emmy and Peabody winner made it easier to advocate for *The Twilight Zone* by promising the networks stories on, “Aliens, ghosts, and cemeteries.”⁹⁷ Three years later, he won.⁹⁸

In reality, *The Twilight Zone* was anything but about the supernatural. Instead it cloaked political and sociological dilemmas through innovative scenarios.⁹⁹ Reflecting on why he chose science fiction, Serling admitted in interviews, “I knew I could get away with Martians saying what Democrats and Republicans can’t say.”¹⁰⁰ Serling and his team of writers set out in their crusade discussing McCarthyism, Communism, nuclear war, and other topics using *The Twilight Zone* as their vehicle to discuss relevant political issues.¹⁰¹ But they still had to work around the

⁹⁵ Rod Serling, “Rod Serling: Submitted For Your Approval, Documentary Part 1.” Accessed on youtube.com, April 15, 2012.

⁹⁶ Rick Worland, “Sign-Posts Up Ahead: ‘The Twilight Zone,’ ‘The Outer Limits,’ and TV Political Fantasy 1959-1965, *Science Fiction Studies*, Volume 23, No. 1 (March 1996), p. 103.

⁹⁷ Matheson, Interview: American Masters

⁹⁸ Val Adams, “A Rod Serling Series.” *The New York Times*, March 8, 1959.

⁹⁹ Richard Matheson, “Rod Serling,” Documentary, Part 5 of 10: “You put it in a fantasy story and you could say just about anything.” Accessed on youtube.com April 14, 2012.

¹⁰⁰ Rod Edward Serling, “Rod Serling Documentary, Part 5 of 10,” Accessed on youtube.com April 14, 2012.

¹⁰¹ Serling, ... American Masters; See also: Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 21-22.

networks parameters and submit every script for final approval.¹⁰² Censorship remained a thorn in his side until he exited television.¹⁰³

In October 1959, *The Twilight Zone* television broadcast, “Where is Everybody?,” successfully premiered nationwide. It also helped that Rod Serling’s professional stature as a writer-producer in ‘The Golden Age of Television’ predisposed *Twilight Zone*’s reception as a ‘prestige’ program.¹⁰⁴ Though critics say it was about loneliness, it could have also be interpreted as preparing for the space race since Ferris, the main character gazes steadfastly at the moon, comments that, “Next time, it will be real.” The generals agree. His next test will be surviving on the moon.

Placed in its political context, this episode meets the Cold War television standards from the defunct HUAC that “the motion picture industry...should make anti-Communist pictures.”¹⁰⁵ Moreover, television was slowly exercising its power to set the nation’s agenda by ...”selecting

Even though *The Twilight Zone* was filmed after the HUAC hearings, it was still difficult in the early part of his career. He still had a fear of McCarthyism. “The HUAC hearings and blacklistings discouraged Hollywood from producing politically controversial films. Fear that a motion picture dealing with the life of Hiawatha might be regarded as Communist propaganda led Mongram Studio to shelve the project.”

¹⁰² Erin Lee Mock, “The Horror of ‘Honey, I’m Home’”: The Perils of Postwar Family Love in the Domestic Sitcom.” *Film and History* 41,no. 2, Fall 2011, p. 32. “As TV moved inside the home during the Fifties, programming reflected the viewing environment. Television’s profits depended, of course, on ratings, which advertisers used to determine their costs, so, as much as television studios might have wanted to exploit the standard fare of sex and violence for popular consumption or to ennoble the audience with high-brow programs, the studios needed to protect the large and stable market that the family home gave them...If the 1950s were indeed television’s “Golden Age,” this tension between sponsors’ maintenance of respectability and their flirtations with more sophisticated fare may well be at the core of it.”

¹⁰³ Rod Serling, “Rod Serling: Submitted For Your Approval, Documentary Part 3, Accessed on youtube.com March 29, 2012.

¹⁰⁴ Rick Worland, “Sign-Posts Up Ahead: ‘The Twilight Zone,’ ‘The Outer Limits,’ and TV Political Fantasy 1959-1965, *Science Fiction Studies*, Volume 23, No. 1 (March 1996), p. 103-104.

¹⁰⁵ Michael Rogin, “Kiss Me Deadly: Communism, Motherhood, and Cold War Movies,” *Representations* 6 (Spring 1984): 12.

the topics,” “constructing the political realities to which we respond”...and in “reducing abstract or ideological principles to human, personal components.”¹⁰⁶ Serling, who understood television's true potential and its power to influence the masses, continued propagating his political viewpoints.¹⁰⁷

The road to *The Twilight Zone* was preceded with the host of movies that dealt with Cold War metaphors and that discussed nuclear annihilation and its aftermath. Some of the most popular were: *Relationship X-M* (1950), *Unknown World* (1951), *Five* (1951), *Destination Moon* (1950) and *The Flying Saucer* (1950); aliens, monsters, and mutants, *The Beast From 20,000 Fathoms* (1953), *Them!* (1954); and McCarthyism or the “Other” living among us, *Invaders From Mars* (1956), *It Conquered The Earth* (1956), *Invasion of the Body Snatchers* (1956) and *I Married A Monster From Outer Space* (1958).¹⁰⁸

The movies made this transition to television much easier by discussing controversial topics in a one-time setting. But *The Twilight Zone* was the first television show to use science fiction for political purposes on a weekly basis. It was also one of the first television shows to address the psychological, social, and political themes plaguing the Holocaust and the Cold War Era. Rather than serving as a “therapeutic voice ministering to the wounds of the psyche,” Serling set the standard by addressing the nuclear question, albeit subversively.¹⁰⁹ Thus garnering *The Twilight Zone* a unique place in television history.

Moreover, because of its immediacy streaming into its living room walls, audiences could relate to it, interact with it, and discuss it on a continual basis because of its proximity to them.¹¹⁰

¹⁰⁶ Stephen Prince, *Visions of Empire: Political Imagery in Contemporary American Film*, (New York: Prager Publishers, 1992) xv.

¹⁰⁷ William P. Simmons, “The Twilight Zone Interviews: Carol Serling,” <http://www.rodserling.com>. Accessed on May 18, 2011.

¹⁰⁸ Seed, p. 2-193; Barrter, p. 20-242; and Zeman and Scott, p. 101-145.

¹⁰⁹ Eagan, p. 63

Both Cayuga Productions and CBS,

received hundreds of letters a week describing various states of passion for the show or offering story ideas. With Serling's increased role as narrator, the letters began to get more personal. He was so sympathetic, so accessible, so much the godlike character who controlled the magical happenings of the "The Twilight Zone" that much of the public targeted him as the man who could-and would -solve their problems.¹¹¹

The Twilight Zone episodes proved to be a chilling commentary of both the Holocaust and the Cold War. It forced people to confront their own prejudices and biases on both an individual and international level. It showed that people were the same all over and that humanity all fears the same thing-annihilation or death in any form. *The Twilight Zone* challenged the root of the Americans value systems by critiquing materialism, nationalism, totalitarianism, and showing the worst features in our democratic system. By taking using power models with the already existing forms of science-fiction typologies: "Them v. Us," "The communists or aliens are amongst us," "the Russians or aliens have come," and "technology taking over the world" Serling showed that man is his own worst enemy on every front.¹¹²

In retrospect, *The Twilight Zone* series was the first television show to address building a nuclear shelter and showed the dangers of not being prepared in times of emergency. It was the first to handle McCarthyism and nuclear detonation. By addressing these issues, Serling allowed society both to individually and collectively re-evaluate issues in a broader context. This was efinite departure from the regular 1950's television show line-up. *The Twilight Zone* was not about promoting WASP values, but instead, "catered to the sensation of oppression and powerlessness," which was "the felt experience of the times."¹¹³

¹¹⁰ Engel, p. 211. See also: Vincent Brook, "The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got 'Berg-larized in the Process)" *Cinema Journal*, 38, no. 4 (Summer 1999): 48.

¹¹¹ Engel, p. 211.

¹¹² *Twilight Zone: "The Monsters Are Due on Maple Street."* Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 2, Episode 22 (March 4, 1960).

After leaving *The Twilight Zone*, Serling invested his crusading talents for other projects. He became a filmmaker and spokesperson for the United Nations advocating world peace by stopping nuclear proliferation.¹¹⁴ He also taught a creative writing class briefly at Ithaca College, New York, and enjoyed working with his students. They were a serious departure from the Hollywood community and the love-hate relationship he had with those circles. He also spoke out about patriotism and encouraged America's youth to respect their country and not burn draft cards. Protest is not about disrespect.¹¹⁵

He also became increasingly involved with nuclear proliferation through organizations like SANE and eventually becoming the spokesperson for the United Nations. Even Dr. Spock joined in the fight. His studies indicated that children of all ages were terrified of a nuclear war occurring in their lifetime. His studies also showed that, "young children worry most about being separated from their parents in a disaster and about the death or maiming of their parents or themselves. Adolescents speak with bitterness about the possibility of having no future or giving birth to deformed children."¹¹⁶

Rod Serling's involvement with nuclear proliferation issues continued until his death from a heart attack from the constant stress and chain smoking in 1975. If he had lived, he would have continued seeing the children of the 1970s and 1980s plagued with the same concerns of nuclear detonation and nuclear winter as he was.¹¹⁷ In 1982, the Soviets themselves concluded that,

¹¹³ Will Wright, "The Empire Bites The Dust," *Social Text*, no. 6 (Autumn 1982): 123.

¹¹⁴ Val Adams, "Serling Play to Begin U.N. TV Series," *The New York Times*, August 18, 1964.

¹¹⁵ Rod Serling, "Speech to Binghamton Central High School Commencement: Speech to January 1968 Graduates," January 28, 1968. Accessed on rodserling.com, April 15, 2012.

¹¹⁶ Joan Cook, "Parents Can Allay Cold-War Tensions," *New York Times*, March 10, 1964, p. 40. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). Dr. Spock's advice is that, "Youngsters should 'join SANE or the Student Peace Union, make contributions from their allowances, walk in peace marches, write letters to the President and their Senators, learn to be bolder than their parents seem to be.'"

“Nothing the Kremlin has done-elaborate evacuation plans, shelters to accommodate millions, compulsory lectures on survival techniques- has significantly lowered the probability of annihilation if a nuclear conflict comes.”¹¹⁸ Even Soviet leader, Leonid I. Brezhnev and other leaders conceded that nuclear war, “would be a ‘universal disaster’ for mankind.”¹¹⁹ Serling did not need to be a leader to see that. He knew that from his cleanup experiences in Japan. Stopping nuclear war was an issue he never wavered from. It was a message he never shied away from disseminating in *The Twilight Zone*.

¹¹⁷ Carmen Ptacek, “The Nuclear Age: Context For Family Interaction.” *Family Relations*. October 1998, p.437-439. p. 437. Ptacek’s article also provided studies that showed how students in the 1970s and 80s had “thoughts of nuclear annihilation penetrating deeply into the consciousness of children and adolescents.” (438) coupled with the belief that “the world would blow up at any moment.” (437). See also, Eric Chivian, M.D., John P. Robinson, M.D., Jonathan R.H. Tudge, Ph.D, Nikolai P. Popov, D.Sc, and Vladimir G. Andreyenkov, Ph.D. “American and Soviet Teenagers’ Concerns about Nuclear War and the Future,” *New England Journal of Medicine*, 1988, p. 319, 407-413. In 1977, research in other countries- Canada, West Germany, Sweden, Norway, Denmark, Finland, Great Britain Columbia, New Zealand and the Soviet Union- has shown that concern among young people about the possibility of nuclear war is not just an American phenomenon.” Later in the study, 94% of the Soviet teenagers polled “indicated they were ‘very worried’ about nuclear war, and only 1 percent said they were ‘not at all worried...’ It may be, however, that because of the Chernobyl accident, both environmental pollution and nuclear power-plant accidents were seen by Soviet students not only as global issues but also as direct threats to their lives.” Also in the study in 1985, 70% of the students from the USSR and the United States “agreed that a ‘nuclear winter’ would follow a worldwide nuclear war and that almost no one would survive, whereas only 10 percent disagreed.” See also, “Children in the Soviet Express War Fear: 2 Studies Find Their Feelings Echo Anxieties Expressed By Children in the U.S.” *New York Times*, October 13, 1983. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). “A videotape of some of the interviews was released today. The children talk about the effects of radiation, dismiss the notion that shelters can save them and speak of nuclear nightmares. Oleg, a 14 year old, said through an interpreter that he once saw a film about how war almost broke out between the Soviet Union and the United States. ‘I didn’t sleep for several nights,’ he says, ‘Our existence is hanging by a thread.’” See also: Adam Clymer, “Fewer Youths in Soviet Than In U.S. Said to Fear Atom War,” *New York Times*, April 10, 1987, p. A10. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

¹¹⁸ John F. Burns, “Russians, Too, Joke Sadly on Atom-War Survival,” *New York Times*, June 11, 1982, A.2. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

¹¹⁹ Ibid.

CHAPTER III

POWER TO THE PEOPLE

“I was just a soldier and was just following orders...” exclaimed fictional character Mr. Schmidt in *The Twilight Zone*’s episode, “Death Heads Revisited,”(1961). Intense dialogue follows as Schmidt, a former SS guard, justifies murdering thousands of Jews at the concentration camp he was running. The script’s inspiration was probably lifted from Adolf Eichmann’s trial still in progress. Like its predecessors, this episode promotes democracy during the Cold War by addressing both totalitarianism and prejudice.¹²⁰

In discussing *The Twilight Zone*, the paper will be organized topically with World War II episodes being discussed first followed by totalitarianism via Communism. The World War II set to be discussed is, “Eye of The Beholder” (November 11, 1960); “Death-Heads Revisited” (November 10, 1961); and “He’s Alive” (January 24, 1963). The second set on totalitarianism via Communism is, “The Monsters Are Due on Maple Street” (March 4, 1960); and “The Obsolete Man,” (June 2, 1961).

¹²⁰ David Margolick, “Television and the Holocaust: An Odd Couple,” *New York Times*, January 31, 1999. See also:

Alexander J. Groth, “The ‘ISMS’ in Totalitarianism,” *The American Political Science Review*, 58, No. 4 (December 1964), p. 888. “A major theme in political literature since the nineteen fifties has been a ‘unitotalitarian’ approach to the study of modern dictatorships. The principal totalitarian ‘isms’ -Fascism, Nazism and Communism- have been viewed as examples of one common species.” Since Serling was not a historian, it is only fitting that when he was speaking of totalitarian systems of Fascism, Nazism and Communism, he was doing so interchangeably.”

Television changed the way Americans perceived life and Serling knew it.¹²¹ According to his wife Carol, “Rod was probably one of the greatest advocates of television. He thought that television had the potential, and it did-and still does to change the world...to educate it, explain it...As an artist, Rod felt that television could be important.”¹²² As he testified before the Federal Communications Commission in 1960, “A successful television venture has to please thirty million people. Consequently, television programming must be developed with an eye toward what is mass taste...To the best of my knowledge, no member of the United States government ever made a statement as to what has been the responsibility of the daily press with a similar responsibility that we in television are asked to exert.”¹²³

Serling’s ethos in writing television scripts conscientiously forced him to research in order to maintain excellence and credibility with viewers. As Carol Serling recalls, “Rod felt that there was a responsibility as a writer not just to entertain but to enlighten. He felt strongly about this. He was a man of conviction. He hated a lot of things going on in this country and he wanted to speak out about them.”¹²⁴ Therefore, Serling’s compelling use of television to propagate his messages made his “forceful critiques of American institutions” on *The Twilight Zone* both

¹²¹ Jon Kraszewski, “Authorship and Adaptation: The Public Personas of Television Anthology Writers,” *Quarterly Review of Film and Video*, 25, 2008, p. 272-9. See also: Leah R. Vande Berg, Lawrence A. Wenner and Bruce E. Gronbeck, “Media Literacy and Television Criticism: Enabling An Informed and Engaged Citizenry,” *American Behavioral Scientist*, Vol. 48 No. 2, October 2004, p. 225. Television forces the viewers to make both “ethical and aesthetic criticisms.” “In the case of television, teleliteracy and criticisms both entail making judgments about the benefits (rights) and liabilities (wrongs) of the stories that are told to us. In making these critical assessments, it is virtually impossible not to bring societal and personal values to bear,” p. 225.

¹²² William Simmons, “The Twilight Zone Interviews: Carol Serling,” Accessed May 18, 2011 at http://www.rodserling.com/wsimmons/Carol_Serling.

¹²³ Joel Engel, *Rod Serling: The Dreams and Nightmares of Living in The Twilight Zone*. Chicago: Contemporary Books, 1989, 194-5

¹²⁴ William Simmons, “The Twilight Zone Interviews: Carol Serling,” Accessed May 18, 2011 at http://www.rodserling.com/wsimmons/Carol_Serling.

calculating and cutting edge.¹²⁵

At the beginning of the 1950s when, “television was in its infancy, many producers of live television dramas encouraged their staffs to experiment and test the boundaries of their medium, the window of experimentation was brief and when it came to racial issues all but non-existent. Certainly, early network television did experiment with controversial themes.”¹²⁶ As his cohorts did, Serling also experimented with contentious themes through Playhouse 90 dramas. However, the portal was rapidly closing as the Sprague Commission was urging television “to promote a positive global image of American science and technology.”¹²⁷

Nonetheless, by 1955 Serling, “wielded more power than almost any other television writer of his generation...”¹²⁸ He was “considered to be the standard of the television dramatist.”¹²⁹ His ability to mediate between the networks and sponsors allowed him maneuverability not given to less experienced producers. However, in spite of his abilities to play the game, he was still forced to conform to restrictions and gimmicks, such as the hiring of an Amazon woman to pose as Miss Twilight Zone, which he clearly detested calling it “pretty cheapening.” But, CBS overrode his protests.¹³⁰

¹²⁵ Christopher Metress, “Submitted For Their Approval: Rod Serling and the Lynching of Emmett Till,” *Mississippi Quarterly*, Winter/Spring 2008, Volume 61, p. 168.” For television’s influence: Leah R. Vande Berg, Lawrence A. Wenner and Bruce E. Gronbeck, “Media Literacy and Television Criticism: Enabling an Informed and Engaged Citizenry,” *American Behavioral Scientist*, 48, No. 2, (October 2004):221. “Television’s pervasive cradle-to-grave presence and its powers to inform, entertain, socialize and educate, and create community and consensus are precisely why serious critical analysis of television is important in extending media literacy.”

¹²⁶ Christopher Metress, “Submitted For Their Approval: Rod Serling and the Lynching of Emmett Till,” *Mississippi Quarterly*, Winter/Spring 2008, Volume 61, p. 149.

¹²⁷ James Schwoch, *Global TV: New Media and the Cold War, 1946-69*. Urbana: University of Illinois Press, 2009, p. 10. Eisenhower’s Sprague Committee urged television “to promote a positive global image of American science and technology.”

¹²⁸ Christopher Metress, “Submitted For Their Approval: Rod Serling and the Lynching of Emmett Till,” *Mississippi Quarterly*, Winter/Spring 2008, Volume 61, p. 168.

¹²⁹ Christopher Metress, “Submitted For Their Approval: Rod Serling and the Lynching of Emmett Till,” *Mississippi Quarterly*, Winter/Spring 2008, Volume 61, p. 149.

In a *60 minutes* interview with Mike Wallace, Rod Serling shared his frustrations of being forced to censor his interpretation of the Emmett Till's story in 1955 through his script, "A Town Turned to Dust," for "Playhouse 90" in 1958. The sponsors "'chopped it up like a roomful of butchers at work on a steer...'" "They ganged up on us; we never had a chance."¹³¹ It met the same fate as *Noon to Doomsday* two years before. He was stopped at every turn by executives and sponsors who, "in the midst of a burgeoning Civil Rights Movement that was bringing race to the forefront of political and social discourse, were intent on appeasing Southern audiences by sanitizing the particular racial dimensions of the Till story."¹³² Moreover, the network made him change locales and rewrite the script until..."it became a lukewarm, eviscerated, emasculated kind of show."¹³³ Serling admits, "All the way, I protested. I went down fighting, as most television writers do, thinking in a strange oblique way that better say something than nothing."¹³⁴ He also admits that, "the network made of sponsor interference which is so beyond logic and which is so beyond taste that I rebel against."¹³⁵

Another example of censorship was seen in his show, *Judgment at Nuremberg*. Clearly about the Holocaust, "Trial at Nuremberg (1956) brought the horror of the gas chambers into the American living room. Such forays into controversy were highly controlled..."¹³⁶ Serling elaborates that:

mention was made of gas chambers and the line was deleted, cut off the soundtrack. And it

¹³⁰ Engel, p. 236.

¹³¹ Mike Wallace, "Roasting Rod Serling," 60 Minutes Interview Between Mike Wallace and Rod Serling, September 22, 1959.

¹³² Christopher Metress, "Submitted For Their Approval: Rod Serling and the Lynching of Emmett Till," *Mississippi Quarterly*, Winter/Spring 2008, Volume 61, p. 145.

¹³³ Mike Wallace, "Roasting Rod Serling," 60 Minutes Interview Between Mike Wallace and Rod Serling, September 22, 1959.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Metress, p. 149.

mattered little to those guys that the gas involved in the concentration camps was cyanide, which bore no resemblance physical or otherwise, to the gas used in the stoves. They cut the line [because they] did not want that awful association made between what was the horror and the misery of Nazi Germany with the nice chrome wonderfully antiseptically clean beautiful kitchen appliances that they were selling. Now this is an example of sponsor interference which is so beyond logic and which is so beyond taste that I rebel against.¹³⁷

He also operated under a controlled Cold War agenda which made it difficult to examine issues with any depth.¹³⁸ This was one reason why Serling's selection of science fiction made it easier for him to navigate through censorship than if he had chosen dramatic storylines. As Carol Serling explains,

The Twilight Zone bridged the time of complacency, the Eisenhower years, and then later into the psychedelic years- the years of the assassinations and they were really tough times. A lot of Rod's scripts were an invitation for us to sort of look at ourselves and at what was going on in the world. And I think through this vehicle, the science fiction (although we don't always call it that), he was able to address issues that he wanted to. And the heavy hand of the sponsors didn't stop him as they had with his straight dramas.¹³⁹

Serling's *Twilight Zone* provoked thinking making it controversial and engaging to audiences of all age groups.¹⁴⁰ Moreover, "Serling trusted the audience and targeted intelligent

¹³⁷ Mike Wallace, "Roasting Rod Serling," 60 Minutes Interview Between Mike Wallace and Rod Serling, September 22, 1959.

¹³⁸ Metress, p. 149, states that in the beginning of the 1950s, "television was in its infancy, many producers [of live television dramas] encouraged their staffs to experiment and test the boundaries of their medium, the window for experimentation was brief and when it came to racial issues all but non-existent. Certainly, early network television did experiment with controversial themes. For instance, Worthington's Miner's modern-dress adaptation of 'Julius Caesar' (1949) explored Cold War anxieties about political revolution and totalitarianism;...Reginald Rose's teleplay, 'The Gathering' (1953) examined Atomic Age guilt by portraying a Moscow family's terrified reaction to an air raid of undisclosed magnitude..." See also: Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 21.

¹³⁹ William Simmons, "The Twilight Zone Interviews: Carol Serling," Accessed May 18, 2011 at http://www.rodserling.com/wsimmons/Carol_Serling.

¹⁴⁰ Steve Trimm, "Live to See the Day...and Seize It: Lessons Rod Serling Taught," Spring 1975. Accessed on http://www.rodserling.com/strimm_on_May_8, 2011. According to Trimm, He wrote a letter to Serling thanking him for saving his life. He cites, "Serling argued through his morality plays on *The Twilight Zone* that each and every one of us, whether religious or irreligious, can triumph over the seeming omnipotence of the Powers of Darkness, to keep

adults.”¹⁴¹ But he also targeted the “new youth culture” that started to arise in the 1950s who was drawn to science fiction.¹⁴² True to form, “the growing population of science fiction thrillers reflected not only the emergence of the youth market but the spread of a certain paranoid style during the Cold War years.”¹⁴³ Until *The Twilight Zone*, no other television program had people asking “Come Monday morning, ‘Did you see it?’”¹⁴⁴ Moreover, “the ‘it’ didn’t have to be defined.”¹⁴⁵ But all this notoriety came with a price.

In spite of conflicts with his sponsors and networks, Serling remained the quiet rebel. He continued being true to his convictions and kept his message out there through *The Twilight Zone*. According to Carol Serling, Rod did not handle censorship well. He “kicked and screamed and he was known as television’s angry young man for many years. He did go out and bite the hand that fed him. But, he loved it too. He loved television. So, it was kind of double-edged sword.”¹⁴⁶ He also did not want to tell the sponsors what he was covering...“that there would be material about the war, the holocaust. Issues he cared about were still going to be there.”¹⁴⁷

In keeping with the 1960s social protest and movements, the writers showed individuals

believing in our own decency. If we can be generous and forgiving to ourselves, if we can hang on to a belief in our essential self-worth and goodness, simple charity will compel us to recognize the worth and goodness of others. This awareness will prevent us from becoming consumed by hatred. Unwilling to hate, we will behave morally. In the chaos of a frightened, angry society, holding tight to such beliefs will save us-and will ultimately save the world.”

¹⁴¹ Engel, p. 187.

¹⁴² Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 23-4. See also: Engel, “But in fact a good case can be made for “The Twilight Zone” having contributed significantly to the youthful idealism of the 1960s.”

¹⁴³ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 23-4.

¹⁴⁴ Engel, p. 187

¹⁴⁵ Ibid..

¹⁴⁶ William Simmons, “The Twilight Zone Interviews: Carol Serling,” Accessed May 18, 2011 at http://www.rodserling.com/wsimmons/Carol_Serling.

¹⁴⁷ Ibid.

fighting against dictatorships of the past (Nazism), the present and perceived future (Communism). As Serling said in discussing *The Twilight Zone*, “I’m trying to touch upon prejudice and bias- again to my knowledge the first time that this has been done in a half-hour anthology.”¹⁴⁸ In the following episodes, somber warnings against totalitarianism echoed.

By 1945, the world saw for the first time the full horrors of the concentration camps. The public was shocked by the “the enormity of the mass slaughter” as seen in Belsen, Auschwitz, Dauchau and other concentration camps.¹⁴⁹ Millions heard of Jews being relocated to camps and even knew of the genocide taking place but did nothing to stop it.¹⁵⁰ In Nazi Germany, survival was the focus while “mistreatment of the Jews became background noise.”¹⁵¹ Unfortunately, twenty years later, totalitarianism in the 1960s was still a relevant and contemporary theme in America as episodes in *The Twilight Zone* depicted.¹⁵²

In, “The Eye of the Beholder,” which aired November 11, 1960, *The Twilight Zone* captures

¹⁴⁸ Engel, p.191.

¹⁴⁹ Richard J.H. Johnston, “Testimony at Eichmann Trial Horrified World: Some Witnesses Collapsed on Stand in Recollection of Suffering He Caused,” *New York Times*, June 1, 1962, p. 2; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). Erich Geldbach, “Remembering For The Future,” (Paper Presented at the Proceedings of the 23rd Annual Scholars’ Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, p. 89. One German writer, Erich Kastner in 1946 said, “What happened in the camps is so agonizingly terrible that one may not be silent about it and yet it so terrible that one cannot put it into words.

¹⁵⁰ Daniel Jonah Goldhagen, *Hitler’s Willing Executioners: Ordinary Germans and the Holocaust*. New York: Random House, Inc. 1997, p. 8.

¹⁵¹ Eric Fogelman, *Conscience and Coverage: Rescuers of Jews in the Holocaust*, New York: Anchor Books, 1994, p.47.

¹⁵² Rick Worland, “Sign-Posts Ahead: ‘The Twilight Zone,’ ‘The Outer Limits,’ and TV Political Fantasy 1959-1965,” *Science Fiction Studies*, Vol. 23, No. 1 (March, 1996) p. 106. Worland’s interpretation is that this episode, “With its theme of bodily identity in conflict with dominant social standards of beauty, the story might be taken as a closeted meditation on racial prejudice, the most important domestic political issue of the early ’60, and one that several *Twilight Zone* scripts directly evoked.”

the terror the State unleashed on defenseless individuals. Patterned after Nazi Germany's Aryan requirements, individualism is quashed as the State decides what looks one must have to exist in society.¹⁵³ Individuals not meeting the "purity" requirements are banished to a ghetto by the State.¹⁵⁴ Thus, showing how people must ultimately make the choice to utilize both technology and bureaucracy to enforce unjust laws.

The opening scene shows fictitious character Janet Tyler lying on a hospital bed bandaged up after a surgery hoping to meet the state's definition of beauty knowing if she does not, she will be sent to a "ghetto designed for freaks." As she waits for the doctors to take off the bandages, she questions the staff with, "Who makes all the rules?" Growing frustrated as more time elapses, her questions become more pointed leading her to start screaming in hysterics, "The State is not God." Centering on one question, "Why is ugliness a crime?" soon becomes, "Why shouldn't people be allowed to be different?"

The doctors and nursing staff sedate her. But in the process, her questions have the doctor questioning the system. He is quickly admonished not to say anything that might be considered treasonous again representing McCarthyism and/or totalitarianism. In a most Orwellian fashion, he is even admonished to not have thoughts contrary to the State or he could be charged with treason.

As the bandages come off, she is informed that her operation failed by the State's standards.

¹⁵³ Ibid.

¹⁵⁴ Ihor Kamenestky, "Totalitarianism and Utopia," *Chicago Review*, 16, No. 4, 1964, p. 118. See also: Daniel Jonah Goldhagen, *Hitler's Willing Executioners: Ordinary Germans and the Holocaust*. New York: Random House, Inc. 1997, p. 136, Anti-Jewish policies included: 1. Verbal Assault, 2. Physical Assault, 3. Legal and administrative measures to isolate Jews from non-Jews, 4. Driving them to emigrate, 5. Forced deportation and 'resettlement,' 6. Physical separation in ghettos, 7. Killing through starvation, debilitation, and disease, 8. Slave labor as a surrogate for death, 9. Genocide, primarily by means of mass shootings calculated starvation, and gassing, 10. Death marches."

She has no more chances to try again. Consequently, she will be exiled to a village for her kind. She tries escaping. But everywhere she runs, the television set comes on and the nation's leader resembling Adolf Hitler starts preaching "glorious conformity," one "single approach," one "single philosophy" and one "single morality." Everyone must "willingly" conform to the State. Captured, the doctors sympathetically watch as she is escorted by a representative from the ghetto or euphemism for concentration camp where she will live out the rest of her life.¹⁵⁵ Her own private hell is about to begin.

While the "Eye of the Beholder," seems humanistic in that she lives it also shows a more sinister side by leaving it open to the audience about her fate. The episode's focus on forcing individuals to meet external requirements reinforces just how easily people are discriminated against for reasons they cannot control.¹⁵⁶ Moreover, people having different looks "may also have different values."¹⁵⁷ These arbitrary standards are cruelly imposed and have served as the standard for hate crimes in modern society. As Serling craftily shows, totalitarianism controls all that is personal- looks, thoughts and self-expression. People cease to have value as human beings but are seen as extensions of the state.¹⁵⁸

¹⁵⁵ Daniel Jonah Goldhagen, *Hitler's Willing Executioners: Ordinary Germans and the Holocaust*. New York: Random House, Inc. 1997, p.135. German policies towards the Jews: (1) "To turn the Jews into "socially dead" beings-beings that were violently dominated , naturally alienated, and generally dishonored- and, once they were, to treat them as such. (2) To remove the Jews as thoroughly and permanently from social and, as far as possible, from physical contact with the German people, and thereby to neutralize them as a factor in German life."

¹⁵⁶Rick Worland, p. 154.

¹⁵⁷ Ibid.

¹⁵⁸Ihor Kamenestky, "Totalitarianism and Utopia," *Chicago Review*, 16, No. 4, 1964, p. 122. This view is reflected in Dr. Ley's speech. He was the leader of the Nazi Labor Front. He said: "The Party claims the totality of the soul of the German people. It cannot and will not suffer that another party or point of view dominates in Germany. We believe that the German people can become eternal only through National Socialism..." See also: John P. Burgess, "Coming To Terms With the Past: The Church and the Stasi," Presented at the Proceedings of the 23rd Annual Scholars' Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, (Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*,

Psychologically, “The Eye of the Beholder,” shows how government uses humiliation in order to force its will.¹⁵⁹ In Janet Tyler’s case, she admits that that the state’s values violated her individuality yet she submits herself for the eleventh time in order to meet their requirements. By placing herself in this vulnerable position, she gave the state leverage over her. Her will was broken as she realized her individualism was inferior to the State.¹⁶⁰ Hence, the State already won. Her self-esteem before, during and after the procedures was “lowered” and her “humiliation” was complete.¹⁶¹ Resigning herself, she is taken to her new residence where she will meet other victims of the State.¹⁶²

Additionally, this episode brings about questions on how Janet Tyler’s civil rights were allowed to be violated in the first place. As in Germany, perhaps her society started subtly propagating that individual differences would destroy the country’s unity and undermine its

ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, 1997: 93-108. “Marxist-Leninist regimes depended not only on totalitarian domination, but on the demoralized individual who had no higher responsibility than himself.”

¹⁵⁹ Igor Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, p. 134. “But passive submission alone was not sufficient for the realization of a perfect society. Subordination had to be total. It was not only to be outward, but not inward.”

¹⁶⁰ Goldhagen, “Wearing the yellow star, with which we were branded from 1941 onwards as if we were criminals, was a form of torture. Every day when I went out in the street I had to struggle to maintain my composure.” (138).

¹⁶¹ Dmitry Mikheyev, “The Soviet Mentality,” *Political Psychology*, 8, no. 4 (December 1987): 518. See also: Hugo Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, “Time was needed to dehumanize the individual in order to ‘humanize’ and stabilize once and forever the envisioned society.” (134).

¹⁶² Dwight D. Eisenhower Presidential Library and Museum. “Letter to the City Commissioner, Leslau and to selected citizens,” as cited in Report, “Economic Life in Poland” (report covering period from January 1 to April 30, 1942) which includes a 13-page description of various concentration camps, July 1942.” Paul Sturman Papers, Box 3, Poland (3).

http://www.eisenhower.archives.gov/research/online_documents/aerial_intelligence.html

(accessed February 2, 2012). “To Mr. and Mrs. ____ at Leslau, For reasons of public safety you are herewith being expelled, affective at once, from the territory of the German Reich. The order of expulsion applies as well to all members of your family, to with... Within 20 minutes after receiving the present order of expulsion, you and all members of your family have to be assembled, ready for travel, in the street in front of your house (entrance door). Any orders of police officers must be implicitly obeyed. You are permitted to take along: ...”

potential.¹⁶³ Perhaps they were used as scapegoats as the Jews were. Either way, a slippery slope was set in motion that forced conformity at all levels of society.¹⁶⁴

The Twilight Zone also addressed the actual concentration camps and the murders that occurred there. As a Jewish man and one who could identify with prejudice during his lifetime, Serling exposed the killings of innocent individuals who had no means of defending themselves.¹⁶⁵ Angered at the butchering of eleven million people, “who were persecuted and murdered in the name of totalitarian ideology,” Serling’s refusal to allow Americans to dismiss the Holocaust as a European problem becomes evident in the episode, “Death- Heads Revisited.”¹⁶⁶

¹⁶³ Daniel Jonah Goldhagen, *Hitler’s Willing Executioners: Ordinary Germans and the Holocaust*. New York: Random House, Inc. 1997, p. 138: The Germans started “publishing restrictive laws regulating what Jews might or might not do...The signal legal event..was the announcement of the Nuremberg Laws of September 1935, which together with subsequent decrees defined legally who was a Jew, providing for the first time a clear national understanding of which people were subject to the laws and decrees regulating Jews...”

¹⁶⁴ *Ibid.*: The Nuremberg Laws also stripped Jews of citizenship and, with enormous symbolic as well as practical import...All of the laws, regulations, and measures of the 1930s served to rob Jews of their livelihoods, to sink them into a state of hopelessness, and to isolate them from the larger society in which they had moved freely but a few years earlier. They made the Jews socially dead.” See also: Dwight D. Eisenhower Presidential Library and Museum. “National Alliance For Germanism Abroad,” as cited in Report, “Economic Life in Poland” (report covering period from January 1 to April 30, 1942) which includes a 13-page description of various concentration camps, July 1942.” Paul Sturman Papers, Box 3, Poland (3). http://www.eisenhower.archives.gov/research/online_documents/aerial_intelligence.html (accessed February 2, 2012). “The subservience, which the Pole displays towards the German peasant is only cunning. His friendly disposition is a fraud. Caution should be exercised in every direction,... Above anything else, there should be no intercourse of any kind between German and Poles....Our national unity is at stake!...”Germans! The Pole is never your comrade!”...”Be just, as the German always is, but never forget that you are a member of a race of masters!”

¹⁶⁵ Daniel Jonah Goldhagen, *Hitler’s Willing Executioners: Ordinary Germans and the Holocaust*. New York: Random House, Inc. 1997, p. 21-483.

¹⁶⁶ Rod Serling, *Death Heads Revisited* and also see Linda Breville, “Rod Serling’s Final Interview,” March 4, 1975. Accessed at: <http://www.rodserling.com> on May 18, 2011. To Breville’s question, “What makes you angry?” Serling replied, “Interesting question...But bias and prejudice make me angry...more than anything. Somebody sent me a copy of the American Nazi newspaper the other day, published in, I guess, Arlington, Virginia. There were words in it like “coon” and “kike” and things like that, and I was very distraught. That made me terribly

While watching the episode, haunting questions concerning Nazism arose such as, “What turned average men and women to turn off their emotions, and evolve into savages?”¹⁶⁷

Moreover, what value system would condone slaughtering defenseless men, women and children while simultaneously allowing one to directly or indirectly participate in genocide?¹⁶⁸ How does one determine guilt?¹⁶⁹ Even harder to determine was the question, “Are all eight million members of the Nazi Party guilty to the same degree?” The captured Nazi leaders were tried at Nuremberg while the others faced “denazification proceedings.”¹⁷⁰

Other questions also emerged, “How did the executioners deal with one murder much less hundreds in one day and tens of thousands in one year?” Not even Himmler or Eichmann could

angry. Viciously angry. Even to creating daydreams about how I could go there and bump off some of those pricks. But it’s short-lived. I’m much too logical for that. That ticks me off. I can’t think of anything else that really makes me angry.”

¹⁶⁷ Hugo Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, p. 136, “The feeling of hatred and cruelty, also, loses its old-fashioned spontaneous character, and become functional and organized when necessary. The Nazi liquidation of Jews and the Soviet removal of ‘kulaks’ were not primarily motivated by hatred, nor was perverse cruelty a conscious aim. The main considerations were to accomplish that which seemed ‘inevitable,’ in the light of both totalitarian ideologies, in the most efficient and feasible way. The liquidation and ‘isolation’ of certain groups had to take place for the sake of a future ‘perfect society.’ In these premeditated social purges the most outstanding feature of the executioners was not individual fanaticism, but moral neutralism.”

¹⁶⁸ Goldhagen, p. 21. See also Werner Weinberg, “Lesson of Crystal Night is simply that mankind overestimated the progress it had made since its dawn, that the veneer of humanity, decency, ethics and fear of God was a mere eggshell, and that, if conditions were right, you could do the absolutely unthinkable with absolute impunity. Moreover, you could do it without shame and guilt, and even create a national ethos in the process.” p. 137.

¹⁶⁹Victoria J. Barnett, “The Politics of Memory: 1946 and 1992: Parallels between the Denazification Controversy and the Stasi Debate,” (Paper Presented at the Proceedings of the 23rd Annual Scholars’ Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah*, Volume XVII, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, p. 68-78. “In 1946, the German philosopher Karl Jaspers defined political guilt as the ‘liability of all citizens for the consequences of deeds done by their state, but not the criminal and the moral guilt of every single citizen for crimes committed in the name of the state. The judge may decide about crimes and the victor about political liability, but moral guilt can truthfully be discussed only in a loving struggle between men who maintain solidarity among themselves.”

¹⁷⁰Barnett, p. 69-71.

stomach the actual shootings of the victims.¹⁷¹ Yet, they could order others to carry on the killings.¹⁷² “Blood, bone and brains were flying about, often landing on the killers, smirching their faces and staining their clothes. Cries and wails of people awaiting their imminent slaughter or consumed in desperate throes reverberated in German ears” day after day and yet they continued massacring people without any level of conscience.”¹⁷³ Even worse, the world did very little, if nothing, to stop them.¹⁷⁴

¹⁷¹ H.R. Trevor-Roper, “Eichmann Is Not Unique: A Historian Examines The Forces That Produced Adolf Eichmann- and the Many Like Him. Could Such a Man, He Asks, Rise Again?” *The New York Times*, September 17, 1961. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

¹⁷² Homer Bigart, “Eichmann’s Trial Turns To Hungary: Testimony Opened on 1944 Annihilation of 400,000,” *New York Times*, May 25, 1961, p. 12.; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). See also: H.R. Trevor-Roper, “Eichmann Is Not Unique: A Historian Examines The Forces That Produced Adolf Eichmann- and the Many Like Him. Could Such a Man, He Asks, Rise Again?” *The New York Times*, September 17, 1961. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

¹⁷³ Goldhagen, p. 22.

¹⁷⁴ Gerhart Riegner, Cable From Berne to Foreign Office, Following for Mr. S.S. Silverman M.P., Chairman of British Section, World Jewish Congress London From Mr. Gerhart Riegner Secretary of World Jewish Congress, Geneva. August 8, 1942. Reigner was working at the World Jewish Congress in Geneva. On July 29, 1942, he received a phone call from a friend that told him of a plan being discussed to exterminate the Jews living in Europe. On August 8, 1942, Reigner asked the U.S. vice consul in Geneva to inform the U.S. government of the plan. The cable sent out said, “Received alarming report that in Fuhrer’s headquarters plan discussed and under consideration, according to which all Jews in countries occupied or controlled by Germany, numbering 3 ½ to four million, should, after deportation and concentration in the East, be exterminated at one blow to resolve once and for all the Jewish question in Europe.” His telegram was the first authoritative word that the Nazis actually had a coordinated termination plan. See also: Glare Nullis, “Gerhart Reigner, Warned of Holocaust,” *The Miami Herald*, December 5, 2001. “Gerhart Reigner, the man who tried in vain to alert the world about the planned Nazi Holocaust...He was known for his now-famous cable of April 8, 1942, which detailed Hitler’s plan to deport an estimated four million Jews to Eastern Europe to annihilate them. His warnings initially fell on deaf ears in the United States and Britain. For the rest of his life, Reigner was haunted by the knowledge that many of the six million Jews killed in Nazi concentration camps could have been saved if the United States and Britain had acted promptly on his warning. “Never did I feel so strongly the sense of abandonment, powerlessness and loneliness as when I sent messages of disaster and horror to the free world, and no one believed me.” Roosevelt created the War Refugee Board to save the Jews eighteen months after being initially warned by the Reigner cable through a mutual friend of Roosevelt’s and Reigner’s. See

Fifteen years later, in 1960, the kidnapping and arrest of top ranking official Adolf Eichmann made international news when he was taken from Argentina to stand trial in Israel for his part in the Holocaust.¹⁷⁵ As other captured Nazi's before him, Eichmann continued using the same defense, "We were merely carrying out orders."¹⁷⁶ For twenty-five days, Eichmann's testimony of blaming his superiors along with his protest that "he never personally killed another human" never wavered.¹⁷⁷

Using these lines throughout the episode, Serling also brought other questions to light that his generation asked. For example, in regards to the collective state of the German people, "How did such a civilized society allow the Nazis not only the power to enforce laws targeting the Jews but also reward such savagery with "absolute impunity" by calling "sin virtue?"¹⁷⁸ Even more

also: Douglas Martin, "Gerhart Reigner, 90 Dies; Disclosed Holocaust Plans," *The New York Times*, December 5, 2001. When presented with the news of the annihilation of the Jews, "no government official in Washington or London believed the news. The State Department and British Foreign Office considered it unsubstantiated... The State Department asked Rabbi Wise to keep it private until it could be confirmed. Mr. Reigner continued to gather information, including proof that 6,000 people a day were being executed at the Treblinka death camp."

¹⁷⁵ Bigart, p. 12. The protest was mainly by Argentina concerning Eichmann's kidnapping on the grounds of violating sovereignty. This was confirmed by a June 23, 1960 decision by the Security Council disapproving the kidnapping of Eichmann and asking Israel for reparations. However, by August 4, 1960, the two governments claimed to have settled the dispute with no mention of reparations.

¹⁷⁶ Ibid., p.12. See also: Richard J.H. Johnston, "Testimony at Eichmann Trial Horrified World: Some Witnesses Collapsed on Stand in Recollection of Suffering He Caused," *New York Times*, June 1, 1962, p. 2; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

¹⁷⁷ Richard J.H. Johnston, "Testimony at Eichmann Trial Horrified World: Some Witnesses Collapsed on Stand in Recollection of Suffering He Caused," *New York Times*, June 1, 1962, p. 2-4.

¹⁷⁸ Werner Weinberg, *Self Portrait of a Holocaust Survivor*, McFarland and Company, Inc. Publishers, 1985, 122-123. "This device-permitting, encouraging and rewarding behavior which for centuries had been considered either criminal or insane, elevating inhumanity to become the law of the land-made Party perversions respectable for the majority of a nation of law-idolizing Citizens. Not only were the people allowed to break with impunity through the veneer with which inhibitor, education and historical experience had covered with their lower instincts, but they were led to believe that their sin was actually virtue." Moreover, as Weinberg also explains, "Nazi anti-semitism- a psychological as well as a political expedient- had first been carefully

compelling, “How was it possible that in the heart of Europe, in the full light and freedom of the twentieth century, six million persons were silently murdered, without charge and without crime?”¹⁷⁹

When “The Deaths-Head Revisited” aired late November 1961, Eichmann’s trial in Jerusalem was in its final stages. Using creative license, Serling poses the following question to the American television viewing audience, “How would the victims of those heinous crimes distribute justice to those who showed no mercy or sense of rightness?” Serling explores this question of justice by using two characters that typified this period of time- a victim and his torturer. By the end of the episode, his respect for individual rights and dignity is singular as *The Twilight Zone*’s version of justice is meted out.

From the start, every element is symbolic. First, the title, “The Deaths-Head Revisited,” references Germany’s SS elite guard complete with both their black uniform and helmet. This unit terrorized the nation into swearing allegiance only to the Fuhrer.¹⁸⁰ The narrator opens up introducing Gunther Lutze, once captain of the S.S. now some seventeen years renamed as Mr. Schmidt, returning to a spot where he participated in the slaughter of millions. As the narrator

nourished and later enforced by clever manipulation and brute force and eventually became an inseparable factor of party doctrine and performance. Party and government were of course the same thing. For this reason, the most repressive and savage ideology and behavior could be wrapped in the cloak of legality.” p. 132.

¹⁷⁹ H.R. Trevor-Roper, “Eichmann Is Not Unique: A Historian Examines The Forces That Produced Adolf Eichmann- and the Many Like Him. Could Such a Man, He Asks, Rise Again?” *The New York Times*, September 17, 1961. Accessed from and ProQuest Historical Newspapers: The New York Times (1851-2007). See also Weinberg, “individual Nazi killing Jew getting away scot-free. When he saw that it was good, he killed again, already confident that he would go his unpunished.”p. 137. See also: “Edward Murrow Reports Buschewald,” Sunday, April 15, 1945. Accessed on: www.youtube.com on March 18, 2012. The church also condoned it. See: Barnett, “It has been well established that the German Protestant Church during the Third Reich was paralyzed by its own traditions of nationalism, anti-Semitism, and subservience to state authority. It did not cry out against the outrages against the Jews, nor did it resist Nazism in any real sense...” (72).

¹⁸⁰ Heinz Hohne,, *The Orders of the Death Heads*, (New York: Ballatine Books. 1966), p. 1

continues, “He was a black-uniformed strutting animal whose function in life was to give pain, and like his colleagues of the time he shared the one affliction most common amongst that breed known as Nazis: he walked the Earth without a heart.”¹⁸¹

Scene one shows Mr. Schmidt, symbolically representing Adolf Eichmann, checking into a hotel. He animatedly shares his excitement on visiting the concentration camp down the road. Obviously still loyal to the SS and its ideals, he continues paying tribute to the Fatherland much to the disgust of everyone in the hotel lobby. Driving to the concentration camp, he prepares himself to “relive his glory days.”¹⁸²

Wandering through the stark, empty and eerily still camp at Dachau, much to his fiendish delight, he finds everything intact after seventeen years. Carefully inspecting each building, as one does a museum, he smugly remembers his past. After completing his self-tour, Schmidt is greeted by Mr. Becker, who deliberately introduces himself as the caretaker and a former inmate. He proceeds to inform him that he will be joining him for the rest of his tour around the camp.¹⁸³

Greeting Becker disdainfully, Schmidt is content to put the killings in the past by explaining to Becker, “After all, it was seventeen years ago and the world has changed.” However, Becker’s coldness immediately causes Schmidt to defensively exclaim, “I did what I had to do and you did what...”¹⁸⁴ His diabolical self-justifications are interrupted by Becker’s imperious glare.

Belatedly, Schmidt realizes that Becker is dressed in his concentration camp uniform looking old and emaciated versus his own starched well-pressed fastidious business suit.¹⁸⁵

Unlike another time and place, Becker is not the victim but is in control. This time, Schmidt is

¹⁸¹ *Twilight Zone*: “Deaths Head Revisited,” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 3, Episode 9 (November 10, 1961).

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

¹⁸⁵ Ibid.

the one panicking and keeps insisting, “I was just a soldier and was just following orders.” To which, Becker contemptuously replies, “The uniform you wore cannot be stripped off...it was a part of you...it was part of your mind.” As if to reinforce his point, Becker lifts his bony hand and shows his number tattooed on him while quietly recollecting the countless people who shared his same fate. His countenance quickly changes upon seeing Schmidt’s swastika shaped tattoo seared into his arm. He thunderously roars, “The skull and cross tattoo was branded into your soul.”¹⁸⁶ Yet even with that, Schmidt shows arrogance and contempt.

Disconcerting to Becker is Schmidt’s lack of remorse for all the physical slaughter and sadistic psychological games that were used against defenseless victims as part of a mass killing ritual.¹⁸⁷ Schmidt’s shifting of responsibility and a blanket dismissal for past events mirrored the testimony of real life Nazi soldiers at the Nuremberg Trials with the lines, “It’s ridiculous to dwell on these things. They are in the past.”

Becker’s anger escalates more as Schmidt keeps reinforcing Eichmann’s real life defense, “I was a soldier... functioned as I was told... We carried out the directives of our superiors.”¹⁸⁸ Signaling enough, Becker verbally cuts through Captain Schmidt’s idiocies by proclaiming something that could only happen in *The Twilight Zone*: “Even though Schmidt’s colleagues may have escaped their due punishment for killing ten million men, women and children, Mr. Schmidt’s trial was about to begin. His victims would be the judge, jury and executioner.”¹⁸⁹

Becker’s announcement sends a terrified Schmidt running to the gate. Automatically, the gate

¹⁸⁶ Ibid.

¹⁸⁷ Hugo Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, p. 136. Moral neutralism was the reason why “emotional involvement was not the predominating trait of those in charge of mass executions.”

¹⁸⁸ *Twilight Zone*: “Deaths Head Revisited,” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 3, Episode 9 (November 10, 1961).

¹⁸⁹ Ibid.

locks trapping him in the concentration camp. Similar to his victims, terror sinks in as he realizes there is no escape. Escorted into one of the buildings, he is greeted by the corpses of all the men he killed. Captain Schmidt begs to be released because it is “inhuman.”¹⁹⁰ His pleas, much like those given by the real victims, were ignored. Above his rantings, the judge reads all five indictments against him. Schmidt goes crazy and starts screaming himself into unconsciousness.¹⁹¹

When he awakes, Becker informs him that he was found guilty and sentencing would now commence. Schmidt accuses Becker of doing this out of hate. Becker dispassionately replies it is not hatred, but retaliation; it is not revenge but justice. Your final judgment will come from God. As for his earthly punishment, he will be rendered insane and will feel the punishments that he meted out as commander of the prison.¹⁹²

In the next scene, he is found unconscious by the authorities and the doctors wonder what caused his sudden bout of insanity. One doctor angrily asks why Dauchau still stands. The camera then switches to Serling as he interjects that, “Dauchau concentration camps and others like it must stand as a monument because in a moment in time, some people decided to turn the earth into a graveyard. It is our responsibility to not forget the tens of millions who died because the moment we do, we become gravediggers.”¹⁹³

Serling’s commentary memorialized both the Holocaust victims as well as genocide victims everywhere. After 1945 and seeing the horrors of the holocaust, the world wanted accountability. Moreover, the “nature of this guilt and the radically new concept of ‘crimes against humanity,’ transcend the question that has arisen in Germany today- that of collaboration with a

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Ibid.

dictatorship.”¹⁹⁴ Unfortunately, this episode was a timely indictment of not only the world past but the world transpiring.¹⁹⁵ By 1961, reports of Mao’s Leap Forward casualties in China and Stalin’s purges in Russia were becoming known worldwide. Genocide was becoming more increasingly prevalent as a means of controlling dissidents or perceived “enemies of the state.”¹⁹⁶

This episode also took a stand at an issue people wanted to forget. Writers of *The Twilight Zone*, much like the Nuremberg Trial judges, were not going to allow flimsy excuses of “just following orders” as a justification for committing murder- much less, institutionalizing mass murder.¹⁹⁷ Using any rational criteria, none of the eleven million Holocaust victims deserved their fate. Schmidt’s character responses, representing the average person, the military and the state, proved that individuals can either be conditioned to murder by their society or rise above and exercise their moral obligation to override the government if the State is wrong.¹⁹⁸

But it takes both strong character and fortitude to stand against the State.¹⁹⁹ Schmidt, like

¹⁹⁴ Barnett, p. 68.

¹⁹⁵ Ibid., p. 69. Genocide and dictatorships not only apply to Eastern European countries but also to those “living in dictatorships in Africa, the Middle East, Latin America and Asia.”

¹⁹⁶ Ihor Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, p. 114-159.

¹⁹⁷ Ibid., p. 137 “Nazi executioners were not primarily concerned with how to prepare the most horrible death for the Jews, but they were interested in how to dispose of them in the most inconspicuous and quickest way, with a minimum of Nazi personnel involved, and with the precautions taken that the corpses, gold teeth, hair and clothes could be utilized for economic purposes.”

¹⁹⁸ Barnett, p. 69. “There were some 8 million Nazi party members in Germany in 1945 and 3,600,648 of them were eventually summoned before denazification courts... There are some 85,000 Stasi agents and around a half million informers or collaborators.”

¹⁹⁹ Eric Fogelman, *Conscience and Coverage: Rescuers of Jews in the Holocaust*, New York: Anchor Books, 1994, p.163, “Rescuers morality was of three types: morality, religious and emotional.” Moreover, rescuers had to have willpower to stand up to the state, “The Nazi doctrine of collective responsibility ensured that an individual’s act of humanity toward a Jew placed the rescuers family in danger. Was not a rescuer’s first duty towards his family?” p. 178. Also, “Fear of being caught for their rescue activity and denounced as ‘Jew-Lovers’ was a daily terror,” p. 276. See also: Terrance L Albrecht, “The Moral Imperative of Community Support: An Historical Account of the Rescue Networks in Denmark.” (Paper Presented at the Proceedings of the 23rd Annual Scholars’ Conference on the Holocaust and the German Church

those he represented in real life, was weak. He willingly leveraged his conscience in order to taste the power that comes into forcing others into a life of brutal submission.²⁰⁰ His need to be an insider; to belong to an elite power group who perverted once just laws- in order to uphold the visions of a mad dictator- proved to be his moral demise.²⁰¹ By using the law of the land- his call to duty- to readily excuse his actions, Eichmann deluded himself into believing that he was only following the laws and therefore, a victim.²⁰²

Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, p. 122. "...while most of the rest of the world was a silent witness to the genocide of six million innocent people, the Danes not only protested verbally and in writing but at great personal risk rescued thousands of condemned Jews... The professor and the fisherman, the doctor and the taxi driver, the priest and the policeman- all understood each other without as much as saying a word." See also: David P. Gushee, "A Certain Kind of Faith: Christian Rescuers of Jews During The Holocaust," (Paper Presented at the Proceedings of the 23rd Annual Scholars' Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, p.141. "Some Christians resisted Nazism and rescued Jews because they were convinced that Nazi ideology and policy were fundamentally incompatible with Christian faith. The Nazi deification of "Aryan" blood and soil, development of a Fuhrer-cult, infringement on ecclesial freedom, imposition of racist laws, and unleashing of wanton violence as state policy were resisted on theological grounds."

²⁰⁰ Hannah Arendt, *Eichmann in Jerusalem: A Report of the Banality of Evil*, (New York: Viking Press, 1963), p. 11-12.

²⁰¹ John P. Burgess, "Coming To Terms With the Past: The Church and the Stasi." Presented at the Proceedings of the 23rd Annual Scholars' Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, 1997: 95-96.

²⁰² Ihor Kamenestky, "Totalitarianism and Utopia," *Chicago Review*, 16, No. 4, 1964, p. 135, "In an attempt to capture the conscience of the controlled society, both Communists and Nazis did not restrict themselves to combatting intellectual independence, religious beliefs or unorthodox ideological and political views. True to their totalitarian approach, they demanded a complete conscious surrender of the members of the society to the necessities envisioned by the ideology and interpreted by the Party. Elements like an independent relation of man to man, individual self-esteem and integrity; personal spontaneity, compassion, even the sense of individual self-preservation, had to be weeded out of the individual's conscience insofar as they represented autonomous motivations. In other words, an ideal citizen was to be conditioned to such a degree that he would believe that his individual value and the value of other individuals did not exist outside...of the ideological requirements and the political pronouncements of the Party.

Moreover, Eichmann and others in his position, centered their lives on fulfilling the diabolical mission of the Fatherland at all costs.²⁰³ Murder became their sole reason for living.²⁰⁴ However, the Nuremberg Court did not excuse Eichmann nor did the witnesses who attended the trial fifteen years later. Some sat silently, others “pointed accusing fingers at him, or collapsed in hysteria as they recalled the things they had seen and suffered.”²⁰⁵

Only one week after the episode aired, Eichmann was sentenced. It was no surprise that he was found guilty on all fifteen counts and sentenced to public hanging.²⁰⁶ Eichmann refused

²⁰³ C.W. Cassinelli, “Totalitarianism, Ideology, and Propaganda,” *The Journal of Politics*, 22, No. 1 (Feb. 1960) p. 74-75. “Hitler’s conception of a “new order,” rather than being propagated among the Germans was withheld from them, and from most of the lower functionaries of the several Nazi apparatuses as well. The education of children stressed military virtues, Lebensraum, “culture,” and colonies, all of which emphasized German nationalism. The Nazis made no major effort to educate adults, and most of the propaganda directed at them was nationalistic in character. Nazi ‘racial policy’ in Eastern Europe was concealed from the home population.”

²⁰⁴ Homer Bigart, “Eichmann Loses A Point At Trial,” *The New York Times*, April 25, 1961, p. 21; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). According to Bigart’s article, the judges accepted testimony from the late Dieter Wisliceny who was Eichmann’s aide in the Gestapo Jewish Affairs Department. Wisliceny testified at Nuremberg, that “Eichmann had stated that he would leap laughing into his grave because the feeling that he had 5,000,000 people on his conscience would be for him a source of extraordinary satisfaction, Eichmann has denied he was referring to Jews but to 5,000,000 enemies of Germany.” See also, Weinberg, p. 122-123; 137.

²⁰⁵ Richard J.H. Johnston, “Testimony at Eichmann Trial Horrified World: Some Witnesses Collapsed on Stand in Recollection of Suffering He Caused,” *New York Times*, June 1, 1962, p. 2; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). See also: Hannah Arendt, *Eichmann in Jerusalem: A Report of the Banality of Evil*, New York: Viking Press, 1963, p. 8, “But in the audience there were hardly any young people, and it did not consist of Israelis, as distinguished from Jews. It was filled with “survivors” with middle-aged and elderly people, immigrants from Europe, like myself, who knew by heart all there was to know, and who were in mood to learn any lessons and certainly did not need this trial to draw their own conclusions.” See also, Eric Fogelman, *Conscience and Coverage: Rescuers of Jews in the Holocaust*, New York: Anchor Books, 1994, p. 85, ‘Survivors of Auschwitz remember feeling removed from what was happening around them: I couldn’t feel or cry; I tried to tell myself, this wasn’t really happening.’ “Those feelings protected the inmates from recognizing the full extent of the damage being done to them.”

²⁰⁶ Homer Bigart, “Eichmann Ruling Attacks Basis For Mitigation Plea,” *The New York Times*, December 12, 1961, “Accused,” Judge Landau said, “the court convicts you of crimes against the

responsibility.²⁰⁷ He instead blamed the “political leaders” of his time claiming that he was just a “small cog.”²⁰⁸ He also refused to “recognize the verdict of guilty” and was “disappointed in my hopes for justice.” In pleading for mercy after his punishment was announced, “I never had the power and the responsibility of a giver of orders. I never carried out the killings...I am not the monster that I am made out to be. I am the victim of an error of judgment...I was just following orders.”²⁰⁹

But Serling was not going to let the world forget the eleven million people who died for a political ideology nor was he going to allow Eichmann a free pass for murder. By reducing the scale and focusing only on one victim, Serling personalizes the Holocaust for the viewers and does not make it about numbers but individuals.²¹⁰ He forces viewers to see the emaciated person who was brutally murdered for no other reason than being Jewish.²¹¹ They weren’t even considered human by German standards.²¹² However, now these lives would be memorialized

Jewish people, crimes against humanity, a war crime and membership in hostile organizations.” See also: Arendt, p. 250, “The punishment was called unimaginative.”

²⁰⁷ “Eichmann Tells His Own Story,” *Life*, November 28, 1960. See also, “The Bureaucrat,” *Newsweek*, July 3, 1961, p. 32.

²⁰⁸ Homer Bigart, “Eichmann Disputed By Nazi Associates,” *The New York Times*, July 5, 1961, p. 1. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

²⁰⁹ Homer Bigart, “Eichmann Ruling Attacks Basis For Mitigation Plea,” *The New York Times*, December 12, 1961, In refutation to Eichmann’s claim, Judge Halevi said, “A state that plans the extermination of a people cannot be judged as a state, but as a band of criminals.”

²¹⁰ It is difficult to see individuals and not see statistics. Goldhagen, p. 22, “Each of us should pause and consider that ten thousand individuals- unarmed men ,women and children, the old, the young, the healthy, and the sick- that Germans took a human life ten thousand times... The Jewish victims were not the “statistics” that they appear to us on paper. To the killers whom they faced, the Jews were people who were breathing one moment and lying lifeless, often before them the next. All of this took place independent of military operations.”

²¹¹ Albrecht, pp. 121-131. Gushee,p. 142, “A leader of Dutch Reformed resistance was K.H. Miskotte. In a May 1945 sermon, Miskotte argued that the Nazi attempt to destroy the Jewish people was at its deepest level an idolatrous assault on the God who had chosen Israel. By destroying the people of God the Nazis sought to annihilate God.”

²¹² Ihor Kamenestky, “Totalitarianism and Utopia,” *Chicago Review*, 16, No. 4, 1964, p. 123. “Totalitarian creeds like Nazism or Communism deny such intrinsic value placed upon individuals in general. Kulaks and Jews, for example, were emphatically denied human status.

Twilight Zone style. Moreover, “the universality of the holocaust can be summed up in two simple words: never again.”²¹³

Serling’s personal hatred of “bias and prejudice,”²¹⁴ eventually led him to becoming a spokesperson against McCarthyism. Serling was silent “while the entertainment industry was being ransacked in a witch-hunt for Communists- people lost their jobs, were blacklisted, or went to jail.”²¹⁵ Inasmuch as he personally feared communism, he detested McCarthy’s bullying tactics.²¹⁶ Serling spoke out against him in 1954 once public perception shifted away from McCarthy and Serling was safe as an aspiring writer and director.²¹⁷

Their elimination, from the totalitarian standpoint, was of no greater consequence than the annihilation of insects and worms, or microbes.” See also: H.R. Trevor-Roper, *Hitler’s Secret Conversations 1941-1944* (New York: American Book-Stradford Press, Inc., 1953), p. 269, Hitler stated on February 22, 1942: “The discovery of the Jewish virus is one of the greatest revolutions that have taken place in the world. The battle in which we are engaged today is of the same sort as the battle waged during last century, by Pasteur and Koch.” See also: Erich Geldbach, Remembering For The Future,” (Paper Presented at the Proceedings of the 23rd Annual Scholars’ Conference on the Holocaust and the German Church Struggle, March 7-9, 1993, Tulsa, Oklahoma), in *The Uses and Abuses of Knowledge, Studies of the Shoah, Volume XVII*, ed. Henry F. Knight and Marcia Sachs Littell, Lanham: University Press of America, p. 82. “The Jews were not considered human in the eyes of Nazi ideology. In fact they constituted the decadent part in society and were held responsible for every conceivable evil under the sun: communism and capitalism, liberalism and internationalism. . . Therefore, the Nazis could resort to religious language and call the Jew the Satanic element.”

²¹³ Geldbach, p. 83. Unfortunately, as Geldbach goes on to report that 1992 looked like 1932. “Swastika smearings were reported in Jewish cemeteries, and Jews began to be telephoned and told to get out of the country or be gassed and they began to receive hate mail.” (85).

²¹⁴ Linda Breville, “Rod Serling’s Final Interview,” March 4, 1975. Accessed at: <http://www.rodserling.com> on May 18, 2011.

²¹⁵ Engel, p. 104-5. See also: Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 21. “The HUAC returned to Hollywood in 1951. This time it called hundreds of witnesses from both the political right and political left. Conservatives told HUAC that Hollywood was littered with “Commies.” Walt Disney even recounted attempts to have Mickey Mouse follow the party line. . . To cooperate with the HUAC entailed informing on friends and political acquaintances. Again, those who refused to name names found themselves unemployed and unemployable. All told 250 directors, writers, and actors were blacklisted.”

²¹⁶ Engel, p. 104-5.

²¹⁷ Ibid.

However, the fear of Communism did not dissipate when McCarthy's power came to a close. This paranoia against Communism was very much a part of the FBI's J. Edgar Hoover's mindset from the 1950s to the 1960s. Moreover, films that passed HUAC'S anti-communist standards from the 1950s "assured Americans that Communists were bad people- they didn't have children, they exhaled cigarette smoke too slowly, they murdered their 'friends,' and they went beserk when arrested... These films had an impact. They seemed to confirm HUAC's position that subversives lurked in every shadow."²¹⁸ Even the Boy Scouts were believed to be infiltrated by the Communists.²¹⁹ But this paranoia did not end in the 1950s. It was also part of the 1960s landscape as the Cuban Missile Crisis and the failed Bay of Pigs increased America's paranoia. Serling parallels America's hatred of communism to Adolf Hitler's. By showing how susceptible Americans are to hate serves as a warning to just how vigilant society must be in dealing with it in the 1963 episode, "He's Alive."²²⁰

The camera opens up showing character Peter Vollmer passionately preaching Neo-Nazi philosophies to no avail to a neighborhood group. His efforts at persuading people that Communists are to blame for America's downfall meets with ridicule. Even the police refuse to protect him and his cohorts from getting beaten up. He goes home to his father figure Ernst, a survivor of Dachau, expecting to receive consolation but instead receives a gentle rebuke. As Ernst explains to Peter he must let go of his hate and anger leftover from his father abandoning

²¹⁸ Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 22.

²¹⁹ Ibid., p. 21.

²²⁰ *The Twilight Zone*. "He's Alive." Directed by Rod Serling. Chatsworth, CA: CBS Worldwide, 1999. DVD, Volume 3, Episode 9 (November 10, 1961). See also: Nancy E. Bernhard, "U.S. Television News and Cold War Propaganda, 1947-1960, (United Kingdom: Cambridge University Press, 1999), p. 122. In the news show Battle Report-Washington, John Steelman employed language to describe world communist leaders that ranged from colorful to florid. They were 'the fourteen barbarians,' 'power-drunk atheists,' and 'bloodthirsty barbarians,' full of 'diabolical cunning.' Such language was not unusual in early Cold War news coverage.

him from his childhood. Peter goes to his room looking defeated.²²¹

The next scene shows Vollmer speaking to the masses in the street corner. After everyone disperses, a voice tutors him on talking to the mob by “speaking to their hate” and “giving them objects to their anger.” His new speeches blame the Communists for everything. Soon the street corner is overflowing and he rents a hall, similar to real life counterpart Adolf Hitler. There the mob loves his rhetoric, “Free White America” and his examples of American infiltrators giving the Russians access to both the atomic and hydrogen bombs thus allowing them to make significant gains in the space race. By the time his speech is over, people are ready to hunt for Communists.²²²

Again, the voice appears congratulating him on his speech but goes one step further. The voice convinces him to kill the weakest member of his group because the group needs a martyr. Vollmer questions this but assigns someone to kill Nick, a loyal but not so bright friend of his. His rationale is predicated on the lie that Nick is an undercover police informant and was not loyal to the cause. The group-at-large believes Nick is a martyr but the insiders know Nick was killed because he was weak.²²³

After Ernst publicly humiliates him at the hall, the voice tells him to kill Ernst. This time, Vollmer belatedly comes to his senses and demands to know who is dispersing this advice. Out of the darkness emerges Adolf Hitler. He proceeds to give Vollmer’s lessons on hate and fills his head with rationalizations on the necessity of using institutionalized murder against the weak and the undesirables. Craftily, he convinces Vollmer to kill Ernst as a final act of loyalty to the cause and to Hitler. Hitler’s character breaks down any resistance by convincing Vollmer of his

²²¹ *The Twilight Zone*. “He’s Alive.” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 3, Episode 9 (November 10, 1961).

²²² Ibid.

²²³ Ibid.

invincibility. Deceived but determined, Vollmer leaves to kill Ernst.²²⁴

The final couple of scenes show Vollmer killing Ernst with no remorse. His surrender to the dark side is complete. His euphoria gives him a false sense of security. The “weak” people in his life are extinguished forever. No one can hurt him now. Just as he is about to celebrate, the police confront him for the murder of Ernst. Pulling out a gun, he starts firing. The police, out of self-defense, kill him. But the idea of hate still lives on as the camera shows the likeness of Adolf Hitler off to find a new victim.²²⁵

Obviously, Serling based the life of the main character to loosely mirror the young adulthood of Adolf Hitler and the steps that Hitler took to secure his dictatorship in Germany. Serling emphasized how ideas of hate against any group can be dangerous.²²⁶ As Ernst points out through his dialogue, initially no one in Germany gave Hitler’s movement any credibility because the Final Solution seemed preposterous.²²⁷ But Germany, like others worldwide, undermined his capabilities to inspire a crowd and to engage multiple generations to participate in murdering millions of individuals without conscience.²²⁸ All anyone needed was a scapegoat.²²⁹ In the 1940s, it was the Jews. In the 1950s, it was the Communists.²³⁰

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ Linda Brevelle, “Rod Serling’s Final Interview,” March 4, 1975. Accessed at: <http://www.rodserling.com> on May 18, 2011. Serling, “But bias and prejudice make me angry... more than anything. Somebody sent me a copy of the American Nazi newspaper the other day published in, I guess, Arlington, Virginia. There were words in it like “coon” and “kike” and things like that, and I was very distraught. That made me seriously angry. Viciously angry. Even to creating daydreams about how I could go there and bump off some of these pricks. But it’s short-lived. I’m much too logical for that. That ticks me off. I can’t think of anything else that really makes me angry.”

²²⁷ *The Twilight Zone*. “He’s Alive.” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 3, Episode 9 (November 10, 1961).

²²⁸ Ibid.

²²⁹ Ibid.

²³⁰ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 22.

While Serling acknowledged that hate will always be around, his message warns all to be vigilant so that another Adolf Hitler cannot resurrect and more Dachau's and Bergen-Belsen's cannot surface as memorials of hate.²³¹ This message was powerful in the dichotomous context of the Cold War. We cannot hate our neighbor just the system that imprisons mankind-totalitarianism. Serling through this episode, also shows the internal flaws of McCarthyism and the HUAC by showing how easily a democracy can turn into a totalitarian regime by forcing its members to conform to one ideology and persecuting those who do not.²³²

Times were changing in the United States as civil rights and the Vietnam War protests became more of the norm in the 1960s.²³³ The United States was in survival mode.²³⁴ Even as late as 1968, loyalty oaths were still required at some institutions. Serling himself refused to sign

²³¹ Geldbach, p. 81-89.

²³² Peter Roffman and Jim Purdy, *The Red Scare in Hollywood: HUAC and the End of an Era*, ed. Steven Muntz and Kandy Roberts, *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 202. Also, "Like HUAC, these films (1940s and 1950s), rely on their own internal logic which betrays a tendency toward the very totalitarianism that they were supposedly combating. Any of the beliefs and freedoms which fail to conform precisely to the values of the American right are held up as suspect, as the means by which the Communists infiltrate and poison the country...Loyalty to motherhood and HUAC must be as absolute as loyalty to the Party."

²³³ Jeanne Marshall ed., "As Quest Sees It: Controversy at Moorpark College." December 4, 1968.

²³⁴ NSC 100, "Recommended Policies and Actions in Light of the Grave World Situation," January 11, 1951. Report to the National Security Council by the Clairvui of the National Security Resources Board (Symington)2. United States Department of State, Department of State Publication 8975, *Foreign Relations of the United States, 1951*. Volume 1, National Security Affairs; Foreign Economic Policy (Washington, DC: U.S. Government Printing Office, 1979). S/S-NSC Files, Lot 63 D 351,1 NSC 100 Series. Accessed from: <http://www.mtholyoke.edu> on February 2, 2012. "The United States is now in a war of survival; The United States is losing that war on both the political and military fronts. The purposes of the Soviet are now crystal clear to the world, but the purposes of this country and its allies are not clear...If there is a single reason why we are losing, however, it is because the free nations of the world have allowed Soviet Russia to put them on the defensive, everywhere." See also: Peter Roffman and Jim Purdy, *The Red Scare in Hollywood: HUAC and the End of an Era*, ed. Steven Muntz and Kandy Roberts, *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 202

saying it was what dictators forced their people to do.²³⁵ People in the 1960s still believed that Communists were using propaganda to conquer America with loaded words like, “freedom” justice and equality.”²³⁶ It was also believed that living under totalitarianism was the next step for America if the Communists won. Serling captures what life is like under a totalitarian regime with *The Obsolete Man*.

On June 2, 1961, Serling sets the tone for *The Obsolete Man* with a chilling introduction:

“You walk into this room at your own risk, because it leads to a future, not a future that will be but one that might be. This is not a new world, it is simply an extension of what began in an old one. It has patterned itself after every dictator who has planted the ripping imprint of a boot on the pages of history since the beginning of time. It has refinements, technological advances, and a more sophisticated approach to the destruction of human freedom. But like every one of the superstates that preceded it, it has one iron rule: logic is an enemy and truth is a menace... This is Mr. Romney Wordsworth, in his last forty-eight hours on Earth. He’s a citizen of the State but will soon have to be eliminated, because he’s built out of flesh and because he has a mind...”²³⁷

The opening scene shows Mr. Wordsworth, a homely librarian, entering a dark room being brought before a long table and told by the judge, thundering from a significantly raised pulpit, that his life will be terminated because his life serves no utilitarian value to the collective needs of the state. Mr. Wordsworth’s gutsy arguments fall to deaf ears. As in all totalitarian states, the State’s logic is supreme because it represents the “conscience of the nation” and its “collective wisdom.”²³⁸

²³⁵ Rod Serling, Speech to Moorpark College, December 3, 1968.

²³⁶ J. Edgar Hoover: Director, Federal Bureau of Investigation, *Masters of Deceit: The Story of Communism in America and How To Fight It* (New York: Holt, Rinehart and Winston), 1958), 93. See also: Peter Roffman and Jim Purdy, *The Red Scare in Hollywood: HUAC and the End of an Era*, ed. Steven Muntz and Kandy Roberts, *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 200. There were many films in the 1950s which examined issues of Communism and used many stereotypes in their scripts. For example, in, “I Married A Communist, the Communist Party doesn’t seem to stand for anything, only against sacred American principles such as God, motherhood and true love. ..”

²³⁷ *Twilight Zone*. “The Obsolete Man,” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Season 2, Episode 29 (June 2, 1961).

Absorbing the nonverbal communication, the dark room, the raised pulpit, and the pristine faces of the jury with their identical expressions, the viewer feels intimidation. It was as if the full magnitude of facing one's mortality sinks in as Wordsworth slinks out of the spotlight in fear. His life is about to be over. The judge orders him to step back into the light. The contrast between human and the dehumanized environment comes full circle with the only question remaining, "How can anyone compete with the State yet alone defeat it?"²³⁹

Viewers sympathize as they see how small, frail and impotent Mr. Wordsworth is in comparison to the State. However, his rational mind executes a power play too good to refuse. He asks the State if he can control the mechanism that will kill him. The judge agrees as long as it is done within the assigned timeframe and is publicly televised for the public to see. Thus, reinforcing to Wordsworth the state's omnipotence and that resistance to the state is both futile and impractical.²⁴⁰

Scene two shows the judge visiting Mr. Wordsworth's apartment as requested. The door shuts and with the government sponsored camera rolling, Mr. Wordsworth proceeds to verbally ensnare him. The judge rants on about how Hitler and Stalin did not go far enough in eliminating society's "undesirables." His diatribe advocates the State's dogma not realizing that this he is responding exactly as Mr. Wordsworth planned.²⁴¹

Suddenly, the table turns. Mr. Wordsworth reveals there is no way out of the room and they will be blown up together. On air, the judge recants his claims about the State's omnipotence and even starts praying to God. After his confession, Wordsworth allows him to leave. Moments later, the bomb goes off leaving Wordsworth dead. The next day, the commandant's death

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibid.

²⁴¹ Ibid.

warrant is issued by the State. His faithful years to the party mean nothing. Like Wordsworth, his life will soon be a vapor. The difference is he will die obsolete while Wordsworth died an intellectual liberator, hero and revolutionary.²⁴²

Throughout these episodes, Serling showed how in totalitarian models anyone is expendable to the State.²⁴³ Therefore, life does not have meaning unless the State gives it value. The individual has no dignity only duties to fulfill the needs of the state.²⁴⁴ Basically, the individual is a disposable commodity with no soul.²⁴⁵ In this case, Mr. Wordsworth did not cower to the State; thus, making him more of a threat than even he realized. He was not attacking the judge

²⁴² Ibid.

²⁴³ Nikita Khrushchev, "The Cult of the Individual Part Three," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed February 2, 2012." See also: *Twilight Zone*. "The Obsolete Man," Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Season 2, Episode 29 (June 2, 1961).

²⁴⁴ Hugo Kamenestky, "Totalitarianism and Utopia," *Chicago Review*, 16, No. 4, 1964, p. 131 "Totalitarians, both of Communist and Fascist extraction, unite in their attack on western individualism which, as they say, takes its origin in Liberalism." and, "...the Communist and Nazi views of freedom coincide at the point where individual freedom is identified with duty and subordination to society, in the same way as the freedom of society is subordinated to an ideological necessity." p. 134. Soviet Premier Nikita Khrushchev, "The Cult of the Individual Part One," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*.

<http://www.guardian.co.uk/theguardian2007>. Accessed, February 2, 2012." "Stalin originated the concept "enemy of the people." This term automatically made it unnecessary that the ideological errors of a man or men engaged in controversy be proven. All made possible the use of the cruelest repression, violating all norms of revolutionary legality, against anyone who in any way disagreed with Stalin... The formula "enemy of the people" was specifically introduced for the purpose of physically annihilating such individuals." See also: *Twilight Zone*. "The Obsolete Man," Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Season 2, Episode 29 (June 2, 1961).

²⁴⁵ Hugo Kamenestky, "Totalitarianism and Utopia," *Chicago Review*, 16, No. 4, 1964, p. 123. See also: Peter Roffman and Jim Purdy, *The Red Scare in Hollywood: HUAC and the End of an Era*, ed. Steven Muntz and Kandy Roberts, *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 200. There were many stereotypes of the 1940s and 1950s movies on communism and how dictators like Stalin were enforcing its tenets. This line was taken from, *I was a Communist*, "Nor his human life very sacred to the Communists. Party members are expendable..."

personally but the system. Yet, the State's arrogant posture was its undoing.²⁴⁶

Another facet of totalitarianism was the State's liberal use of terror in using humiliation or even executing individuals they deem a threat.²⁴⁷ After all, the State controlled all power, technology and human resources.²⁴⁸ Moreover, the State had the power to choose life or death for its citizens.²⁴⁹ In Mr. Wordsworth's case, his death was publicly televised to deter anyone from rebelling against the State. This method was a way for the system to inflict punishment on those who were too broken to fight back as Janet Tyler was. However, Mr. Wordsworth did not die a victim but a martyr. The State killed his body but not his ideas. The truth lived on while the State became one step closer to becoming obsolete.²⁵⁰

²⁴⁶ *Twilight Zone*. "The Obsolete Man," Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Season 2, Episode 29 (June 2, 1961).

²⁴⁷ Pietz, p. 56. See also: Soviet Premier Nikita Khrushchev, "The Cult of the Individual," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed, February 2, 2012. "Stalin...practiced brutal violence, not only toward everything which opposed him, but also toward them which seemed, to his capricious and despotic character, contrary to his concepts."

²⁴⁸ Soviet Premier Nikita Khrushchev, "The Cult of the Individual Part Three," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed February 2, 2012, "Facts prove that many abuses were made on Stalin's orders without reckoning with any norms of party and Soviet legality...Possessing unlimited power, he indulged in great willfulness and stifled people morally as well as physically. When Stalin said that one or another should be arrested, it was necessary to accept on faith that he was an "enemy of the people." Meanwhile, Beria's gang, which ran the organs of state security, outdid itself in proving the guilt of the arrested and the truth of the materials which it falsified...Because of the applications of physical methods of pressuring him, tortures, bringing him to a state of unconsciousness, deprivation of his judgment, taking away his human dignity. In this manner, were "confessions" acquired."

²⁴⁹ Soviet Premier Nikita Khrushchev, "The Cult of the Individual Part Two," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed February 2, 2012, "Stalin put the party and the NKVD up to the use of mass terror when the exploiting classes had been liquidated in our country and when there was no serious reasons for the use of extraordinary mass terror." In describing the killing of Leonid Nikolayev, Khrushchev said that "Nikolayev was arrested on the grounds of suspicious behavior but he was released and not even searched. He was killed in a 'car accident' in which no other occupants of the car were harmed..."

Always a man with a message, Serling clearly saw the dangers of totalitarianism and understood that its destruction was in the hands of fearless human beings. Russian philosophy maintains that even if it was just opening their eyes, “By a single act of heroism, I might, therefore, turn evil into good. Is it not worth the risk?”²⁵¹ Serling evidently thought as much as he continued exposing the psychological dimensions of dictators and their enactment of terror.

Serling may have operated above the political labels of his time period but he was not immune to the fears of Communist takeovers.²⁵² He was well acquainted with the tensions surrounding the Cold War and took great pains to write scripts that reflected what our individualistic world would look like under totalitarianism. Thus, *The Twilight Zone*, fits into the containment ideology by contrasting the evils of totalitarianism versus the goodness of democracy. Thus, promoting American values by reflecting the time period.

Serling, like most Americans of his time, did not trust the Soviet’s definition of socialist democracy. Instead, he kept his worldview in line with the American ideals of freedom and the known perception of what life would be like under a regime. By the 1960s, the world had seen Hitler’s work and had heard about the infamous Stalinist purges.²⁵³ The places and dictators may

²⁵⁰ *Twilight Zone*. “The Obsolete Man,” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Season 2, Episode 29 (June 2, 1961).

²⁵¹ Mikheyev, p. 522.

²⁵² Peter Roffman and Jim Purdy, *The Red Scare in Hollywood: HUAC and the End of an Era*, ed. Steven Muntz and Kandy Roberts, *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 201. Serling, being a product of his environment, and given his pattern of defending democracy and individualism would have seen totalitarianism as evil. He would have also fallen into the dichotomous thinking that permeated the Cold War. As his episodes portray, he believed in the universal goodness of democracy over totalitarianism. “If the Soviet Union represents the evils of totalitarianism, of course, America is the land of freedom and goodness. But though our society is basically sound, the films warn that it is still vulnerable and locates the source of that vulnerability in America’s innocence. The country is so free and open that people have become too trusting, taking everyone including the Communists, at their world.”

²⁵³ Barnett, p. 69. See also: Soviet Premier Nikita Khrushchev, “The Cult of the Individual Part One,” Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February

have had different names but their ideologies of terror and hate were still the same.²⁵⁴ It was Serling's ability to bring to light what life would be like under terror that gives *The Twilight Zone* the edge over other television shows during its run. Almost Orwellian, but in a different medium, *The Twilight Zone's* message is still considered timeless: universally people value the same ideals- freedom and individualism. Tyranny had no place in *The Twilight Zone*.

25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed February 2, 2012. "Stalin acted not through persuasion, explanation and patient cooperation with people, but by imposing his concepts and demanding absolute submission to his opinion. Whoever opposed these concepts or tried to prove his own viewpoint and correctness of his own position was doomed to removal from the leadership collective and to subsequent moral and physical annihilation."

²⁵⁴ Geldbach, p. 81. See also: Soviet Premier Nikita Khrushchev, "The Cult of the Individual Part Two," Delivered to the 20th Congress of the Communist Party of the USSR in Moscow, February 25, 1956, *Great Speeches of the 20th Century*. <http://www.guardian.co.uk/theguardian2007>. Accessed February 2, 2012. "After the complete liquidation of the Trotskyites, Zinovievites and Bukharinites... Stalin thought that he could decide all things alone and that all he needed were statisticians. He treated all others in such a way that they could only listen to him and praise him."

CHAPTER IV

MUSHROOM CLOUDS AND ANNIHILATION

In 1961, after hearing her parents discuss nuclear testing at the North Pole, third grader, Michelle Rochon wrote a letter begging President Kennedy “to stop the Russians from bombing the North Pole because they will kill Santa.” President Kennedy wrote back October 28, 1961, reassuring her that he had spoken to Santa. Santa was safe and so was Christmas.²⁵⁵

Written by an eight year old from Michigan, her plea symbolizes that people of all ages perceived nuclear war to be both imminent and inevitable.²⁵⁶ Until 1945, previous generations never worried about the “continuity of life.”²⁵⁷ Studies indicated that after Hiroshima and

²⁵⁵ “JFK, Santa and a Little Girl.” ABCNews Video. <http://abcnews.go.com> December 24, 2007. Accessed June 27, 2011. See also, C.L. Sulzberger, “Khrushchev Says in Interview He is Ready to Meet Kennedy,” *New York Times*, September 8, 1961, p. 1. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). Khrushchev is cited saying that, “He is not ready to forego nuclear testing in the atmosphere...he wishes to link the problem of tests directly to disarmament and, anyway, he sees no point in another ban by the three big atomic powers as long as France continues to conduct such explosions.”

²⁵⁶ Irving Spiegel, “Youngster Who Just Turned 100 Frets Over Youth in Atomic Age,” *New York Times*, December 21, 1961, p. 19. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). Bernhard Morris, 100 years old, “has one concern- youth in the atomic age...” “There are so many of the young who want to live and learn, but find learning difficult because of this constant threat of nuclear war.”

²⁵⁷ Carmen Ptacek, “The Nuclear Age: Context For Family Interaction,” *Family Relations*, 37 (October 1988), 437 See also: John F. Kennedy, Inaugural Address,” January 20, 1961. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed March 19, 2012. “The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life.” See also: “Warning to the World Urged: Senator Tunnell Advocates U.S. Keep Atomic Bomb Secret,” *The New York Times*, November 18, 1945.

Nagasaki, children from the next generation believed the world would blow up at any moment.²⁵⁸ Thereby, causing many adolescents of the 1960s to become “disillusioned and highly present oriented, rather than being willing to delay gratification or plan for the future.”²⁵⁹

Nuclear war, along with other Cold War issues, was not only the world’s obsession but also Rod Serling’s as certain *Twilight Zone* episodes reflect.²⁶⁰ As most science fiction films of the fifties, Serling conformed by conveying the fears of the Cold War: “paranoia and foreboding, the possibility of mind-control, the after effects of atomic bomb tests.”²⁶¹ While theoretically, people thought that nuclear war was unwinnable, it was perceived as a threat and covered extensively.²⁶² Even music joined the bandwagon with popular songs such as: *Jesus Hits Like An Atom Bomb*,

²⁵⁸ Lisa A. Goodman, John E. Mack, William R. Beardslee and Roberta M. Snow, “Adolescent Perceptions of Nuclear Arms Race,” *Political Psychology* 3, no. 3, 1983, p. 505.; Ptacek, p. 437. See also, Eric Chivian, M.D., John P. Robinson, M.D., Jonathan R.H. Tudge, Ph.D, Nikolai P. Popov, D.Sc, and Vladimir G. Andreyenkov, Ph.D. “American and Soviet Teenagers’ Concerns about Nuclear War and the Future,” *New England Journal of Medicine*, 1988, p. 319, 407-413. “The first survey of American adolescents’ attitudes towards nuclear weapons and nuclear war was conducted in 1947. Despite World War II’s having ended only two years earlier, almost half the 10,000 high-school students polled across the country believed the United States would become involved in yet another war, this time with the Soviet Union, even though they had been allies and the U.S.S.R. had not yet exploded its first atomic bomb.”

²⁵⁹ Ptacek, p. 437. Ptacek’s article also provided studies that showed how students in the 1970s and 80s had “thoughts of nuclear annihilation penetrating deeply into the consciousness of children and adolescents.” (438) coupled with the belief that “the world would blow up at any moment.” (437).

²⁶⁰ William P. Simmons, “A Discussion With Tony Albarella about Rod Serling and the *Twilight Zone*,” <http://www.rodserling.com> Accessed May 18, 2011, p.1-11. Tony Albarella admits that TZ explored the ‘hot button’ issues of the day. Moreover, “TZ is very much product of its time, a microcosm of the political and cultural mores of the day.” p. 11. See also: Rick Worland, “Sign-Posts up Ahead: “The *Twilight Zone*,” “The Outer Limits,” and TV Political Fantasy 1959-1965.” *Science Fiction Studies*, Vol. 23, No. 1 (March 1996) pp. 108. Accessed on <http://www.jstor.org> on May 25, 2011. Worland estimates that Serling dedicated as many as six episodes to the survivability of nuclear war. See also: New York Times Archives Online. Using the term “Nuclear War,” there were 10,864 hits from September 1948 to December 31, 1963.

²⁶¹ Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 24.

²⁶² New York Times Archives Online. Using the term “Nuclear War,” there were 10,864 hits from September 1948 to December 31, 1963.

or “There is a Power Greater Than Atomic,” not to mention, Roy Acuff and Roy Nunn’s, “Advice to Joe,” “which threatens Joe Stalin with the atomic might of Uncle Sam and asks Stalin, “Do you have a place to hide?”²⁶³

But scientists were not finding amusement. At a 1957 conference, Dr. Brock Chisolm, former Director General of the United Nations World Health Organization studies indicated, “... War in the nuclear age was impossible and no nation on earth could protect its people from destruction once atomic war broke out.”²⁶⁴ Additionally, not knowing the “effects of the fallout on this generation and on succeeding ones,”²⁶⁵ was expressed by 1949 Nobel Prize Winner Professor Hidiki Yukawa, director of physics research at Tokyo University.

Using nuclear war narratives throughout *The Twilight Zone* series, Serling challenged the “virtue of conformity.”²⁶⁶ Serling’s interpretation defied popular opinion by portraying nuclear war as a weapon of mass genocide instead of a viable option.²⁶⁷ Moreover, by showing the bomb as a “symbol of disorder and destruction,”²⁶⁸ he was able to show its apocalyptic nature rather

²⁶³ Cornelia Dean, “Listening to the Beat of the Bomb,” *New York Times*, March 15, 2005, p. F2.; Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). She cites how Dr. Wolfe showed how country songs of the atomic age carried titles like, “Jesus Hits Like An Atom Bomb,” or “There is a Power Greater Than Atomic,” and the final song of the 1950s was Roy Acuff and Roy Nunn, “Advice to Joe,” “which threatens Joe Stalin with the atomic might of Uncle Sam and asks Stalin, “Do you have a place to hide?”

²⁶⁴ Raymond Daniel, “Scientists Wary of Giving Data on Nuclear Perils to the World,” *New York Times*, July 11, 1957 p. 1. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). See also: “World’s Insecurity Held Spur to Peace,” *New York Times*, June 11, 1946. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

²⁶⁵ Ibid, Daniel. .

²⁶⁶ Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age*, (Durham, NC Duke University Press), 1995, p. 4 as cited in Michael Kackman, “Citizen, Communist, Counterspy: I Led 3 Lives and Television’s Masculine Agent of History,” *Cinematic Journal* 38 No. 1, Fall 1998, p. 111.

²⁶⁷ Paul Boyer, “The Cloud Over The Culture: How Americans Imagined the Bomb They Dropped,” *The New Republic*, August 12& 19, 1985: 26-27.

than a problem needing resolution.²⁶⁹ Therefore, as time progressed, the series reflected not only the emotional upheaval of his time, the paranoid style of the Cold War²⁷⁰ but also served as a prophetic warning to the future.

Rod Serling's science fiction television series, *The Twilight Zone*, provides a provocatively subliminal commentary on the complex East-West relationship that impacted his generation. Serling was politically conscious of the driving atomic technology influencing the institutions, language, ideologies, values and culture during the Cold War, and tried capturing those escalating conflicts in his series. Using Cold War "metaphors, historical examples and visual images to define and construct social reality" of contemporary events that framed this era, *The Twilight Zone* stands alone as the only television series in the 1950s to contextualize both loss of individuality and the loss of control associated with atomic weaponry.²⁷¹ Serling, acting as a crusader, illustrated on national television what few would in his generation- the bomb was not mankind's friend or protector, as the government claimed, it was their annihilator.

During its run from 1959 through 1964, *The Twilight Zone* superficially conformed to the

²⁶⁸ Kakutani, Michiko, Review of "An Era With the Bomb on Its Mind: Society and Culture in the Atomic Age by Margot A. Henriksen," *The New York Times*, November 21, 1997, pg. E3. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

²⁶⁹ Paul Briens, "Nuclear War in Science Fiction, 1945-59," *Science Fiction Studies*, Volume 11, No. 3 (November 1984), p. 255. See also, Albert I. Berger, "Love, Death, and the Atomic Bomb: Sexuality and Community in Science Fiction, 1935-1955," *Science Fiction Studies*, Vol. 8, No. 3 (Nov. 1981), p. 287-88. "SF psychology was manipulative and social rather than personal or therapeutic and it was often incorporated into a highly authoritarian political setting. As in so many other aspects, SF was imitating the society at large and the science on which it was based."

²⁷⁰ Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 23.

²⁷¹ William A. Gamson and Andre Modigliani, "Media Discourse and Public Opinion on Nuclear Power: A Constructivist Approach," *The American Journal of Sociology*, 95, No. 1 (July 1989), 3. For a discussion on metaphors, See also: Eugene Fl. Miller, "Metaphor and Political Knowledge," *The American Political Science Review*, 73, no. 1 (March 1979), 160.; and Brian Diemart's, "Uncontainable Metaphor: George F. Kennan's "X" Article and Cold War Discourse," *Canadian Review of American Studies*, 35, no. 1 (2005), 23, 41.

government's and sponsor's standards of patriotism, consumerism and patriarchy, as all shows were required to do.²⁷² Initially, Serling was given considerable latitude, in spite of the censorship battles he often faced, not to follow Washington's consensus vision that depended on television to keep the Cold War "psychologically and ideally" going.²⁷³ His shows used suburbia but showed the dangers of group think.²⁷⁴ He continually demonstrated how technology was not the savior of mankind but its annihilator.²⁷⁵ Instead of following popular magazines by glamorizing bomb shelters and oversimplifying nuclear war, he showed post-holocaustic visions of survivors being alone and afraid of the unknown, living in caves and dying because of radioactive poisoning.²⁷⁶ Censorship notwithstanding, Serling and *The Twilight Zone* served as both a product of the Cold War and as an agent of change.

²⁷²Tom Engelhardt, *The End of Victory Culture: Cold War America and the Disillusioning of a Generation* (Amherst, Massachusetts: University of Massachusetts Press, 1995), 113-132. See also: Karal Ann Marling's, *As Seen on TV: The Visual Culture of Everyday Life in the 1950s*, (Cambridge: Harvard University Press, 1994), 242-283. It mentions how the U.S. government deliberately used consumerism and exported those images in 1950s television shows as a means of motivating underdeveloped countries to buy American goods. Model homes and appliances were used as propaganda devices to show the superiority of capitalism; see also Elaine Tyler May's, *Homeward Bound: American Families in the Cold War* (Basic Books, 1999): 146-62 emphasizes that Nixon convinced Khrushchev the Cold War was more about the consumerism and commodity gap not necessarily about missiles

²⁷³Jon Kraszewski, "Authorship and Adaptation: The Public Personas of Television Anthology Writers," *Quarterly Review of Film and Video*, 2008, 25: 271-279.

²⁷⁴Peter Wolfe's, *In the Zone: The Twilight World of Rod Serling*, (Ohio: Bowling Green State University Popular Press), 1997, p. 28. See also: *Twilight Zone: "The Monsters Are Due on Maple Street."* Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 2, Episode 22 (March 4, 1960).

²⁷⁵Wolfe, "Time Enough At Last" (11/20/59), "The After Hours" (6/10/60); "In His Image" (1/3/63); "Number Twelve Looks Just Like You" (1/24/64); "The Eye of the Beholder" (11/11/60)

²⁷⁶Elaine Tyler May, *Homeward Bound: American Families in the Cold War* (Basic Books, 1999): 146-62; See also: Marling, p. 250. (Glamorizing bomb shelters); For references to Serling, see Peter Wolfe's, *In the Zone: The Twilight World of Rod Serling*, (Ohio: Bowling Green State University Popular Press), 1997, p. 28. "Nuclear fallout causes widespread environmental pollution in "The Old Man in the Cave (11/63), "Two" (9/61) and "Probe 7-Over and Out" (11/63).

The purpose of this study is to determine the extent to which *The Twilight Zone* mirrored the political, social, and psychological language, culture and propaganda of the Cold War and to prove that Serling was both a crusader and a conformist. The four episodes examined here are: “Where is Everybody?,” “Third From The Sun,” and “The Shelter,” and “The Old Man in the Cave.” These episodes were selected because of their links to the Cold War, specifically the race to the moon and nuclear preparedness and annihilation.

By the 1950s, the United States and the Soviet Union began using television and radio broadcasts to intentionally promote stereotypes as part a massive propaganda campaign to implant fears and prejudices about the “Other.”²⁷⁷ Powerful verbal and nonverbal messages were consistently transmitted as both sides “appeared to exaggerate the malevolent influence”²⁷⁸ of the “Other” as well as spreading their “victory culture” worldwide.²⁷⁹ It played out as an epic struggle between “good against evil,” or democracy versus communism.²⁸⁰

²⁷⁷ Rana Mitter and Patrick Major (eds), *Across the Blocs: Cold War Cultural and Social History*. (Great Britain: Frank Cass and Company, LTD.), 2005, 16. See also: Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 21-22.

²⁷⁸ Richard Ned Lebow, “The Paranoia of the Powerful: Thucydides on World War III,” *PS*, 17, no. 1 (Winter 1984), 15.

²⁷⁹ Tom Engelhardt, *The End of Victory Culture: Cold War America and the Disillusioning of a Generation* (Amherst, Massachusetts: University of Massachusetts Press, 1995), 113-132. See also: United States, Department of State, Department of State Publication 8975, “NSC 100, ‘Recommended Policies and Actions in Light of the Grave World Situation,’ 11 January 1951, *Foreign Relations of the United States, 1951*, Volume I, National Security Affairs; Foreign Economic Policy (Washington, DC: U.S. Government Printing Office, 1979).

<http://www.mtholyoke.edu/acad/intrel/korea>. Accessed February 2, 2012.

²⁸⁰ Engelhardt, p. 11.; See also: Owen Harris, “Power, Morality and Foreign Policy,” *Orbis: A Journal of World Affairs*, 49, no 4 (Fall 2005), p. 604. See also: Harry S. Truman, “Inaugural Address.” January 20, 1949. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu>. Accessed March 19, 2012. See also: Dwight D. Eisenhower, “Second Inaugural Address,” January 21, 1957. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed March 19, 2012.

These propaganda and metaphorical devices fueled more anxiety globally as both sides divided the world into two different camps and as more countries gained the “technological and economic capabilities to produce nuclear weapons.”²⁸¹ The message constantly reinforced that violence (atomic destruction) would be used in order to preserve peace and was survivable.²⁸² The veiled threat of using the bomb to ensure global tranquility not only brought more fear.²⁸³ Annihilation seemed inevitable to the people of the 1950s.²⁸⁴ It was just a matter of “when.”²⁸⁵

²⁸¹ Joseph S. Nye Jr., “New Approaches to Nuclear Proliferation Policy,” *Science, New Series*, 256, no. 5061 (May 29, 1992) p.1293. The countries that gained nuclear capabilities by the time *The Twilight Zone* was in progress was: The United States (1945), Soviet Union (1949), Britain (1952), France (1960) and China (1964) p. 1293. See also: United States, Department of State, Department of State Publication 8975, “NSC 100, ‘Recommended Policies and Actions in Light of the Grave World Situation,’ 11 January 1951, *Foreign Relations of the United States, 1951*, Volume I, National Security Affairs; Foreign Economic Policy (Washington, DC: U.S. Government Printing Office, 1979). <http://www.mtholyoke.edu/acad/intrel/korea>. Accessed February 2, 2012. “On the political front the free nations are on the defensive everywhere. This is primarily because during an era in which the naked power of aggression heeds only naked power, the free nations do not in political discussion bring up their prime power advantage, the atomic bomb and the capacity to deliver it. That advantage now gives possible superiority of power to the free world, but it is a power which every week from here on will steadily decline.”

²⁸² United States, Department of State, Department of State Publication 8975, “NSC 100, ‘Recommended Policies and Actions in Light of the Grave World Situation,’ 11 January 1951, *Foreign Relations of the United States, 1951*, Volume I, National Security Affairs; Foreign Economic Policy (Washington, DC: U.S. Government Printing Office, 1979). <http://www.mtholyoke.edu/acad/intrel/korea>. Accessed February 2, 2012.” Atomic bombing by itself cannot win a war against Soviet Russia, but today it is the most powerful military weapon. In this world of power politics, therefore, it should be further utilized in political negotiation.”

²⁸³ A.M. Meerloo, “Atomic War of Nerves: Fear Said To Have Paralyzing or Aggressive Effect,” *Letters to the Times, The New York Times*, June 8, 1947.

²⁸⁴ Joel Engel, Rod Serling: *The Dreams and Nightmares of Life in the Twilight Zone*, New York: Contemporary Books, 1989, p. 223: “Serling, himself fearful of atomic war he believed to be inevitable, had been taking bids to have a shelter built into his home. He abandoned the project after writing to one manufacture to ask what recourse he could possibly have if the shelter did not perform to expectations, when the time came.”

²⁸⁵ Quoted in William Faulkner’s Nobel Peace Prize for Literature in Speech (1950) as cited in Mandelbaum, p. 4. See also: “Warning to the World Urged: Senator Tunnell Advocates U.S. Keep Atomic Bomb Secret,” *The New York Times*, November 18, 1945. “Let every nation know that we are prepared to use force against any violator...” See also: “World’s Insecurity Helped Spur To Peace,” *The New York Times*, January 11, 1946. According to Hanson W. Baldwin, military editor of the New York Times, “The world was threatened by technological revolution and by political and economic ferment... These advances mean that no nation can prevent attack,

Sputnik's successes in 1957 and 1958 added to Soviet Union's prestige and credibility worldwide and worried Eisenhower as well as the public.²⁸⁶ Fearing nuclear war, the United States found itself negotiating with the Soviet's for peace treaties in space.²⁸⁷ As Dr. Leonard Mandlebaum explains, "The Russians undermined worldwide belief in the supremacy of the United States... Pressure was on the Eisenhower administration to produce in space."²⁸⁸ In order not to boost Soviet morale further and as a face-saving measure, the Eisenhower administration's

nor can promise security to its citizens. This strategic insecurity of all nations would seem to be a compelling reason for a true international organization."

²⁸⁶ Martin MCCAuley, ed. *Khrushchev and Khrushchevism*. (Indiana: Indiana University Press: 1987): 3. See also: Reaction to the Soviet Satellite- A Preliminary Evaluation, White House Office of the Staff Research Group, Box 35, Special Projects: Sputnik, Missiles and Related Matters. Accessed: Dwight D. Eisenhower Presidential Library and Museum Online Documents. "In Tehran, officials of the U.S. government considered the satellite such a blow to U.S. prestige that they displayed uneasy embarrassment in discussing it with the Americans. Representatives of the Western European Union meeting in Strasbourg severely criticized the U.S. for falling behind in the arms race." See also: Summary of Discussion, 339th Meeting of the National Security Council October 10, 1957 concerning "Implications of the Soviet Earth Satellite for U.S. Security" and "Intercontinental Ballistic Missile (ICBM) and Intermediate Range Ballistic Missile (IRBM) Programs, dated October 11, 1957 p. 3. DDE's Papers as President, NSC Series, Box 9, 339th Meeting of the NSC. Accessed: Dwight D. Eisenhower Presidential Library and Museum Online Documents. "The Chinese Communist reaction was to declare quickly that the launching of the earth satellite was proof of Soviet military and scientific supremacy over the United States. Maximum play on this theme was being provided in all the Soviet satellites." See also: Official White House Transcript of President Eisenhower's Press and Radio Conference #123 concerning the development by the U.S. on an earth satellite, October 9, 1957p. 7. DDE's Papers as President, Press Conference Series, Box 6, Press Conference October 9, 1957. Accessed: Dwight D. Eisenhower Presidential Library and Museum Online Documents. Eisenhower's Press Conference, "Now quite naturally, you will say, "Well the Soviets gained a great psychological advantage throughout the world," and I think in the political sense that is true. But in the scientific sense it is not true, except for the proof of the one thing, that they have got the propellants and the projectors that will put these things in the air."

²⁸⁷ "President Eisenhower 1957 State of the Union Address," ADDRESS: <http://www.janda.org/politixts/> (accessed July 18, 2006): 6.

²⁸⁸ Leonard Mandlebaum, "Apollo: How The United States Decided To Go To The Moon," *Science* 163, no. 3869 (1969) ADDRESS: www.jstor.org. (accessed July 18, 2006): 1. See also: Summary of Discussion, 357th Meeting of the National Council concerning Meeting of the NSC. Accessed: Dwight D. Eisenhower Presidential Library and Museum Online Documents. Dr. Killian, "pointed out the need for a balanced outer space program- one which would take into due account the other great national security programs, inasmuch as any effective outer space program was bound to prove very costly."

official stance, “continued to be that the United States was not in a race and that science, not propaganda, would set U.S. space priorities.”²⁸⁹ Not surprisingly, *The Twilight Zone*’s first show was an allegory of the race to the moon.

The opening scene shows of “Where is Everybody,?” shows fictitious character named Mike Ferris, playing an Air-Force pilot, wandering into a place void of people. Traversing through the town, he realizes that he is truly alone physically, but all the while feels that he is being watched. This Orwellian sensation never seems to leave Ferris. His hopes are momentarily lifted when the phone rings. He runs to the phone booth and picks up the phone. The line is dead. He wanders into the theatre and a film is playing. But the theatre is hauntingly empty. He runs downstairs, crashing violently and purposely into a mirror, verbalizing his desire for help, which never comes. Theories of government conspiracies, aliens stalking him, or questions of his sanity swirl around the narrative.

Fleeing the theatre, he finds himself on the street crying in resignation and frustration. Collapsing against the stoplight, he pushes the “walk” button repeatedly, frantically, waiting for the light to change. Suddenly, the camera cuts to the generals who mercifully decide to pull him out of what has turned out to be a simulation, while simultaneously congratulating him for lasting in the isolation booth as long as he did. As they all walk outside, Ferris, gazing steadfastly at the moon, comments that “Next time, it will be real.” The generals agree. His next test will be surviving on the moon.

Placed in its literary context, alienation and loneliness dominate the storyline as Mike Ferris wanders around the town desperately seeking company. He even briefly finding himself talking to a mannequin. The viewer, along with Ferris, makes natural assumptions about the fate of

²⁸⁹ Kenneth Osgood, *Total Cold War: Eisenhower’s Secret Propaganda Battle at Home and Abroad* (Kansas: University of Kansas Press, 2006), 350.

civilization. It is assumed he is the lone survivor.

Placed in its political context, Serling met the prevailing Cold War standard set by House of Un-American Committee, (HUAC) “the motion picture industry...should make anti-Communist pictures.”²⁹⁰ Using a contemporary event, the space race, Serling advanced the Cold War’s “Us versus Them” construct prevalent during this period of time.²⁹¹ This polarized mindset placed in motion that these two ideologies could never operate in cooperation, but rather competition. The competition to the moon was the outward manifestation of this Cold War psychology.²⁹² Space became the new way to reinforce the “containment doctrine in the world’s “new western.”

Another manifestation of “Us versus Them,” showed democracy’s superiority over totalitarianism.²⁹³ The Soviet’s aggression in collecting satellite countries all over the world²⁹⁴

²⁹⁰ Michael Rogin, “Kiss Me Deadly: Communism, Motherhood, and Cold War Movies,” *Representations* 6 (Spring 1984): 12. See also: Steven Muntz and Kandy Roberts, ed. *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 21-22.

²⁹¹ Rogin, p. 18-19. Dwight D. Eisenhower Presidential Library and Museum, “Memorandum Regarding Operation Candor: Age of Peril Radio Series,” July 22, 1953. White House National Security Council Papers, PSB Central Files Series, Box 17, PSB 091, U.S.
http://www.eisenhower.archives.gov/research/online_documents/atoms_for_peace.html (accessed February 2, 2012). In the “Nature of Communism” segment by The President and John Foster Dulles, “One of America’s weaknesses: impatience, search for quick cures. Struggle will probably last for years. Implacability of unprecedented Soviet Communist menace. How belief in inevitability of world communism makes possible violent tactical changes with unaltered objectives. U.S. chief opponent and number 1 target. Communism a denial of individual rights and democratic principles, results in gang rule, secret police, mass murder, general perfidy. Nothing we can’t lick, but facts must be faced.”

²⁹² Osgood, pp. 323-353.

²⁹³ Franklin D. Roosevelt, “Third Inaugural Address,” January 20, 1941. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*, <http://www.presidency.ucsb.edu>. Accessed March 19, 2012.

²⁹⁴ Dwight D. Eisenhower Presidential Library and Museum, “Memorandum Regarding Operation Candor: Age of Peril Radio Series,” July 22, 1953. White House National Security Council Papers, PSB Central Files Series, Box 17, PSB 091, U.S.
http://www.eisenhower.archives.gov/research/online_documents/atoms_for_peace.html (accessed February 2, 2012). Under the segment of Cabot Lodge titled: The Free World and the United Nations: “Necessity for U.S. to have and keep allies. What is needed to hold Free World together. Statistics: manpower and industrial capacities and resources of Free World (ex-U.S.) to

was leaving American's nervous about Soviet space domination and using it as a weapon.²⁹⁵ In American eyes, it was better to have a democratic country intent on bringing freedom to the world controlling space rather than a totalitarian country bent on domination.²⁹⁶ Therefore, it was in the world's best interest that the Soviets be "contained" on earth and not win the war to the moon. This episode touched on America's fears of diminished international prestige should the Soviet's win the race to space but also galactic domination.²⁹⁷

Moreover, this episode could also be viewed as a propaganda tool promoting U.S. dominance of the space issue.. The psychological language of the Cold War is evident throughout the episode. Air Force Major Mike Ferris sets the tone by both his uniform and his title. The American flag on his shoulder was telling since the Air Force was in charge of the Space Program. The last scene, when the generals congratulate him on surviving the isolation booth as long as he did points to the American belief in resiliency. Ferris, pointing to the moon, shows Serling's alignment with the United States' goals to win the battle for the moon, something the Soviets had not yet achieved. Overall, Serling used this episode to reaffirm American values

hold balance of power between Russia and ourselves. Need for strengthening UN as deterrent to aggression. Value of U.N. agencies in building Free World Strength."

²⁹⁵ Dwight D. Eisenhower Presidential Library and Museum, "Memorandum Regarding Operation Candor: Age of Peril Radio Series," July 22, 1953. White House National Security Council Papers, PSB Central Files Series, Box 17, PSB 091, U.S.

http://www.eisenhower.archives.gov/research/online_documents/atoms_for_peace.html (accessed February 2, 2012). Under the segment: Capabilities of the Enemy by Allen W. Dulles and General Bedell Smith: "Military economic manpower and scientific and technical capacities of Russia and satellites (releasing as much presently classified information as possible). Probable effects of surprise attack on U.S. High spots of Project East River and Project Lincoln reports." See also: Steven Alsop, "'Eisenhower Pushes Operation Candor,'" Washington Post, September 21, 1953. "Surely it is now time to realize that we are in a race for simple survival, and that our competitors in the race are technically our equals and in some respects our superiors. The race will surely be lost if we continue to entertain the illusion that our rivals are ignoramus tied to "an oxcart economy," and incapable of original experiments."

²⁹⁶ Martha A. Bartter, *The Way To Ground Zero: The Atomic Bomb in American Science Fiction*. New York: Greenwood Press, p. 91.

²⁹⁷ Osgood, pp. 323-353.

showing his patriotism in the process. However, the moon was not all the Soviets and the United States were after. It was nuclear dominance that drove foreign policy ambitions.

Like most Americans, Serling's perception concerning the likelihood of nuclear war was both a product of his times and his environment.²⁹⁸ By the 1959 release of, "Time Enough At Last," his home state of New York was subjected to constant nuclear preparedness drills. As such, as soon as alarms went off, New Yorkers were scrambling to find the nearest underground shelters. Children were constantly subjected to "Duck and Cover" drills in school and other nuclear propaganda.²⁹⁹ Also in 1959, if the law had passed, New York homeowners were almost forced to buy a mandatory bomb shelter.³⁰⁰ Families were constantly bombarded with messages on the importance of civil preparedness coupled with reassurances that "chances of survival in a nuclear attack are good for most Americans- provided they take the necessary precautions."³⁰¹

Compounding matters, headlines from his local paper, the *New York Times*, constantly reinforced the inevitability of nuclear war.³⁰² Serling himself started building an atomic shelter

²⁹⁸ Rick Worland, "Sign-Posts up Ahead: "The Twilight Zone," "The Outer Limits," and TV Political Fantasy 1959-1965." *Science Fiction Studies*, Vol. 23, No. 1 (March 1996) pp. 108. Accessed on <http://www.jstor.org> on May 25, 2011. See also: Nikita S. Khrushchev, "Article by Premier Khrushchev on His Conditions for Peaceful Coexistence," *The New York Times*, September 3, 1959. Even Khrushchev wrote to the American people saying that the two systems should compete against each other but without war.

²⁹⁹ Sheryl Jedlinski, "Cold War Days: School Drills of "Duck and Cover" Letter to the Editor, *New York Times*, April 16, 2007; Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007) p. A18

³⁰⁰ "Bomb Shelter Law as a Last Resort," *The New York Times*, July 25, 1959. Accessed from *New York Times Archives*; (1851-2007).

³⁰¹ Damon Stetson, "Families Advised on Civil Defense: U.S. Group Urges Individual Precautions-Says Most Could Survive an Attack," *The New York Times*, March 22, 1959, p. 71. The article urges people to "store enough food and water to sustain the family for two weeks. A flashlight, a battery-operated radio, a can opener, first aid supplies and emergency sanitation facilities should be kept in shelter area. Maintain car in a state of readiness for evacuation...prepare an evacuation kit of food, water, first aid material, radio and blankets.

³⁰² *New York Times Archives Online*. Using the term "Nuclear War," there were 10,864 hits from September 1948 to December 31, 1963.

for his home but later abandoned the project when he realized that survivability was not probable.³⁰³ His pessimism translated to his post-life nuclear war interpretations as seen in his episodes. It seemed that he did not want his viewers to forget the bleak psychological and physical elements of survivability. Therefore, Serling addressed it at least six times throughout the shows run.³⁰⁴ His ability to “muse on the threat of nuclear cataclysm...shows a gradual transition in public perceptions of the Cold War and the nuclear arms race, at least as reflected by what was becoming acceptable for mass entertainment.”³⁰⁵

The Twilight Zone, in the 1960s, paralleled the Cold War’s intensity. More topics on fear and annihilation became the mainstay. Images and questions surrounding post-atomic holocausts became common as people realized that “primal fear of extinction cut across all political and ideological lines.”³⁰⁶ Serling, in later episodes, would show “survivors of a nuclear war hiding in caves or among ruins,” which reflected a common vision amongst everyday Americans.³⁰⁷ One of the most haunting questions came to light in American society and seems to subconsciously echo in Serling’s series is: “What if the target for the bombs had been an American city?”³⁰⁸

Most adults by the 1960s had cognitive recognition of Hiroshima and Nagasaki. If they had been born between 1940 and 1950, they had lived with “duck and cover drills” just about their

³⁰³ Engel., p. 223: “Serling, himself fearful of atomic war he believed to be inevitable, had been taking bids to have a shelter built into his home. He abandoned the project after writing to one manufacture to ask what recourse he could possibly have if the shelter did not perform to expectations, when the time came.”

³⁰⁴ Rick Worland, “Sign-Posts up Ahead: “The Twilight Zone,” “The Outer Limits,” and TV Political Fantasy 1959-1965.” *Science Fiction Studies*, Vol. 23, No. 1 (March 1996) pp. 108. Accessed on <http://www.jstor.org> on May 25, 2011

³⁰⁵ Worland, p. 108.

³⁰⁶ Paul Boyer, *By The Bomb’s Early Light: American Thought and Culture at the Dawn of the Atomic Age*, (North Carolina: The University of North Carolina Press, 1985): 15.

³⁰⁷ Ibid.

³⁰⁸ Ibid, p. 182. See also: Steven Alsop, “Eisenhower Pushes Operation Candor,” *Washington Post*, September 21, 1953. “Surely it is now time to realize that we are in a race for simple survival...”

entire educational experience.³⁰⁹ Most young adults felt “cheated” by the previous generation of adults that put an “arbitrary end to everything.”³¹⁰ But it was not just adults that were impacted but children as well. One of the most revealing questions among youth was, “What are you going to be if you grow up?”³¹¹

The search for global security was placed as a priority in Serling’s series. In his mind, as already part of the global mindset, the world must solve the nuclear war problem or humankind will be annihilated.³¹² Moreover, the nuclear question must never be allowed to come up as a means of negotiations. Echoing the sentiment of the times, Serling wanted viewers to realize that, “nuclear weapons pose a crisis for our civilization even if they are never used.”³¹³ A truism that he campaigned for even after he left show business to do film work for the United Nations in the 1960s.

On January 6, 1960, “Third From The Sun” aired and tensions between the United States and

³⁰⁹ Michael Mandelbaum, “The Bomb, Dread and Eternity,” *International Security*, 5, No. 2 (Autumn 1980), p. 6.

³¹⁰ *Ibid*, p. 8.

³¹¹ *Ibid*.

³¹² Jessica Wang, “Scientists and the Problem of the Public in Cold War America, 1945-1960,” *Osiris*, 2, Vol. 17, Science and Civil Society (2002), 328: “The atomic bombings of Hiroshima and Nagasaki in August 1945 provided a grim counterpart to the elation with which Manhattan Project scientists began to imagine the terrifying possibilities of the next great war, one they believed would be fought with nuclear weapons and might conclude with the complete obliteration of humanity. Manhattan Project scientists responded to these sobering realizations with a program of political organization and launched what became known as the atomic scientists’ movement. Immediately after the bombings of Hiroshima and Nagasaki, they began a series of discussions at the various Manhattan Project sites about the international ramifications of the atomic bomb and the steps necessary to avoid future nuclear warfare. They soon reached a consensus that the inevitable loss of the American nuclear monopoly as other countries directed their research efforts toward acquiring nuclear capability, combined with the lack of any conceivable defense against nuclear weapons, meant that only a sound system of international control of atomic energy could ensure world safety.”

³¹³ Bryan C. Taylor, “Nuclear Pictures and Metapictures,” *American Literary History*, 9, No. 3 (Autumn 1997): 590.

the Soviet Union was quickly deteriorating. Khrushchev's boasting, of world domination in 1959, seemed more imminent as did nuclear war.³¹⁴ By this time, the United States and the Soviet Union had divided the globe between communism/totalitarianism and capitalism/democracy. NATO and the Warsaw Pact were firmly entrenched in Europe. Asian territories threatened by the "domino theory" category just as Eisenhower feared.³¹⁵ The "Third From The Sun," episode provided a timely message to the citizens of the 1960s, "Avoid nuclear war at all cost. Remember Hiroshima and Nagasaki."

"Third From the Sun," opens to men reporting to the factory, business as usual. One of the men narrates the different sectors the men are reporting to, "chemical warfare," "germ warfare research," "hydrogen armament," and "chemical warfare." The workers seem edgy because they sense that "it's coming." One character exclaims, "The military has it all set and all mapped out...the talk is 48 hours...the enemy is obliterated and finished...we got the first licks...they can't do very much," clearly mirroring Truman's Rambo-like, pragmatic, "Buck Stops Here," viewpoint prior to detonation.³¹⁶

In another sequence of shots, the camera shows scientist, William Sturka, tormented by the thought of working on a project that will annihilate 35,000 to 50,000 people. He makes the mistake of sharing his guilt over all the people dying with another co-worker. He is quickly

³¹⁴ Harold MacMillan, "Text of MacMillan's Letter in Reply to Soviet Premier Bulganin's Message on World Tensions," *The New York Times*, June 16, 1957.

³¹⁵ : Dwight D. Eisenhower Presidential Library and Museum, "Memorandum of discussion with British officials about critical diplomatic issues and need for U.S. to coordinate closely with U.K. on aerial reconnaissance of Soviet bloc, President regrets how the U-2 incident cover story was handled, September 28, 1960, "White House Office of the Staff Secretary, Subject Series, Alphabetical Subseries, Box 15, Intelligence Matters (18). http://www.eisenhower.archives.gov/research/online_documents/aerial_intelligence.html (accessed February 2, 2012). "The Soviets want to take them (Africa) into the Communist camp and the West of course is trying to urge them to be free and democratic."

³¹⁶ Zicree, "Third From The Sun" p. 72-3; See Also: *The Twilight Zone*, "Third From The Sun," Teleplay by Rod Serling. Season 1, Episode 14 (January 8, 1960).

admonished, to “mind what you say and what you think,” symbolic of McCarthyism or totalitarianism.³¹⁷

As Sturka heads home, all the citizens sense the ominous feel of the atmosphere that is “hanging invisible over the summer night is a horror without words....the stillness before the storm.”³¹⁸ While the camera shows the picture of suburbia, Serling’s voice cuts in, “It’s time for supper...time for a cool drink on the porch..” painting the picture of pseudo normalcy.

Sturka, looking worried, pauses at his door. After a few moments, he steps into the doorway and heads for the living-room. His teenaged daughter, Jody intercepts him and begs for a dance. He politely refuses. He cannot shake off what is bothering him. Perceiving that something is wrong, but not really knowing, she starts a conversation with him that gives the audience more insight into what is bothering him, but the daughter is oblivious to or naïve of her father’s train of thought.

Prodding him with light conversation, she inquires about his work, not suspecting that she is only adding to his pain. She asks innocently, “Dad, don’t you like your job?...There are beaver bombs...hydrogen bombs?...” Sturka replies with great resignation, “I’m just a cog in a wheel...every bomb has 1000 pieces...every piece involved fifty to seventy people...I’m not quite as responsible.” His misery only intensifies as he tries to rationalize his job. His words hang in the air, but the confession of guilt escapes the daughter.³¹⁹

Jody’s next response shows that either she is in denial or is truly dense. Either way, as she continues in innocence, she moves to safer psychological ground by not addressing his guilt, but

³¹⁷ Zicree, p. 72-73; See also: *The Twilight Zone*, “*Third From The Sun*,” Teleplay by Rod Serling. Season 1, Episode 14 (January 8, 1960).

³¹⁸ *The Twilight Zone*, “*Third From The Sun*,” Teleplay by Rod Serling. Season 1, Episode 14 (January 8, 1960).

³¹⁹ Ibid.

instead ignoring it. Her denial is disturbing on many levels, but typical of the 1950s culture. No one wants to face the guilt of Hiroshima and Nagasaki or the fearful effects of it. Jody is no different. She is incapable of seeing what effect these weapons could potentially have on her society. Her insider's vantage point strangely numbs her to and blinds her from seeing her shared fate.

Resuming her child-like and seemingly naïve state of mind, Jody presses her father even more, "Something is wrong...something is in the air, something is going to happen...everyone is afraid." She ends the dialogue, asking the question, "Why is everybody a afraid?" Her dad, perhaps as a mouthpiece for Serling, responds with conviction and bitterness, "People are afraid because they make themselves afraid. They subvert everything ever discovered. Every fine idea, every marvelous invention, they make it quicker and devious...far too late they ask themselves the questions. But now...everything is too late."³²⁰

Attempting to avoid the holocaust, he and his friend Jerry steal a plane that will allow them and their families to escape the hell to come. In the process, they incapacitate a man, who is trying to arrest them for stealing government property. Again, showing that sometimes to attain peace, you sometimes resort to violence. The dramatic get-away launches them off to a place that has "population, culture and a language."³²¹ "Earth," intones Serling, "a doomed planet on the verge of suicide."³²²

In its literary context, Serling uses escapism on many different levels. First, Serling shows that mankind will never escape the cycle of physical, psychological, and physiological destruction set in motion through the acquisition and detonation of atomic weaponry.³²³ Using Sturka, Serling

³²⁰ *The Twilight Zone*, "Third From The Sun," Teleplay by Rod Serling. Season 1, Episode 14 (January 8, 1960).

³²¹ Ibid.

³²² Ibid.

blames scientists, like Oppenheimer, for not raising questions of conscience earlier.³²⁴ He also castigates the Truman administration for ordering the bombs. Cleverly, Serling avoids political controversy by not going into specifics of why the bombs were used. Instead, he reinforces what the global community in the 1960s already knew: “Nuclear weapons, unlike other weapons known to man, have ‘the power to make everything into nothing.’”³²⁵

Placed in its historical context, a Pandora’s Box was opened December 1941 and culminated with the bombings of Hiroshima and Nagasaki on August 1945.³²⁶ The bombings were seen as “a step toward the ultimate winning of the war in the Pacific.”³²⁷ To Truman and American

³²³ Harry M. Davis, “The Man Who Built the A-Bomb: Dr. Oppenheimer is that..” *The New York Times*, April 18, 1948. Oppenheimer remarked, “I can only hope that we will be able to get through the coming series of crises without getting on a path which we cannot escape.”

³²⁴ A Petition To The President of the United States, July 17, 1945. Miscellaneous Historical Documents Collection. Accessed: Harry S. Truman Library and Museum, February 2, 2012. Serling had no way of knowing that the scientists working on the atomic bomb had forewarned Truman of its consequences along with the moral obligation that the United States had in making sure the bomb was used as a last resort. “The added material strength which this lead gives to the United States brings with it the obligation of restraint and if we were to violate this obligation our moral position would be weakened in the eyes of the world and in our own eyes. It would then be more difficult for us to live up to our responsibility of bringing the unloosened forces of destruction under control.”

³²⁵ Michael Mandelbaum, “The Bomb, Dread and Eternity,” *International Security*, 5, No. 2 (Autumn 1980), p. 3-4.

³²⁶ Franklin D. Roosevelt: “Fireside Chat,” December 9, 1941. Online by Gerhard Peters and John T. Woolley, *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed March 19, 2012.

³²⁷ “Japan’s Defeat: The End of a Fantastic Chapter: Sunset,” *The New York Times*, August 12, 1945. See also: Sumiko Higashi, “Melodrama, Realism, and Race: World War II in Newsreels and Propaganda Film,” *Cinema Journal*, 37: No. 3 (Spring, 1998), p. 46. “Using graphics and maps, a strategy perfected in *The March of Time*, the narrator in *Pattern for Victory* (1942) exclaims, ‘The Japs have made a fantastic conquest clear to the gates of India and Australia and now Alaska!’ ...Distinctions are made between the rationality of the enemy in Europe as opposed to the bestiality of the enemy in the Pacific...In *1944 Year of Achievement*, the narrator labels the Japanese as ‘savage beast of Bataan...’ In *1945 Year of Victory* shows the mushroom cloud signifying the nuclear age and a headline that reads “WE DROP ATOMIC BOMB ON JAPS!” The narrator claims, ‘Perhaps one million American sons had lost their chance at one million purple hearts.’ After rendering the Japanese as evil incarnate, what further rationale was needed for American use of nuclear weapons?”

policymakers, the bombings were considered effective. Japan unconditionally surrendered August 15, 1945, and in the long run, millions of American lives were also saved.³²⁸ However, the victory was a Pyrrhic one. “Guilt, remorse, and fear spurred widespread demands that the bomb be internationalized, repudiated, or otherwise neutralized.”³²⁹ The psychological fallout was immeasurable “from the fear of reprisal, guilt over using a new and usually dangerous weapon on a largely civilian target, and shame at the hubris of taking on the role of God.”³³⁰

While the nation was cheering the end of the war, the Los Alamos scientific community did not celebrate Hiroshima.³³¹ They were tormented by it, especially Oppenheimer.³³² Two days later, August 17, 1945, Oppenheimer hand delivered the Los Alamos panel’s report to Secretary of War Henry Stimson concerning the conversion of atomic weapons from wartime to peacetime uses. The scientists unanimously opposed nuclear weapons being the future validation of foreign policy legacies because of its potential misuse.³³³ Oppenheimer’s culpability continued to haunt him for a lifetime as shown in Sturka’s character. Oppenheimer was banned from visiting Truman’s office after making the following statement: “Mr. President, I have blood on my

³²⁸ Peggy Rosenthal, “The Nuclear Mushroom Cloud as Cultural Image.” *American Literary History* 3, no. 1 (Spring 1991), 63-92. ADDRESS: www.jstor.org (accessed May 24, 2011), 63-92.

³²⁹ Bartter, p. 105.

³³⁰ *Ibid.*, p. 129.

³³¹ Smith and Weiner, p. 292.

³³² David McCullough, *Truman*. (New York: Simon & Schuster Paperbacks, 1992):443.; see also Paul Boyer’s, *By The Bomb’s Early Light: American Thought and Culture at the Dawn of the Atomic Age*, (North Carolina: The University of North Carolina Press, 1985): 15. He also tells of Eugene Rabinowitch, a Manhattan Project Chemist at University of Chicago, who was” haunted by visions of ‘the sky suddenly lit up by a giant fireball, the steel skeletons of skyscrapers bending into grotesque shapes and their masonry raining down into the streets below, until a great cloud of dust rose and settled over the crumbling city.’” The original citation for Rabinowitch was: Eugene Rabinowitch, “Five Years After,” *Bulletin of the Atomic Scientists*, January 1951, p. 3.

³³³ Sherwin, as cited in Smith and Weiner, p. 294. See also: A Petition To The President of the United States, July 17, 1945. Miscellaneous Historical Documents Collection. Accessed: Harry S. Truman Library and Museum, February 2, 2012.

hands.”³³⁴

Some members of the international community were appalled with United States actions. Justice Radhabinod Pal of India, at the 1946-1948 Tokyo War Crimes Trials, equated the “atomic bombings”...”to the directive...of the Nazi leaders during the Second World War.”³³⁵ Truman, however, seemed invulnerable to criticism. In a post-war meeting with Enola Gay pilot, Paul Tibbets, he comforted the pilot with: “Don’t lose any sleep over the fact that you planned and carried out that mission. It was my decision. You had no choice.”³³⁶

Justifying the bombings to the Hiroshima City Council, Truman stated in a letter that, “The Japanese started the war by bombing Pearl Harbor without provocation, and thousands of young American sailors and civilians were...murdered by this unwarranted and unheralded act “and Japanese refusal to unconditionally surrender by the time of Potsdam July 16, 1945, allowed the fateful decision.³³⁷ The bombings were seen as an object lesson to those who crossed paths with the United States.³³⁸ Bluntly describing the Japanese, “When you have to deal with a beast you have to treat him as a beast. It is regrettable but nevertheless true.”³³⁹ Only later in life did Truman voice his regrets for opening up a Pandora’s Box.³⁴⁰ But it was too late.

³³⁴ Lifton and Mitchell, p. 169.

³³⁵ Martin J. Sherwin, A World Destroyed: Hiroshima and the Origins of the Arms Race (New York: Vintage Books, 1987): xvii.

³³⁶ Lifton and Mitchell, p. 176

³³⁷ Ibid., p. 177.

³³⁸ Draft Statement on the Dropping of the Bomb, July 30, 1945. President’s Secretary File, Truman Papers, Collection to Drop the Atomic Bomb. Accessed: Harry S.Truman Library and Museum. February 2, 2012, “The Japanese began the war from the air at Pearl Harbor. They have been repaid many fold...We are now prepared to obliterate more rapidly and completely every productive enterprise the Japanese have above ground in any city. We shall destroy their docks, their factories, and their communications. Let there be no mistake; we shall completely destroy Japan’s power to make war.”

³³⁹ Sherwin, p. xvii-xviii.

³⁴⁰ David Alan Rosenberg, “The Origins of Overkill: Nuclear Weapons and American Strategy, 1945-1960,” *International Security*, 7, no. 4 (Spring 1983), 26-7.

As Serling pointed out, no one can escape the bomb's ramifications. What was supposed to ensure peace only brought more destruction as more countries scrambled to build atomic bombs. Stockpiling weapons made nuclear war more tangible.³⁴¹ The world could only wait but the waiting took its toll. In response, most Americans became numb to their surroundings and buried themselves in everyday life hoping the pain would go away.³⁴²

As a phantom looming about, the mushroom cloud" was in movies, books, newspaper articles, and comic books.³⁴³ Language also changed as more acronyms (M.A.D.) or "mutually-assured-destruction" and "containment" became part of America's new atomic vocabulary.³⁴⁴ Sirens and duck-and-cover drills became part of America's landscape.³⁴⁵ A sense of helplessness engulfed America. It festered and manifested violently through the stock-piling of both long and short range weapons. Modern warfare was forever revolutionized bringing with it distrust, paranoia and guilt.³⁴⁶

The guilt did not leave either when Americans found out the truth behind Hiroshima and Nagasaki. Eventually the truth came out in 1952. The Eisenhower propaganda machine built consensus agendas using the media, but not even they could spin this story. The government and

³⁴¹ "Texts of the Speeches by Molotov and Shawcross on World Disarmament," Special to *The New York Times*, November 29, 1946.

³⁴² Paul Boyer, "From Activism To Apathy: The American People and Nuclear Weapons, 1963-1989." *The Journal of American History* 70, no.4 (March 1984): 828. "This nuclear induced psychic numbing is more than a defense mechanism...so threatening is reality that to go about 'business as usual,' one has to deaden one's feelings about what one knows.' Beneath the numbed surface, however the nuclear obsession remains affecting individuals and cultures in far reaching ways."

³⁴³ Zeman, 1-120. See also: Peggy Rosenthal, "The Nuclear Mushroom Cloud as Cultural Image," *American Literary History*, 3 no.1(Spring, 1991), <http://www.jstor.org>.(accessed May 24, 2011).

³⁴⁴ Ibid.

³⁴⁵ Boyer, *Bomb's Early Light*, p. 353.

³⁴⁶ Charles Gannon. *Rumors of War and Infernal Machines: Technomilitary Agenda-Setting in American and British Speculative Fiction* (New York: Rowan and Littlefield Publishers, Inc.): 146.

media reports distorted the bomb's true potential leaving the public with little knowledge to form an accurate "cognitive assessment," giving them only a fragmented emotional one, at best.³⁴⁷

It was not until September 1952 that Americans saw the actual pictures of Hiroshima which had been suppressed by jittery U.S. military censors in order to insure consensus during wartime. These graphic images shattered American innocence concerning the horrific effects of the bomb, especially when they realized that Hiroshima had a high civilian population that was irreversibly affected by the bomb. Yet there was nothing they could do. Guilt laden, Americans were just as traumatized as the survivors, only to different degrees.³⁴⁸

Serling proves the theorem. In other *Twilight Zone* episodes, Serling even attempts to go back in time and warn the people of Japan of the incoming bomb.³⁴⁹ From a Cold War perspective, Serling and Oppenheimer, mirroring Sturka regrets that anyone has the power to destroy life using any formula. If all human life is equal, then how does one determine whose life is more valuable? Serling sadly comes to this conclusion: the one who has the superior technological power decides the expendability of the others. This episode serves as an editorial on the dangers of "might not always being right."³⁵⁰

³⁴⁷ Scott C. Zeman and Michael A. Amundson, *Atomic Culture: How We Learned To Stop Worrying And Love The Bomb*, (Colorado: University Press of Colorado, 2004): 106,108-110.;

³⁴⁸ Paul Boyer, "From Activism To Apathy: The American People and Nuclear Weapons, 1963-1989. *The Journal of American History* 70, no.4 (March 1984): 828. See also: Charles Kaiman, "Combat Veteran," *AJN*, November 2003, Vol. 103, No. 11, p. 36. "Marion Westerfeld, 80, would have been responsible for dropping the atomic bomb on Nagasaki, had last-minute scheduling changes not occurred. As it was, the B-29 pilot flew over the city the day after it was bombed and witnessed the devastation from the air. He was emotionally detached from what he saw, calling it 'dreamlike and unreal.'

³⁴⁹ Wolfe, "No Time Like the Past" (3/7/63)

³⁵⁰ Eben Ayers, *The Atomic Bomb, 1951*. Ayers Papers. Accessed: Harry S. Truman Collection. February 2, 2012. Secretary of War Harry L. Stimson would have agreed with Serling's assessment. As Stimson wrote in his book, *On Active Service in Peace and War*, as cited by Ayers, "As a result, it is indicated that the future may see a time when such a weapon may be constructed in secret and used suddenly and effectively with devastating power by a willful nation or group against an unsuspecting nation or group of much greater size and material power.

The dialogue exchanged, the nonverbal messages reinforced by the actors all served to make the audience feel that something big is going to happen, but the event in question remains nebulous. The pain and the guilt that Sturka and his real life counterpart, Oppenheimer relayed showed both remorse and denial, or what psychologists call, “*hysteron proteron*,” of the nuclear condition.”³⁵¹ He did not want to feel the full impact of his responsibility. He did not sound the alarm to the others. He did not attempt to go against the system. He had his own agenda-to escape. While Sturka escaped, even temporarily, the people of Nagasaki and Hiroshima did not have that luxury. Neither did Oppenheimer.

Similar to this episode, the people of Hiroshima knew something was in motion, but did not know to what degree their lives would forever be changed. Historians have noted that there was an “eerie sense of expectation in Hiroshima before August 6, 1945.”³⁵² Survivors hauntingly recall that there was frequent “air-raid warnings” that went off the night before giving rise to the “rumor that the Americans were saving something special for the city.”³⁵³ Surprisingly, there was no sound, no noise, only a flash of light that lit the sky. Civilians found themselves hiding from the blackened burning debris that was falling all over the city. Later, Japanese officials estimated that, “78,150 people had been killed, 13,983 were missing, and 37,425 had been injured...it was impossible to figure exactly how many were killed, but statisticians calculated

With its aid even a very powerful unsuspecting nation might be conquered within a few days by a smaller one. The world in its present state of moral advancement compared with its technical development would eventually be at the mercy of such a weapon. In other words, modern civilization might be completely destroyed.”

³⁵¹ Saint-Amour, p. 61. This term, according to Susan Sontag’s model, includes “denial, dissociation, fragmentation, repression, the compulsive repetition of extreme violence- that exist not in the wake of a past event, but in the shadow of a future one.” as cited in her 1965 essay, “The Imagination of Disaster.”

³⁵² Amour, p. 59

³⁵³ John Hersey, *Hiroshima*, (New York: Alfred A. Knopf, 1963), p. 5. See also: Translation of Leaflet Dropped on the Japanese, August 6, 1945, Miscellaneous Historical Documents Collection. Harry S. Truman Library and Museum, Accessed: February 2, 2012.

that about twenty-five percent had died of direct burns...about fifty percent from other injuries, and about twenty per cent as a result of radiation effects.”³⁵⁴

The survivors of this nightmare understood what Americans did not- this was not just a bomb. It was annihilation. For some citizens of Japan, there was no “symbolic immortality.”³⁵⁵ There was no younger generation to carry on the family legacies. Truman belatedly comes to the same conclusion as proven in a letter he sent to Atomic Energy Commissioner Thomas Murray, “I rather you think you have put a wrong construction on my approach to the use of the atomic bomb, he wrote. It is far worse than gas and biological warfare because it affects the civilian population and murders them by wholesale.”³⁵⁶

Serling, using, “Third From The Sun,” moralizes about the rationalizations used by decision-makers and cannot find a justification for it. Human life is sacred. Leaving the audience to draw their own conclusions, Serling seems content to be the voice of reason crying out in the wilderness to stop another nuclear holocaust from occurring for which there is no escape. One challenge that President John F. Kennedy faced multiple times during his presidency.

In 1961, John F. Kennedy brought youth and optimism to the White House. Serling, a fan of Kennedy’s, often promoted Kennedy’s agenda through *The Twilight Zone* episodes.³⁵⁷ But Kennedy was little match for the historical forces that swirled beyond his control. Tensions between the United States and the Soviet Union were at a critical stage.³⁵⁸ American citizens lived with the “perception that the USSR had acquired sufficient nuclear forces to possess a

³⁵⁴ Hersey, p. 6, 106.

³⁵⁵ Mandelbaum, p. 3.

³⁵⁶ David Alan Rosenberg, “The Origins of Overkill: Nuclear Weapons and American Strategy, 1945-1960,” *International Security*, 7, no. 4 (Spring 1983): 26-7.

³⁵⁷ Engel, p. 243-44.

³⁵⁸ John F. Kennedy: “Inaugural Address,” January 20, 1961. Online by Gerhard Peters and John T. Woolley. *The American Presidency Project*. <http://www.presidency.ucsb.edu/ws>. Accessed March 19, 2012.

limited but frightening retaliatory capability” and were ready to use it.³⁵⁹

The timeline for nuclear war intensified from 1960 to 1961.³⁶⁰ The capture of a U-2 spy plane in 1960³⁶¹ along with the Bay of Pigs fiasco in May 1961 only succeeded in agitating the Soviets. During the same month, President Kennedy, “went on television to urge a national shelter program.”³⁶² A few weeks later, during a confrontation with the Soviet Union over Berlin, Kennedy delivered an even more “alarmist speech on the danger of nuclear war and the urgent necessity of buying a shelter. Responding to a deluge of panicky requests, the administration hastily prepared a civil defense booklet and distributed thirty-five million copies through schools, post offices, and newspapers.”³⁶³

The threat of nuclear war seemed imminent and unavoidable, but survivability seemed

³⁵⁹ David Alan Rosenberg, “The Origins of Overkill: Nuclear Weapons and American Strategy, 1945-1960,” *International Security* 7, no.4 (Spring 1983): 3-4.

³⁶⁰ Arthur J. Olsen, “Khrushchev Bars Race to Be First In Any Atom War: Asserts He Does Not Want To Compete With Kennedy on Pressing Button,” Special to *The New York Times*, May 20, 1962. Dwight D. Eisenhower Presidential Library and Museum, “Memorandum Regarding Operation Candor: Age of Peril Radio Series,” July 22, 1953. White House National Security Council Papers, PSB Central Files Series, Box 17, PSB 091, U.S.

http://www.eisenhower.archives.gov/research/online_documents/atoms_for_peace.html (accessed February 2, 2012). In discussing, “Capabilities of the Enemy” Allen W. Dulles and General Bedell Smith, “Military economic manpower and scientific and technical capabilities of Russia and satellites (releasing as much presently classified information as possible). Probable effects of surprise attack on U.S. High spots of Project East River and Project Lincoln reports.”

³⁶¹ Dwight D. Eisenhower Presidential Library and Museum, “Memorandum in which President Discusses the military and diplomatic risks of all overhead and peripheral aerial reconnaissance, but authorizes continued operations, August 10, 1960,” Office of the Staff Secretary, Subject Series, Alphabetical Subseries, Box 15, Intelligence Matters (17).

http://www.eisenhower.archives.gov/research/online_documents/aerial_intelligence.html (accessed February 2, 2012). See also: Dwight D. Eisenhower Presidential Library and Museum, “Memorandum of discussion with British officials about critical diplomatic issues and need for U.S. to coordinate closely with U.K. on aerial reconnaissance of Soviet bloc, President regrets how the U-2 incident cover story was handled, September 28, 1960,” White House Office of the Staff Secretary, Subject Series, Alphabetical Subseries, Box 15, Intelligence Matters (18). http://www.eisenhower.archives.gov/research/online_documents/aerial_intelligence.html (accessed February 2, 2012).

³⁶² Maland, p. 699.

³⁶³ Boyer, 1984, p. 821

possible through a fallout shelter.³⁶⁴ Earlier in the summer of 1961, “100 pessimistic members of an Arizona-based religious sect called the Full Gospel Assembly Church, spent about \$250,000 (in current dollars) on food, locked up their homes and descended into a half dozen nearby bomb shelters that they had recently constructed. There they waited patiently for the Soviets to destroy America with a hailstorm of atom bombs.” Even Serling himself considered one.³⁶⁵ Survivability, due to a fallout shelter, is the message that Serling’s episode, “The Shelter” tries capturing when it aired September 29, 1961.³⁶⁶

“The Shelter,” opens up showing a party in full progress. The neighbors are celebrating a prominent doctor’s birthday thanking him for his past services and for his friendship. The children are playing and or watching television. Life in suburbia seems blissful.³⁶⁷ Viewers are watching these nostalgic scenes with mixed feelings knowing that such perfection could never exist for long in *The Twilight Zone*.

Suddenly, the television goes out. They turn to their emergency radio channel only to hear the announcer say that “radar has detected unidentified flying objects heading due southeast and that citizens are urged to go to their shelters.”³⁶⁸ The neighbors scramble to their houses while the doctor and his family head to their shelter which only has enough air, food, and water for himself and his family.

³⁶⁴ David Monteyne, “Shelter From The Elements: Architecture and Civil Defense in the Early Cold War.” *The Philosophical Forum*, 35, no. 2 (Summer 2004): 188.; See also: Gene N. Levine and John Modell, “American Public Opinion and the Fallout Shelter issue.” *Public Opinion Quarterly* no. 29 (Summer 1965), 270 which explains that building shelters was one of the most controversial issues of the 1960s and that the “moral, strategic and protective aspects of the shelter program” were often debated. .

³⁶⁵ “Rod Serling Talks To Bob Crane About The Shelter,” 1961. Accessed on YouTube.com. April 11, 2012.

³⁶⁶ Engel, p. 223.

³⁶⁷ *Twilight Zone*: “The Shelter.” Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 8, Episode 68 (September 29, 1961).

³⁶⁸ Zicree, p.227.

Slowly the unprepared neighbors make their way back to his house desperately begging the doctor to let their families in the shelter. The doctor refuses family after family. The adults desperation escalates to fighting amongst themselves, pointing fingers and rationalizing why their children are more important and have the right to live.³⁶⁹

During the height of the play, language becomes dramatic with realistic statements like, “You will have blood on your hands.” The doctor’s responses are rich with moralistic overtones coming from the shelter door, “No one wanted to sacrifice...no one wanted to face what was to come...everyone went on with their lives, planning their parties and their barbecues.” Neighbors shift blame from themselves and start rationalizing with questions like, “Why do he and his family deserve to survive the nuclear attack that could kill everyone else in the neighborhood?”³⁷⁰

The neighbors are angry at the doctor’s stance. Animal tendencies come out as the neighbors revert to barbarism since they are going to die and wrongly blame the doctor. Forgetting friendships a mere hours before, they start destroying their friend’s home, smashing his birthday cake, and throwing his possessions around. Finally, one of the neighbors comes up with the idea of forcibly opening the shelter door. The men get a battering ram and proceed to do so. Just as the door is about to fly off the hinges, the radio announcer comes on the air stating that the unidentified flying objects (UFO’s) have been identified as satellites and the state of emergency has been called off.³⁷¹

³⁶⁹ Ibid.

³⁷⁰ Zicree, p. 227; See also: “Religion: Gun Thy Neighbor?” *Time*, Friday, August 18, 1961. “When I get my shelter finished, I’m going to mount a machine gun at the hatch to keep the neighbors out if the bomb falls. I’m deadly serious about this. If the stupid American public will not do what they have to do to save themselves, I’m not going to run the risk of not being able to use the shelter I’ve taken the trouble to provide to save my own family.”

³⁷¹ *Twilight Zone: “The Shelter.”* Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 8, Episode 68 (September 29, 1961).

The next series of scenes show the doctor and his family coming out of the shelter obviously shaken by their harrowing escape from death and from their neighbors' crazed antics. The neighbors, coming back to their senses, are deeply apologetic and offer financial retribution for their actions, but as the doctor states, nothing can ever go back to normal. Very succinctly, the doctor stated, "We were spared a bomb tonight, but I wonder if we weren't destroyed without it."³⁷²

In its literary context, the mob mentality demonstrated in *The Shelter* episode shows that man will revert back to survival, almost animalistic, instincts and can rationalize poor decision-making structures when self-preservation is attacked much like nations do. In *The Shelter*, given the time constraints of a bomb hitting at any moment, immediacy gave way to hysteria as each was confronted with their own mortality. Feeling out of control each reacted in self-interests and it resulted in unimaginable consequences. Nothing will ever be "normal" again. Relationships are forever fractured as deep-seeded suspicion will continue being the dominant decision-making matrix governing all future relationships.³⁷³

After the airing of "The Shelter," *The Twilight Zone* received a significant "1300 letters and cards in two days."³⁷⁴ Like Serling, people had difficulty discerning the moral and ethical problems surrounding shelters. Do they build one just for their families and how do they decide who else joins them in the event of a war? To Serling, there was no right answer and one he also grappled with, "I don't know what position to philosophically take."³⁷⁵ One month later, in his interview with Bob Crane, Serling himself decided against building one. After all: If we survive,

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ "Rod Serling Talks To Bob Crane About The Shelter," 1961. Accessed on YouTube.com. April 11, 2012.

³⁷⁵ Ibid.

what are we surviving for? What kind of world do we go into? If it is rubble and poison water and inedible food, and my kids have to live like wild beasts. I'm not particularly sure if I want to live in that kind of world."³⁷⁶

In its political context, shelters, this topic had great immediacy. Not even a week after "The Shelter" was shown, shelter efforts intensified. The *New York Times* headlines read, "Rockefeller Asks Atomic Shelters For All Schools."³⁷⁷ Even though no one knew how it would be funded, it was targeted as a priority for New York. Rockefeller worked tirelessly to persuade banks to "facilitate shelter loans and homebuilders to incorporate shelters in new construction" and all before 1963.³⁷⁸ He wanted shelters to "accommodate all the 97,500 state employees in or near the buildings in which they work, plus shelters at state armories, hospitals and prisons."³⁷⁹ Moreover, survival after nuclear war was also another one of his priorities.³⁸⁰

California also joined the bandwagon. Governor Brown actively joined forces with the National Guard in putting together contingency plans for nuclear fallout.³⁸¹ Moreover, the urgency of civil preparedness was not lost on the media. News programs and more television programs took on the gauntlet of keeping the public informed on atomic survival.³⁸²

³⁷⁶ Ibid.

³⁷⁷ Warren Weaver, "Rockefeller Asks Atomic Shelters For All Schools: State Defense Group Backs Aid For Each Institution In Voluntary Plan," *The New York Times*, October 17, 1961, p.1 Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007); see also, "Shelter Inquiries Are Up In New York," *New York Times*, August 21, 1961, p. 5. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁷⁸ Ibid.; see also: Lansing Lamont, Letter to the Editor, "Shelters as National Priority," *New York Times*, November 18, 1961 p. 22. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). See also: Sam Legg, "Shelters Equated With Defeat," Letters to the Times, *New York Times*, November 26, 1961. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁷⁹ Ibid. Weaver.

³⁸⁰ Ibid. Weaver.

³⁸¹ Gladwin Hill, "Governor Brown Gives Shelter Warning," *New York Times*, October 19, 1961, p. 19. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

Shelters were not only glamorized but also considered a viable option for saving lives.³⁸³ People went to extremes building them “often hiding them from their neighbors.”³⁸⁴ Even more shocking, individuals announced they would shoot anyone who trespassed and broke into their shelters.³⁸⁵ Since most individuals could not afford to buy their own for \$2-3 thousand or depend on their neighbors for safety, many thought that it was their community’s obligation to provide shelter for its citizens in the event of a nuclear war.³⁸⁶ A Gallup Poll, dated November 17, 1961, almost two months after the airing of the episode, showed that 58% of the American public favored building community fallout shelters and 62% would even be willing to work on the weekends to help build it.³⁸⁷ There was definite panic in the air.

By promoting shelters, Serling deliberately reinforced President Kennedy’s patriotic message- that as a nation “we” need to be prepared for the worst case scenarios, even in the face of contradictory evidence.³⁸⁸ A Research and Development (RAND) study released August 1961,

³⁸²John P. Shanley, “Television: “The Balance of Terror: ‘In Case of War’ First of Two-Part Series C.B.S. Show Covers Problem of Survival,” *The New York Times*, November 10, 1961. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁸³ “Ad for Shelters Draws Shoppers,” *The New York Times*, November 17, 1961.

³⁸⁴Pat Zacharias, “When Bomb Shelter Were All The Rage.” [The Detroit News](http://info.detnews.com). <<http://info.detnews.com>> (accessed: June 6, 2006)

³⁸⁵ Paul Briens, *Nuclear Holocausts: Atomic War in Fiction, 1895-1914* (Ohio: Kent State University Press, 1987), 46. See also: Mandlebaum, p. 13-14: “Every family was urged to build its basement what became, in effect a symbol of nuclear warfare, the bomb shelter... which, in turn touched off debates about whether neighbors who had neglected to construct their own should be admitted in times of nuclear war.” See also: Religion: Gun Thy Neighbor?” *Time*, Friday, August 18, 1961.

³⁸⁶ “Rod Serling Talks To Bob Crane About The Shelter,” 1961. Accessed on YouTube.com. April 11, 2012.

³⁸⁷ Gallup Poll, dated 11/17-22,61

³⁸⁸ William A. Gamson and David Stuart, “Media Discourse as a Symbolic Contest: The Bomb in Political Cartoons,” *Sociological Forum*, 7, No. 1, Special Issue: Needed Sociological Research on Issues of War: 63. His reference to “we” is common in discourse of nuclear war. This is called the “scope of identification,” or the implicit “we.” “This can range from a very narrow or pluralistic “we” as in the case of survivalists who stock food and weapons in fortified shelters, to a universalistic “we” that includes all of humanity.”

“estimated that a 3000 megaton attack on American cities would kill 80 percent of the population.”³⁸⁹ But not too worry, your money would be safe as a 1961, cover story of *U.S. News and World Report*, “If Bombs Do Fall,” reassured readers that people would be allowed write checks on their bank accounts even if the bank were destroyed by nuclear attack.³⁹⁰

Popular culture icons joined in the act. *Life Magazine*’s most audacious statistic, “97 out of 100 Can Be Saved,” gave shelters instant credibility. Moreover, the article advised millions of people on how to survive radiation sickness by dressing a man in a “reddish fallout costume, drinking “hot tea or a solution of baking soda,” as a viable cure for radiation sickness.³⁹¹ Absurd today, but the people of this generation had little choice but to believe it. Thus, Serling’s promotion of civil preparedness, may have been predicated upon false hopes, but also can be seen as a genuine attempt to save lives. Unfortunately, like most Americans, he was misinformed by the media. Ironically, the very same institution he represented.

By November 1961, Columbia Broadcasting System (C.B.S.), featured a series, “The Balance of Terror,” which covered nuclear war survival. Program producers David Lowe, executive producer Fred W. Friendly and narrator, Howard K. Smith, claimed their “telecast sought to inform and not to strike terror,” especially because answers were not forthcoming on how to protect oneself in the event of a nuclear war. As one civilian was quoted in the newscast, “As it stands now, it’s very difficult to get a straight answer from anyone.”³⁹²

Answers from politicians were less forthcoming as they scrambled to find solutions to nuclear proliferation.³⁹³ As news, books, and even television sought to inform the public of nuclear

³⁸⁹ Maland, p. 700.

³⁹⁰ Ibid., p. 699.

³⁹¹ Maland, p. 699.

³⁹² John P. Shanley, “Television: ‘The Balance of Terror: ‘In Case of War’ First of Two-Part Series C.B.S. Show Covers Problem of Survival.” *The New York Times*, November 10, 1961, p. 71. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

fallout, the more pessimism it engendered. The public came to the same conclusion that Dr. Homer A. Jack, executive director of the National Committee for a Sane Nuclear Policy did, “In the next major war, 60,000,000 persons in each country would be killed in the first twenty-four hours. And in such a war the survivors would envy the dead.”³⁹⁴

Scientific studies in 1962 also confirmed the public’s worst fears. No longer were scientists talking about people surviving but instead claimed that “unless shelters were also provided for the animal population and plants...the cockroach will take over the habitations of the foolish humans, and compete only with other insects or bacteria.”³⁹⁵

In 1962, the political climate also did not pacify matters. Testing continued because each side wanted technological superiority over the other side.³⁹⁶ Nuclear threats mixed with messages of Soviet domination hit closer to home when Cuba harbored Soviet made missiles aimed at the eastern seaboard of the United States. Now, Khrushchev’s threat of using nuclear weapons did not seem hypothetical.³⁹⁷ It was President Kennedy’s finest hour in handling the “Cuban Missile

³⁹³ Peter Braestrup, “The Shelter Dilemma: Great Confusion Exists Over What To Do: Opinion Is Divided on the Necessity for Fall-Out Shelters and If the Need is Agreed Upon, What Kind Should Be Constructed,” *The New York Times*, November 19, 1961 p. E3. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). See also: James T. Rogers, “Report From the Nation: Reaction to Fall-Out Shelters: Interest is High But Activity Low As the Public Waits For A Cue,” *New York Times*, November 19, 1961 p. E3. . Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007); see also: Joseph A. Loftus, “Kennedy Prefers Atomic Shelters For Large Groups: Would De-Emphasize Family Units,” *New York Times*, November 25, 1961, p. 1. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁹⁴ “Kennedy Urged to Use Inaugural As Address To Soviet on Peace,” *New York Times*, January 8, 1961, p.28. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁹⁵ Milton Bracker, “Atomic War Held Threat To Nature: Only Insects and Bacteria Will Survive, Scientist Say.” *The New York Times*, June 17, 1962, p. 46. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁹⁶ John W. Finney, “Nuclear Weapons Race is Sharpening Tensions of the Cold War: Tests Continue Because Each Side Wishes to Achieve Ultimate Authority in Weapons Sophistication,” *New York Times*, July 15, 1962. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

Crisis” which became a “watershed event from a number of historical standpoints.”³⁹⁸

By 1963, Serling’s *The Twilight Zone* also evolved with the times. No longer did he make light of nuclear war by showing survivors eating crackers exposed to radiation but instead showed the hardships survivors would face.³⁹⁹ His conversations imbedded in the character’s dialogue reflected desperation not hope. Anyone living in nuclear winter would not have much to live on and even worse, nothing to live for.⁴⁰⁰ Reports confirmed what everyone knew in the 1960s, “each individual will have to face his or her own death, or the prospect of possible death, in a very personal way for an unpredictable number of hours, days, months, or even years. Virtually no one can say with confidence that he or she is sure to be annihilated in the initial blast.”⁴⁰¹

The Cold War continued escalating in 1963 and regret over nuclear proliferation was commonplace. Rod Serling’s, *The Twilight Zone*, reflected this sentiment as seen in the episode, “No Time Like the Past,” which aired March 7, 1963. In this episode, Serling shows fictional character Paul Driscoll trying to stop nuclear annihilation through his travels in a time machine. However, every attempt fails. This “Butterfly Effect” brings to realization that assassinations, wars and bombings, like Hiroshima were inevitable.⁴⁰² But time travel brings out the fantasy of wanting to reorder certain elements of the past in order to affect both present and future

³⁹⁷“Khrushchev and Castro,” *New York Times*, September 22, 1960. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

³⁹⁸ Rick Worland, “Sign-Posts up Ahead: “The Twilight Zone,” “The Outer Limits,” and TV Political Fantasy 1959-1965.” *Science Fiction Studies*, Vol. 23, No. 1 (March 1996) pp. 108.

³⁹⁹ Richard Landesman, Letter to the Editor, “Facing Reality of Nuclear War,” October 12, 1961, p. 28. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

⁴⁰⁰ Leigh Bristol, Letter to the Editor, “Myth of Survival Assailed,” *New York Times*, October 12, 1961, p. 28. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

⁴⁰¹ Chernus, Ira. “Mythologies of Nuclear War,” *Journal of the American Academy of Religion*, Volume 50, No. 2 (June 1982) p. 267-268. Accessed: <http://www.jstor.org>

⁴⁰² *Twilight Zone: “No Time Like the Past.”* Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 1, Episode 10 (March 7, 1963).

outcomes. Ultimately, this theme in science-fiction stories signified universal regret in utilizing technology that placed mankind in the trajectory of annihilation.⁴⁰³

In “The Old Man in the Cave” produced November 8, 1963, depicts one of the most compelling dramas concerning nuclear holocaust that Serling produced and was accepted by the public. This episode goes further by making the living conditions more realistic and the desperation for food and a higher quality of life more compelling. It mirrored research of the time by showing the aftermath of a nuclear war and how being survivor would be hellish. As scientists confirmed, “...the lives of even sheltered survivors ...will hardly be worth living.

After a month or so of cowering underground, they will emerge into a shattered and sickly world. Most of their countrymen will be dead, and a large part of the living can count on developing cancer or other diseases caused by radiation. Staying alive will be difficult and seldom accomplished for long. Even the soil will be poisoned and will grow poisoned food.”⁴⁰⁴

The episode opens up with a horse pulling a convertible in what appears to be a ghost town. Then the camera shifts to a disheveled group of townspeople sifting through cans of contaminated food discussing whether or not they should chance eating the food or wait for Goldsmith with the answer from the “Old Man in the Cave.” As the discussion heats up, the dialogue centers on the levels of contamination around town. Affirming the findings of the “Old

⁴⁰³ Worland, Rick. “Sign-Posts Ahead: ‘The Twilight Zone,’ ‘The Outer Limits,’ and TV Political Fantasy 1959-1965,” *Science Fiction Studies*, Vol. 23, No. 1 (March, 1996): 103-22.

⁴⁰⁴ Jonathan N. Leonard, “For Survivors, Life Won’t Be Worth Living,” *The New York Times*, April 24, 1960; pg. BR 26. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). See also: Frederick L. Schuman: Woodrow Wilson Professor of Government, Williams College, Williamstown, Massachusetts, Letter to the Editor, *New York Times*, February 22, 1960. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). “The report and your editorial assume that after the coming of thermonuclear, which such “reasoning” may help to render “inevitable,” New Yorkers, if spared incineration, will emerge from their shelters and return to normalcy. What will they do for water with all water supplies poisoned? What will they do for food, with all their food supplies poisoned? Is there a psychiatrist in the house? If so, what treatments would be prescribe for this type of collective madness.”

Man in the Cave,” several townspeople proceed to exhort each other to wait for Goldsmith. After all, they reason, the Old Man has been right every time.⁴⁰⁵

Goldsmith appears and brings the answer the townspeople did not want to hear. The food supply is contaminated. Moreover, there will be an 80% chance of radioactive rain hitting the town; therefore, cover barrels and any other water storage device. After these pronouncements, the townspeople got an unexpected visit from the Central States of America organization. They claim to be sent from the national government to bring order and organization to the 500 people still alive from Buffalo New York to Atlanta, Georgia. They persuade the people to defy the “Old Man” and to eat the contaminated goods around the town. The people decide to override Goldsmith’s advice and listen to the vigilante guerrilla group.⁴⁰⁶

After persuading the people to eat, the militia persuades the townspeople to meet the “Old Man.” After failing the first time, they decide to force the issue with Goldsmith once more and this time Goldsmith opens the cave. As they rush in, they discover that the “Old Man” is really a computer. The leader of the military persuades the townspeople to kill the computer. Once they do that, they continue eating everything. The final scene shows Goldsmith traipsing through town with dead bodies strewn across the street. The bomb may have been responsible for the initial killing but greed was the final cause of death as Serling interjects.⁴⁰⁷

Serling’s episode touched on one of the biggest fears of the times, the fear of local, state and national governments collapsing and vigilantism prevailing leaving people fending for themselves. Another point that reflects the time is the fear of technology. The bomb led to destruction and death and even though the “Old Man” had never led the townspeople wrong,

⁴⁰⁵ *Twilight Zone: “The Old Man in the Cave,”* Directed by Rod Serling. Chatsworth, CA: CBS Worldwide Inc., 1999. DVD, Volume 2, Episode 7 (November 8, 1963).

⁴⁰⁶ Ibid.

⁴⁰⁷ Ibid.

they were inclined to kill at all costs.

Arguably, sacrilegious of Serling to clothe the computer with human qualities of compassion and omniscience, however, he makes his point clearly on America's exaltation of technology and the mistaken belief of its infallibility. His message through Goldsmith was that the computer was not to blame for man's mistake for creating and using the bomb. However, the townspeople's willingness to listen to another human as crafty as Lucifer himself, shows man's fallible nature and even their dark emotional side. Goldsmith's pleas to save "The Old Man" were weak in comparison to the irrational hatred generated by the mob. Predictably, mankind falls prey to the mob mentality. This transference of blame tragically shows why humans are prone to committing the same mistakes again.

As media studies indicate, "By 1963 television had become a permanent fixture of American domestic life, and was becoming central to cultural and political life as well. Yet if by this time the medium had become our "window on the world," various events quite literally brought home to us that threatening "things" from outside could reach us through this very same portal."⁴⁰⁸

Tragically, within the month of, "The Old Man and the Cave" airing, President John F. Kennedy was assassinated. To Serling, the world seemed more violent and dark as Camelot's light was extinguished. He, along with the rest of the world, viewed the "assassination a symbol of a national breakdown in morality, perhaps even the incipient crumbling of the country itself."⁴⁰⁹ Even though Serling was liberal by the 1950s standards, he still supported Kennedy's

⁴⁰⁸Worland, p. 112.

⁴⁰⁹ Engel, p. 243; See also: "Nasser Says Death is Humanity's Loss," *New York Times*, November 23, 1963, "President Gamal Abdel Nasser, in a condolence message to Mrs. Kennedy today, said that humanity, progress and peace had suffered a loss in President Kennedy's death." Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007); See also: Edward Cowan, "Wall Street is Shaken By Grief Following Death of President: Chokes Back Tears," *The New York Times*, November 23, 1963. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007); See also: George Barrett, "First, 'Is It True?'"

Bay of Pigs and his conduct during the Cuban Missile Crisis and the United States military in Asia.⁴¹⁰ As part of President Johnson's introduction to the American public, Serling was asked by the United States Information Agency to help narrate Johnson's transition video which he did. But deep down he really missed Kennedy.⁴¹¹

The Twilight Zone was seen in America as part of the youthful idealism wave that Kennedy initiated in the 1960s. The series graduated to "icon" status as young and old came together to watch it on Friday nights and discuss it afterwards.⁴¹² Serling's morality plays were seen as forms of justice and an ordering of the world as it should be by the *Twilight Zone* standards and America agreed.⁴¹³

After leaving *The Twilight Zone* in 1963, Serling's involvement with nuclear proliferation continued by joining organizations like SANE and eventually becoming the spokesperson for the United Nations. Even Dr. Spock joined in the fight. His studies indicated that children of all ages were terrified of a nuclear war occurring in their lifetime. His studies also showed that, "young children worry most about being separated from their parents in a disaster and about the death or maiming of their parents or themselves. Adolescents speak with bitterness about the possibility of having no future or giving birth to deformed children."⁴¹⁴

Then Among Among New Yorkers and Visitors." *The New York Times*, November 23, 1963. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007);

⁴¹⁰ Sydney Gruson, "The World Impact: Loss of Leader Mourned," *The New York Times*, November 24, 1963. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007); "A tremendous admiration had developed in Britain for President Kennedy's handling of the Cuba crisis, particularly for his willingness to restrain the use of American power after it had been displayed to beat back Premier Khrushchev's designs in Cuba."

⁴¹¹ *Ibid*, p. 243-44.

⁴¹² Engel, p. 187.

⁴¹³ *Ibid*, p. 186-189.

⁴¹⁴ Joan Cook, "Parents Can Allay Cold-War Tensions," *New York Times*, March 10, 1964, p. 40. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). Dr. Spock's advice is that, "Youngsters should 'join SANE or the Student Peace Union, make contributions

Rod Serling's involvement with nuclear proliferation issues continued until his death in 1975. If he had lived, he would have seen the children of the 1970s and 1980s plagued with the same concerns of nuclear detonation and nuclear winter as he was.⁴¹⁵ In 1982, the Soviets concluded that, "Nothing the Kremlin has done-elaborate evacuation plans, shelters to accommodate millions, compulsory lectures on survival techniques- has significantly lowered the probability of annihilation if a nuclear conflict comes."⁴¹⁶ Soviet leader, Leonid I. Brezhnev and other leaders concluded that nuclear war, "would be a 'universal disaster' for mankind."⁴¹⁷

He would have seen television grow into a vehicle to "inform, entertain, socialize and

from their allowances, walk in peace marches, write letters to the President and their Senators, learn to be bolder than their parents seem to be."

⁴¹⁵ Ptacek, p. 437. Ptacek's article also provided studies that showed how students in the 1970s and 80s had "thoughts of nuclear annihilation penetrating deeply into the consciousness of children and adolescents." (438) coupled with the belief that "the world would blow up at any moment." (437). See also, Eric Chivian, M.D., John P. Robinson, M.D., Jonathan R.H. Tudge, Ph.D, Nikolai P. Popov, D.Sc, and Vladimir G. Andreyenkov, Ph.D. "American and Soviet Teenagers' Concerns about Nuclear War and the Future," *New England Journal of Medicine*, 1988, p. 319, 407-413. In 1977, research in other countries- Canada, West Germany, Sweden, Norway, Denmark, Finland, Great Britain Columbia, New Zealand and the Soviet Union- has shown that concern among young people about the possibility of nuclear war is not just an American phenomenon." Later in the study, 94% of the Soviet teenagers polled "indicated they were 'very worried' about nuclear war, and only 1 percent said they were 'not at all worried...'" It may be, however, that because of the Chernobyl accident, both environmental pollution and nuclear power-plant accidents were seen by Soviet students not only as global issues but also as direct threats to their lives." Also in the study in 1985, 70% of the students from the USSR and the United States "agreed that a 'nuclear winter' would follow a worldwide nuclear war and that almost no one would survive, whereas only 10 percent disagreed." See also, "Children in the Soviet Express War Fear: 2 Studies Find Their Feelings Echo Anxieties Expressed By Children in the U.S." *New York Times*, October 13, 1983. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). "A videotape of some of the interviews was released today. The children talk about the effects of radiation, dismiss the notion that shelters can save them and speak of nuclear nightmares. Oleg, a 14 year old, said through an interpreter that he once saw a film about how war almost broke out between the Soviet Union and the United States. 'I didn't sleep for several nights,' he says, 'Our existence is hanging by a thread.'"

⁴¹⁶ John F. Burns, "Russians, Too, Joke Sadly on Atom-War Survival," *New York Times*, June 11, 1982, A.2. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

⁴¹⁷ *Ibid.*, Burns.

educate, and create community and consensus.”⁴¹⁸ He would also have seen *The Twilight Zone* become a cult classic of the early Cold War with his nuclear warnings generally going unheeded. Though people worldwide were fearful of nuclear detonation and its nuclear winter, governments were still making bombs at astronomical rates. Even worse, Americans were not afraid to use nuclear bombs. Even after seeing the pictures and hearing survivor accounts, Americans were not repentant for using the bomb. In 1991, 84 percent of Americans still felt that the Japanese did not deserve an apology for the bombings of Hiroshima and Nagasaki and still saw the bombing as necessity for ending World War II.⁴¹⁹ It was this psychology that activists were afraid of influencing the arms race.

Rod Serling would have also seen the Cold War’s influence on American entertainment from Rocky IV to Star Trek.⁴²⁰ He would have also seen American television showing more nuclear “crisis stories” in the 1980s with youth from both countries advocating the use of nuclear weapons if attacked.⁴²¹ In contrary, there remains in history one voice that stood against nuclear war when it was not popular to do so. Rod Serling’s voice battled for Americans to see nuclear war as genocide and to collectively stop the genocide. His voice never wavered and consequently, has never been forgotten.

⁴¹⁸ Leah R. Vande Berg, Lawrence A. Wenner and Bruce E. Gronbeck, “Media Literacy and Television Criticism: Engaging an Informed and Engaged Citizenry,” *American Behavioral Scientist*, 48, no.2 (October 2004): 221. Jeanne Marshall, “Jeanne Marshall’s Seminar Notes: 1962-1963- Rod Serling Teaches Writing”, Accessed at: www.rodserling.com. According to Marshall’s notes, Rod Serling’s first lecture was, “Make People Think...Stun Them..” He also said, “TV is 12 years old. It is there to mold people’s taste.”

⁴¹⁹ Steven Weisman, “Japanese Think They Owe Apology and Are Owed One On the War, Poll Shows,” *The New York Times*, December 8, 1991, Section A, 26.

⁴²⁰“Popular Culture Widely Influenced,” *New York Times*, February 2, 1992. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

⁴²¹ Adam Clymer, “Fewer Youths in Soviet Than In U.S. Said to Fear Atom War,” *New York Times*, April 10, 1987, p. A10. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007).

Overall, *The Twilight Zone* episodes provided a chilling commentary on the Cold War by showing how “nuclear fear was a shaping cultural force in these years”⁴²² Media studies show it was the first television show that “catered to the sensation of oppression and powerlessness,” which was “the felt experience of the times.”⁴²³ It forced people to confront their individual and collective prejudices. Moreover, it showed that people were the same all over. In essence, humanity fears the same thing-annihilation or death in any form. Even more tragically, man is his own worst enemy on every front.

By the 1960s, Serling’s message on nuclear disarmament clashed against the “institutes and “think tanks“ of the day.”⁴²⁴ In light of successful negotiations with the Soviet Union, the public did not seem moved by the extinction of the species. As Oppenheimer, Einstein, and others concluded, “fear of total annihilation has failed to produce public pressure sufficient even to slow the arms race, let alone reverse it.”⁴²⁵

Both the abilities to manage the weapon and educate the public was no longer in the hands of the scientists or even policymakers but with other interest groups who controlled the destiny of the world. As political scientist Hans Morgenthau said in the mid 1960s,

The great issues of nuclear strategy...cannot even be the object of meaningful debate because there can be no competent judgment without meaningful knowledge. Thus the great national decisions of life and death are rendered by the technological elites, and both the Congress and people at large retain little more than the illusion of making the decision which the theory of democracy supposes them to make.⁴²⁶

Moreover, historian Paul Boyer’s studies indicate that after the Cuban Missile Crisis, Americans

⁴²² Boyer, 1984, p. 823.

⁴²³ Will Wright, “The Empire Bites The Dust,” *Social Text*, no. 6 (Autumn 1982): 123.

⁴²⁴ Paul Boyer, “From Activism to Apathy: The American People and Nuclear Weapons, 1963-1980,” *The Journal of American History* 70, no.4 (March 1987): 833.

⁴²⁵ Robert L. Ivie, “Metaphor and the Rhetorical Invention of Cold War “Idealists.” *Communication Monographs* 54 (June 1987): 165-182.1

⁴²⁶ Paul Boyer, “From Activism to Apathy: The American People and Nuclear Weapons, 1963-1980,” *The Journal of American History* 70, no.4 (March 1987): 833.

valued security. Therefore, by 1967 the United States policymakers moved to stockpiling weapons, “not to anticipate their use, but to prevent their use by the other side” or as Robert McNamara coined it, “Assured Destruction.”⁴²⁷ However, none of this moved Serling. His basic message concerning nuclear disarmament never wavered. He consistently maintained his own voice in discussing the “total ethos of the bomb”⁴²⁸ even after *The Twilight Zone*’s run. He never deviated from being the lone voice calling out in the wilderness of mainstream television. A role he relished.

⁴²⁷ Ibid.

⁴²⁸ Ibid., p. 838.

CHAPTER V

BEAUTY AND THE BEAST

Rod Serling's *The Twilight Zone* questioned the Cold War by dismantling the "virtue of conformity"⁴²⁹ on a wide range of issues except women's rights. It was widely accepted that once World War II was over, males had to take their dominant places in both the business and the home front.⁴³⁰ Women's role in the War was noted⁴³¹ but they had to be "domesticated" and shown their "place."⁴³² America also believed that the "traditional family was the mainstay

⁴²⁹ Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age*, (Durham, NC Duke University Press), 1995, p. 4 as cited in Michael Kackman, "Citizen, Communist, Counterspy: I Led 3 Lives and Television's Masculine Agent of History," *Cinematic Journal* 38 No. 1, Fall 1998, p. 111.

⁴³⁰ Elaine Tyler May, "Commentary: Ideology and Foreign Policy: Culture and Gender in *Diplomatic History*," *Diplomatic History*, 18, no. 1 (Winter 1994): p. 73. See also: Erin Lee Mock, "The Horror of 'Honey, I'm Home': The Perils of Postwar Family Love in the Domestic Sitcom." *Film and History* 41, no. 2, Fall 2011, p. 30.

⁴³¹ How art imitated life, See also: Erin Lee Mock, "The Horror of 'Honey, I'm Home': The Perils of Postwar Family Love in the Domestic Sitcom." *Film and History* 41, no. 2, Fall 2011, p.34: "In *Leave it to Beaver's* June Cleaver and *Father Knows Best's* Margaret Anderson treat their husband's service as boring, immaterial, or irritating. In other instances, the wives incorporate themselves into the war narrative. In 'Perfect Father,' Ward begins to recall his wartime activities, but June cuts him off: 'We all contributed to victory in our own ways.'"

⁴³² Elaine Tyler May, "Commentary: Ideology and Foreign Policy: Culture and Gender in *Diplomatic History*," *Diplomatic History*, 18, no. 1 (Winter 1994): p. 73: "With American manhood in change and taking care of the weaker sex and weaker nations, the United States could assume its rightful place of authority and dominance in the world. Out of bounds, power and behavior could now be domesticated and controlled. The enemy and the women, once subdued, needed to be supported." Anne McLeer, "Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture," *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 85. McLeer asserts that women were pushed towards home life in order to be effective mothers. "Mothers in the 1950s were becoming defined by their inability to carry out their mother role and the dangers that such ineptitude posed to future generations of American

of patriotism,” which was the “foundation of a strong nation.”⁴³³ These postwar beliefs were woven into advertisements, films and eventually into television.⁴³⁴ Episodes of *The Twilight*

children.” Moreover, she also asserts that, “Women’s magazines of the 1950s and 1960s emphasized ... that all mothers as inadequate.” p. 86. The media was caught in the middle of supporting traditionalism but at the same time having to navigate through women’s rights issues. Showing the stereotypes that women from Anne McLeer, “Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture,” *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 83.” The idea that women found true personal fulfillment in the home was bolstered by mass media” versus the upcoming Betty Friedan who claimed that being a housewife suppressed a woman’s individuality and would not allow her opportunities to fulfill her potential like the work place would” as promoted in *The Feminine Mystique*, which would hit the stands in 1963. See also: Betty Friedan, *The Feminine Mystique*, New York: Norton and Company, 1963. See also: Betty Friedan and Jennifer Chapin Harris, “Interview: After the Mystique is Gone” A Phone Interview with Betty Friedan on March 19, 1997,” *Off Our Backs*, 27, No. 9, (October 1997), p. 10-11. “We were in the era where there was only one image of woman: defined only in sexual relation to men—men’s wife, mother, housewife, sex object, server of physical needs to husband, children. This was absolutely so prevailing that each woman thought there was something wrong with her, she was a freak, she was alone if, no matter how much she had wanted to marry that guy and get that house and appliances and all the things that were supposed to be woman’s dream in the era of the idealization of the suburb after World War II, and no matter how much she had wanted the husband and two, three children, which were supposed to be the limit of women’s fulfillment, if she had the feeling that something was missing, she needed to be or do something else, that the world was passing her by, she thought something was wrong with her. I called it the problem that has no name and *The Feminine Mystique*, the book, my book and others that followed it, broke through that obsolete definition of women that was limiting their vision of their own possibilities and necessities to move in society as a whole in the 80 year life span that is now American women’s. The personhood of women? that’s what it was all about, and we had to break through that feminine mystique, to say women are people, no more, no less, to demand our human and American birthright, equal opportunity to participate in them mainstream of society and our own voice in them major decisions of society, and we did that. Feminism had become a dirty word in that era of the feminine mystique. The movement for women’s equality has been a very life-affirming, life-opening to me and to the aspirations in the last quarter century.”

⁴³³ Anne McLeer, “Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture,” *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 83.

⁴³⁴ “Give Him Homemade Apple Pie (and Put a Slice of Cheese on It): You Can Make it Quick and Easy With The New Pillsbury Pie Crust Mix,” *Ladies Home Journal*, January 1950, p. 116. See also: Another advertisement, “Keep House The EASY way with these Rid-Jid Helpers,” *Ladies Home Journal*, January 1950, p. 16. See also: Another advertisement. “Enjoy the Treat of Maple Sugar Flavor: Vermont Maid Syrup,” *Ladies Home Journal*, January 1950, p. 18. See also: Tracy Karner, “Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Lives of Vietnam Veterans with Post Traumatic Stress Disorder,” *American Studies*, 37, No. 1 (Spring 1996), p. 72.

Zone joined in the bandwagon as well.

For all its liberal tendencies, *The Twilight Zone* continued upholding traditionalism even in the midst of the burgeoning women's rights movement.⁴³⁵ There were three types of women represented in *The Twilight Zone*: the shrew as seen in *Time Enough At Last*, the feminist as portrayed in "Two," and the beauty in "The Eye of the Beholder." To a certain extent, all three types of women tried "fighting the pressures of conformity in a mass society"⁴³⁶ by exchanging individuality for survival and acceptance. Also, unlike other sitcoms of the times, Serling did not mask the violence towards women or the conflicts of the modern family.⁴³⁷ He showed society through his episodes women being obliterated, physically and emotionally abused, and even mutilated.

Serling objectified women by not developing their characters, giving them a background, a name or even meaningful dialogue.⁴³⁸ For the most part, women fulfilled stereotypes and were

⁴³⁵ Anne McLeer, "Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture," *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 81. "In the United States of the mid 1960s, a counter ideology was beginning to emerge that challenged women's so-called traditional domestic role in society. This ideology was bolstered by the increasing employment of wives and mothers in the marketplace. The challenge appeared from a number of different quarters; African American women in the Civil Rights Movement; young female students discontent with their treatment in the youth/student movement; middle-class professional white women addressing employment discrimination and housewives responding to Betty Friedan..." See also: Betty Friedan, *The Feminine Mystique*, New York: Norton and Company, 1963.

⁴³⁶ Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age*, (Durham, NC Duke University Press), 1995, p. 4 as cited in Michael Kackman, "Citizen, Communist, Counterspy: I Led 3 Lives and Television's Masculine Agent of History," *Cinematic Journal* 38 No. 1, Fall 1998, p. 111.

⁴³⁷ Erin Lee Mock, "The Horror of 'Honey, I'm Home': The Perils of Postwar Family Love in the Domestic Sitcom." *Film and History* 41, no. 2, Fall 2011, p.30. "For postwar Americans, the "ideal" family was one in which the husband-father's dangerous impulses were usually reigned in, fears remained mostly unrealized, and the worst outcomes were apodictic-only off-screen." Mock claims that shows like "Leave It to Beaver," does show Ward's "militarized discipline as his parental duty... For example, when Beaver is afraid to go to the dentist, Ward irritably tells his son to 'be a good soldier.' Beaver has a telling response: 'If I was a soldier, I'd shoot the dentist.'"(34).

not seen as individuals.⁴³⁹ Viewers only knew their identities by what they did versus who they were. Women played supporting actresses but never the lead. Moreover, “Throughout his career, Rod Serling rarely wrote convincingly or insightfully about women. In none of his memorable dramas did he invent a memorable female character... The women had no substance... as his men often did... Serling did not feel comfortable with his knowledge of the female viewpoint.”⁴⁴⁰ However, he seemed comfortable emasculating men.

Superficially, “Time Enough At Last,” appears to be the tale of henpecked fictional character David Copperfield, who is a failure both as a bank teller and as a man who by some freak accident becomes the only survivor of a nuclear blast.⁴⁴¹ Because of his reading obsession, both his stay at home wife and boss view him as an object to tyrannize and control. His shrew of a wife even burns his poetry books calling poetry impractical.⁴⁴² Later that evening at a dinner party held at his house his wife and boss jointly berate him for his lack of ambition and for reading books.

⁴³⁸ Dennis Bingham, “Before She Was A Virgin...”: Doris Day and the Decline of Female Film Comedy in the 1950s and 1960s, *Cinema Journal*, 45, No. 3 (Spring, 2006): 12: Serling undermines a “perspective that can be said to belong to women... An articulating male viewpoint intrudes through the camera... This objectification views the female star from a distinctly masculinist set of attitudes, desires, fears and definition.” See also: Martha C. Nussbaum, “Objectification,” *Philosophy & Public Affairs*, 24, No. 4 (Autumn, 1995), p. 249.

⁴³⁹ Anne McLeer, “Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture,” *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 83.”The idea that women found true personal fulfillment in the home was bolstered by mass media.”

⁴⁴⁰ Joel Engel, *Rod Serling: The Dreams and Nightmares of Life in the Twilight Zone*. New York: Contemporary Books, 1989, p. 17. See also: Kenneth R. Hey, “The Morality of Informing: Ambivalence in *On The Waterfront*,” ed. Steven Muntz and Kandy Roberts, *Hollywood’s America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 211. “.. film has contextual connections with the contemporary world. The people who make a film bring to the project their own interests and attitudes, and these various perspectives, when added to the collaborative process, forge a product which resonates in some way with society...”

⁴⁴¹ Worland, p. 108, calls “Time Enough At Last” one of the “earliest of the Armageddon parables.”

⁴⁴² *The Twilight Zone*, “Time Enough At Last,” Directed by Rod Serling. Season 1, Episode 8 (November 20, 1959).

The next day, his boss catches him reading on the job and justifiably threatens to fire him if he catches him again. Then he lectures Copperfield for his lack of ambition and for not being a good company man. In a passive aggressive stance, Copperfield during his lunch break, defiantly sneaks into the bank vault staying there for hours to finish his book. After hearing a loud boom, he emerges finding himself the only survivor of a nuclear war.⁴⁴³

Serling's interpretation allows Copperfield the unrealistic latitude of moving around after a nuclear blast with no ill effects. The camera shows Copperfield's suburban neighborhood destroyed. His nagging wife vaporized. Ironically, the only person he misses and grieves over. The only thing remaining of his home was his couch. After spending one miserable night on the couch, he dresses himself in his suit and tie as if going to work. On the way, he finds all buildings obliterated except the library. Entering it, he finds the books intact. Excited, he begins stacking books because reading is better than suicide. But as he organizes the books his glasses break. Now, he's trapped for eternity.⁴⁴⁴

While an ironic take on nuclear war, Serling obliterates the sacred cows of the 1950s, "suburbia, corporate bureaucracy and the consumer economy."⁴⁴⁵ Additionally, by destroying a carbon copy of Levittown- the matching houses, manicured yards, picket fences and cars in the garage along with all the newest furnishings and appliances,⁴⁴⁶ he shows that the bomb does not discriminate in what or whom it kills as seen in this "containment narrative."⁴⁴⁷ After all, without

⁴⁴³ *The Twilight Zone*, "Time Enough At Last," Directed by Rod Serling. Season 1, Episode 8 (November 20, 1959).

⁴⁴⁴ *The Twilight Zone*, "Time Enough At Last," Directed by Rod Serling. Season 1, Episode 8 (November 20, 1959).

⁴⁴⁵ Irene Taviss Thomson, "Individualism and Conformity in the 1950s vs. the 1980s," *Sociological Forum*, Vol. 7, No. 3, 1992, p. 510.

⁴⁴⁶ Vincent Brook, "The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got 'Berg-larized in the Process)" *Cinema Journal*, 38, no. 4 (Summer 1999): 52. "Tastes in food, furniture, clothing, and recreation were becoming identical."

world peace, what is the point of having wealth if you have no one to share it with? The clean slate does not even thrill Copperfield.

Serling's critique of suburbia and the vision of the homogenized congenial 1950s traditional family served as realistic reminders that times were changing.⁴⁴⁸ Copperfield's wife is not patterned after his own Norman Rockwell mother⁴⁴⁹ and television mothers like June Cleaver, who still is considered the "model for postwar suburban wholesomeness and good humor."⁴⁵⁰ Copperfield's character is not molded around Ward Cleaver, the "beneficent paterfamilias, as crisp in his business suit as an Aqua Velva man."⁴⁵¹ Instead, *The Twilight Zone* shows a new family emerging⁴⁵² complete with the emasculated male and domineering female.⁴⁵³ In essence,

⁴⁴⁷ Alan Nadel, *Containment Culture: American Narratives, Postmodernism and the Atomic Age*, (Durham, North Carolina, Duke University Press), 1995, p. 4 as cited in Michael Kackman, "Citizen, Communist, Counterspy: I Led 3 Lives and Television's Masculine Agent of History," *Cinematic Journal* 38 No. 1, Fall 1998, p. 111.

⁴⁴⁸ Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 22-3: "Although the early postwar period is often regarded as the golden age of the American family, the popular family melodramas of the 1940s and 1950s reveal a pattern of deeply troubled family relationships. These films depicted sexual frustration; anxious parents, cold, domineering mothers; alienated children; insensitive or fretful fathers; defiant adolescents; and loveless marriages...It was far from the soothing and funny fare available on TV."

⁴⁴⁹ Engel, p. 17, 71-3. Copperfield's wife is different from Serling's real-life "Norman Rockwell" mother and his supportive wife."

⁴⁵⁰ William McDonald, "Leave It To Those 1950's Kids: Leave It To Boomers," *New York Times*, August 31, 1997. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). See also: Anne McLeer, "Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture," *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 83."The idea that women found true personal fulfillment in the home was bolstered by mass media."

⁴⁵¹ William McDonald, "Leave It To Those 1950's Kids: Leave It To Boomers," *New York Times*, August 31, 1997. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007).

⁴⁵² Anne McLeer, "Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture," *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 82. Hollywood was conflicted over the issue of feminism. In the 1960s, films such as *Mary Poppins* and *Sound of Music* rose up as opposition to "this feminism" and wanted to reinforce patriarchy and stability. These films illustrate that the "age of men" was "swiftly coming to a close for many Americans."

it was his interpretation of “the nightmare vision of American family life.”⁴⁵⁴ Moreover, he was ahead of his times in showing feminized male characters and in showing dysfunctional marriages. In doing so, he also repudiates the stereotype that all men wanted to be “breadwinners” and “traditional.”⁴⁵⁵

As Serling realized, men in the late 1950s were covertly redefining their roles.⁴⁵⁶ In going with the times, Serling clearly feminized David Copperfield’s character in a variety of ways. First, here is a middle aged man trapped in an entry level job as a service oriented job bank teller instead of a more masculine managerial job.⁴⁵⁷ Furthermore, by 1950s, standards, he has not reached “maturity”⁴⁵⁸ but instead remains a mental and emotional “vocational drifter.”⁴⁵⁹ Perhaps

⁴⁵³ May, 168. See also: Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 56. “Such textual displacement of the housewife/mother figure was symptomatic of mid-fifties TV’s move away from women-centered sitcoms of the *I Love Lucy* variety to the male-dominated/children-centered domestic melodrama. The domestic melodrama’s suppression of women, in turn can be seen as a culmination of mounting American misogyny, which already in the 1940s had begun typecasting women as domineering wives and permissive mothers, holding them accountable for everything from emasculated husbands and delinquent children to laying the groundwork for the international Communist conspiracy.”

⁴⁵⁴ Angela Hague, “A Faithful Anatomy of Our Times: Reassessing Shirley Jackson,” *Frontiers*, Volume 26, No. 2, 2005: 74.

⁴⁵⁵ Maxine P. Atkinson, Theodore N. Greenstein and Molly Monahan Lang, “For Women, Breadwinning Can Be Dangerous: Gendered Resource Theory and Wife Abuse,” *Journal of Marriage and Family*, 67, No. 5 (December 2005): 1137.

⁴⁵⁶ Jesse Berrett, “Feeding the Organization Man: Diet and Masculinity in Postwar America,” *Journal of Social History*, Summer 1997, p.805. See also: Anne McLeer, “Practical Perfection? The Nanny Negotiates Gender, Class, and Family Contradictions in 1960s Popular Culture,” *NWSA Journal*, Vol. 14:2 (Summer 2002), p. 90. McLeer asserts that “experts feared that a national ‘flight from manhood’ was underway, evinced not only by the many men who could not psychologically cope with the trauma of Korea and Vietnam) but also by the rising levels of male homosexuality...and *momism*, mothers’ influence on sons.”

⁴⁵⁷ See also, Karla Erickson and Jennifer L. Pierce, “Farewell to the Organization Man: The feminization of loyalty in high-end and low-end service jobs.” *Ethnography*, 2005, p. 284. Service jobs are considered feminine. Mr. Copperfield has a bank teller job which would be considered feminine by 1950s standards.

⁴⁵⁸ John A. Schindler, *How to Live 365 Days A Year*. Englewood, Cliffs, NJ: Prentice Hall, p. 114 as cited in Irene Taviss Thomson, “Individualism and Conformity,” *Sociological Forum*, Vol. 7, No. 3, 1992, p. 502.

this serves as the basis of his wife's nagging because she sees that he is not advancing whereas others in his age group are.⁴⁶⁰

Moreover, his non-confrontational handling of conflict with both his shrewish wife and his boss are clearly feminine behaviors. He bristles at his wife's directives but continues submitting. Even after his boss catches him miscounting a customer's money, Copperfield is not remorseful for reading on the job but instead justifies his actions. When his boss tells him that he lacks ambition and is not a company man, clearly the antithesis of masculinity and the 1950s version of a responsible man, Copperfield's rolling of the eyes and facial expressions is childish; thus, indicating he does not care. Moreover, when his boss finally gives him an ultimatum by telling him not to read or he will be fired, Copperfield sneaks into the safe to read during his lunch break not caring how much time he takes. Clearly, not the most responsible course of action for a middle aged man.

Another attempt in feminizing David Copperfield's character was scripting his obsession for reading⁴⁶¹ while his wife focused on more masculine "practical things" such as jockeying him for a job promotion.⁴⁶² After all, "she must assume the responsibility of helping him succeed in every way she can, both direct and indirect." But instead nearly destroys him. This shows a deep seeded societal fear that allowing women equal rights in society will surely trickle down to the home front. He shows this recurrent pattern as Copperfield and his wife are not affectionate and

⁴⁵⁹ H.A. Overstreet, *The Mature Mind*. New York: Norton, 1950, p. 52 as cited in Irene Taviss Thomson, "Individualism and Conformity," *Sociological Forum*, Vol. 7, No. 3, 1992, p. 503.

⁴⁶⁰ Tracy Karner, "Fathers, Sons, and Vietnam: Masculinity and Betrayal in the Lives of Vietnam Veterans with Post Traumatic Stress Disorder," *American Studies*, 37, No. 1 (Spring 1996), p. 72. The 1950s work ethic for men 'equates masculinity with productivity, occupation and breadwinning,' ...Copperfield's wife worked harder around the house than he did outside the home.

⁴⁶¹ Jane Mansfield, "The Brute Hero: The 1950s and Echoes of the North," *Literature and History*, 19, No. 1, April 1, 2010, p. 38.

⁴⁶² Clifford B. Adams, "Making Marriage Work," *Ladies Home Journal*, January 1950, p. 26.

do not respect each other.⁴⁶³ This is not only seen as she burns his books and lectures him as one would a child in front of his boss.

Copperfield's submission to her demands only empowers her but diminishes him. Scholar Judith Fetterly explains that, "through immascultation women are taught to think as men, to identify with a male point of view, and to accept as legitimate a male system of values."⁴⁶⁴ This is clearly seen as she sides with his boss about his lack of ambition and then proceeds along with his boss in making fun of him.⁴⁶⁵ They judge the use of his time and his ability to make decisions over his life. Serling clearly shows that she is not the nurturing and supportive wife but instead one that suffocates her husband's individuality even as the breadwinner of the house and enjoys making him feel inferior at every point.⁴⁶⁶

However, Serling's portrayal of Mrs. Copperfield as a heartless shrew cannot be perceived accurately because he never explores her personal history or even the history of their marriage.⁴⁶⁷ Maybe at the beginning of their marriage, he was a bank teller that she hoped would be on the managerial track. But now twenty to thirty years later, he is still in an entry level position. Maybe she feels that she has failed as a wife and resorts to controlling methods to push him towards success. After all, if a man does not perform, it is because she is not a good enough wife.⁴⁶⁸ She is not motivating him to reach his potential.⁴⁶⁹

⁴⁶³ Maxine P. Atkinson, Theodore N. Greenstein and Molly Monahan Lang, "For Women, Breadwinning Can Be Dangerous: Gendered Resource Theory and Wife Abuse," *Journal of Marriage and Family*, 67, No. 5 (December 2005): 1137.

⁴⁶⁴ Jane Mansfield, "The Brute Hero: The 1950s and Echoes of the North," *Literature and History*, 19, No. 1, April 1, 2010, p. 42.

⁴⁶⁵ Clifford B. Adams, "Making Marriage Work," *Ladies Home Journal*, January 1950, p. 26. A man's lack of "ambition" or him "not taking full advantage of his opportunities," was a chief complaint among women.

⁴⁶⁶ Wendy J. Strickland, "Prerogatives of the Breadwinner:" Social Status and Marital-Autonomy, *Sociological Focus*, 23, No. 1 (February 1990): 65.

⁴⁶⁷ Dennis Bingham, "Before She Was A Virgin...": Doris Day and the Decline of Female Film Comedy in the 1950s and 1960s, *Cinema Journal*, 45, No. 3 (Spring, 2006): 12:

Serling could also be seen as critiquing the times and women who were trapped by seeing themselves as an extension of their husband.⁴⁷⁰ In essence, her success as a woman was tied to his success as a man.⁴⁷¹ Being a male middle aged bank teller was not the model of success. Clearly, as a woman trapped at home, trying to make her home presentable,⁴⁷² she naturally

⁴⁶⁸ Clifford B. Adams, "Making Marriage Work," *Ladies Home Journal*, January 1950, p. 26.

⁴⁶⁹ Angela Hague, "A Faithful Anatomy of Our Times: Reassessing Shirley Jackson," *Frontiers*, Volume 26, No. 2, 2005: 79. Hague cites Carol Warren's analysis of Madwives and the 1950s. According to Warren, "the economic situation of men and women in the 1950s was 'one of control and dependence, respectively,' and the "economic relationship was 'mirrored in the marital relationships in general.' "She believes that these women's psychological difficulties were directly connected to their roles as housewives, which involved "financial dependence and isolation from adult contacts, emotional dependence, depression, feelings of aloneness and abandonment."

⁴⁷⁰ Maxine P. Atkinson, Theodore N. Greenstein and Molly Monahan Lang, "For Women, Breadwinning Can Be Dangerous: Gendered Resource Theory and Wife Abuse," *Journal of Marriage and Family*, 67, No. 5 (December 2005): 1139. See also: Marilyn Gardner, "Updating Marriage From 1950s Idealism to 1990's Idealism," *Christian Science Monitor*, January 11, 1996, Volume 88, Issue 32, p. 16. She discusses the 1950s manual, "The Fascinating Womanhood Way To Welcome A Man When He Comes Home From Work." According to Gardner, "It advises wives to "plan ahead, even the night before, to have a delicious meal, on time. This is a way of letting him know that you have been thinking about him and are concerned about his needs... Then there is a house to clean. "Clean away the clutter," the manual advises... A dutiful wife should "minimize the noise" from appliances such as washers, dryers, and vacuums and 'try to encourage the children to be quiet at the time of their father's arrival'..." In addition, she should 'make him comfortable. Have him lean back into a comfortable chair or suggest he lie down in the bedroom. Arrange his pillow... Turn on music if it is one of his pleasures." See also: "Cartoon," *Ladies Home Journal*, January 1950, p. 14, shows a cartoon of a man sitting on the couch with his hands relaxed behind his head having a conversation with another man who is smoking a cigar and a woman working in the background saying, 'Things worked out rather well for me. My wife left me some years ago, but her mother stayed on.'

⁴⁷¹ Clifford B. Adams, "Making Marriage Work," *Ladies Home Journal*, January 1950, p. 26. In this article, he details from a man's point of view everything a woman should do to keep her husband. Advice includes, but is not limited to: "Be more courteous," "Respect his privacy," "Take an interest in his appearance. Keeping his clothes in order is your job; encouraging him to look his best, and admiring him when he does, should be your pleasure," "Do you protect his health by seeing that he gets plenty of rest, and recreation of his choosing?" The burden of keeping the marriage at its optimum was the woman's responsibility. See also: Melody L. Miller, Phyllis Moen, and Donna Dempster-McClain, "Motherhood, Multiple Roles, and Maternal Well-Being: Women of the 1950s," *Gender and Society*, 5, No. 4 (December 1991): 566.

⁴⁷² Marilyn Gardner, "Updating Marriage From 1950s Idealism to 1990's Idealism," *Christian Science Monitor*, January 11, 1996, Volume 88, Issue 32, p. 16. She discusses the 1950s manual,

wants more for her family.⁴⁷³ This “enormous discontent” causes women who feel trapped to become “insecure” and controlling.⁴⁷⁴ After all, if she doesn’t take control of the situation, how will he ever become the responsible ambitious adult she agreed to be with the rest of her life?⁴⁷⁵ This perhaps explains why she throws his poetry books in the fire, berates him in front of his boss for not being ambitious,⁴⁷⁶ and cuts down his ability to provide by focusing on his failings as a man and husband.⁴⁷⁷

Additionally, Serling’s choice of place and context shows that white suburbia-land is not sacrosanct.⁴⁷⁸ It is a façade. His middle class home, filled with modern appliances,⁴⁷⁹ may be

“The Fascinating Womanhood Way To Welcome A Man When He Comes Home From Work.” Also see “Cartoon,” *Ladies Home Journal*, July 1950, p. 126. There was a cartoon that shows a woman making a dinner for her husband and serving him and their child at the dinner table. He quips, “Sure I still love you. I love your every gesture- the way you cook, the way you keep house, the way you darn socks.” This shows that a woman was valued for what she did rather than for who she was.

⁴⁷³ Maxine P. Atkinson, Theodore N. Greenstein and Molly Monahan Lang, “For Women, Breadwinning Can Be Dangerous: Gendered Resource Theory and Wife Abuse,” *Journal of Marriage and Family*, 67, No. 5 (December 2005): 1139.

⁴⁷⁴ Angela Hague, “A Faithful Anatomy of Our Times: Reassessing Shirley Jackson,” *Frontiers*, Volume 26, No. 2, 2005: 74.

⁴⁷⁵ Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, January 1950, p. 26. In this article, he details from a man’s point of view everything a woman should do to keep her husband including “assuming the responsibility of helping him to succeed in every way.”

⁴⁷⁶ Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, January 1950, p. 26. A man not being “ambitious” was the “most common complaint among women.”

⁴⁷⁷ Maxine P. Atkinson, Theodore N. Greenstein and Molly Monahan Lang, “For Women, Breadwinning Can Be Dangerous: Gendered Resource Theory and Wife Abuse,” *Journal of Marriage and Family*, 67, No. 5 (December 2005): 1139. Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, January 1950, p. 26. This was clearly against the 1950s advice on treat a man. She should instead, “Praise his accomplishments and minimize his failures.”

⁴⁷⁸ Laura J. Miller, “Family Togetherness and the Suburban Ideal,” *Sociological Forum*, 10, No. 3 (September 1995), p. 398. “The suburban ideal was always and explicitly about guarding against the encroachment of nonfamily members.”

⁴⁷⁹ Elaine Tyler May, “Commentary: Ideology and Foreign Policy: Culture and Gender in Diplomatic History,” *Diplomatic History*, 18, no. 1 (Winter 1994), p. 74: “Kitchen Debate in 1959 when then Vice President Richard M. Nixon... claimed that American men developed and purchased household appliances to ‘make life better for our women.’ Equating the role with that of housewife and presuming economic dependence and domesticity.”

clean but it is not safe as houses of containment were supposed to be.⁴⁸⁰ Instead, the “suburban home- the locale of the good life, the evidence of democratic abundance,” is the center of confrontation not protection.⁴⁸¹ Moreover, “The home is important for two reasons: it is the local battlefield on which the global ideological struggles of Communism and democracy are staged, and it is the only place in which the “organization man” can fully exercise his agency...the home is such a politically charged environment in the era of social containment.”⁴⁸² Instead Copperfield’s home is just a battlefield.⁴⁸³

Serling depicts Copperfield as one forced to accept his breadwinner role without question in a job he clearly detests.⁴⁸⁴ Like his real counterparts, he is a performer caught in the capitalist cog.⁴⁸⁵ Therefore, by enduring a job he hates, he is able to provide his wife with the middle class

⁴⁸⁰ Erin Lee Mock, “The Horror of ‘Honey, I’m Home’”: The Perils of Postwar Family Love in the Domestic Sitcom.” *Film and History* 41, No. 2, Fall 2011, p. 31: “After World War II, the press generally promoted the establishment and stability of American families; the nation needed this readjustment and security after the tumult of the war years.” Moreover, there is an “implicit link between military service and domestic violence... Even when the men are not violent, their wives and children are constantly on guard.”

⁴⁸¹ Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era*, New York: Basic Books, 1988, p. 143. Also May states in an earlier section of the book, “The legendary family of the 1950s, complete with appliances, station wagon, backyard barbecues, and tricycles scattered on the sidewalks, represented ...the first wholehearted effort to create a home that would fulfill virtually all its members’ personal needs through an energized and expressive personal life.” (11).

⁴⁸² Michael Kackman, “Citizen, Communist, Counterspy: I Led 3 Lives and Television’s Masculine Agent of History,” *Cinematic Journal* 38 No. 1, Fall 1998, p. 106.

⁴⁸³ Erin Lee Mock, “The Horror of ‘Honey, I’m Home’”: The Perils of Postwar Family Love in the Domestic Sitcom.” *Film and History* 41, no. 2, Fall 2011, p.30-39. Explains that the 1950s sitcoms really subtly showed conflict and violence that reflected what was going on in the home-front.

⁴⁸⁴ Ibid. p. 33-34 as cited in Irene Taviss Thomson, “Individualism and Conformity,” *Sociological Forum*, Vol. 7, No. 3, 1992, p. 507.

⁴⁸⁵ Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, January 1950, p. 26. Again, Adams blames the woman for not understanding her husband. Instead, “she must understand, and, so far as possible, share his job aims. Otherwise conflict is likely. A husband wants work he finds interesting in itself; steady employment and security of tenure; a supervisor who is pleasant, capable and fair; adequate pay for his work, pleasant working conditions, physical safety and some chance for promotion.” Moreover, he goes on to ask his female

lifestyle society says she deserves complete with the consumption and consumerism connected to it.⁴⁸⁶ Ironically, when nuclear war frees him from all restraints, he cannot maintain his identity or individuality perhaps due to his overdependence on others defining his role for him.

Therefore, he reverts to being the organizational man. He gets up in the morning, dresses in his suit and tie and starts stacking books as if reporting to work. But at least he shows initiative in instituting something he really enjoys even if the end has an ironic twist.

It was almost as if Serling was visualizing television down the road where sitcoms would be run by women. Television shows in the 1950s projecting patriarchy and family values, such as *Leave it To Beaver* replaced by shows in the 1990s portraying men “void of intelligence and common sense, such as *The King of Queens* or *According to Jim*. What saves the men is their personality.”⁴⁸⁷ Even though the women “make jokes to show that men are wrong, stupid and sexist,”⁴⁸⁸ no one changes their behavior. Instead, “sexism is reduced to a momentary digression, easily laughed off, as opposed to a part of a systematic repressive ideology.”⁴⁸⁹

Furthermore, *The Twilight Zone*'s portrayal of nuclear war is seen as psychologically unfulfilling even when you possess the opportunity to order your universe. Anxiety escalated as America continued waiting for nuclear war to occur.⁴⁹⁰ By “Two's” September 15, 1961 airdate,

audience to find out if her husband “likes his work. A job that is a challenge to one man is a chore to another. Perhaps your husband is in the wrong field...”

⁴⁸⁶ May, 168. See also: Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, January 1950, p. 26. “It is perfectly natural for a woman to be concerned about her husband’s job. A wife’s desire for security is fundamental, and her husband’s present income and future prospects are factors in that security. Moreover, if the husband achieves job advancement and increasing pay as the years pass, a wife feels more socially approved. Not his future alone, but theirs, depends in large part of his progress in his work.”

⁴⁸⁷ Kimberly R. Walsh, Elfriede Fursich, Bonnie S. Jefferson, “Beauty and the Patriarchal Beast: Gender Role Portrayals in Sitcoms Featuring Mismatched Couples.” *Journal of Popular Film and Television*, 2008, p. 131-132.

⁴⁸⁸ Ibid.

⁴⁸⁹ Ibid.

nuclear war seemed imminent to the international community at large.⁴⁹¹ Therefore, science fiction historians place “Two” as “indicative of a tentative shift to the détente era...the story may be the earliest fictional TV statement of this kind.”⁴⁹²

By 1961, the public believed a confrontation between the two superpowers was inevitable as negotiations between Kennedy and Khrushchev continued failing.⁴⁹³ According to September 1961’s Gallup Poll, 43% of the population did not think they would live through a nuclear war with only 9% thinking they had a very good chance of living through one.⁴⁹⁴ Mirroring the times, “Two” shows two soldiers of the opposite sex and different countries trying to survive a post nuclear war six years later. The dialogue is sparse leaving the audience to interpret both the verbal and nonverbal symbols imbedded into the scenes. Based on soldier’s insignia, one assumes that the female represents the Soviet Union while the male represents the United States.⁴⁹⁵

“Two” showcases the white, youthful, slim, attractive actress Elizabeth Montgomery posing as a Soviet soldier carrying her gun rummaging for food in a barren house. As she is about to eat,

⁴⁹⁰ Steven Alsop, “Eisenhower Pushes Operation Candor,” *Washington Post*, September 21, 1953.

⁴⁹¹ Jessica Wang, “Scientists and the Problem of the Public in Cold War America,” 1945-1960,” *Osiris*, 2 Vol. 17, Science and Civil Society (2002): 328.

⁴⁹² Rick Worland, “Sign-Posts up Ahead: “The Twilight Zone,” “The Outer Limits,” and TV Political Fantasy 1959-1965.” *Science Fiction Studies*, Vol. 23, No. 1 (March 1996) pp. 108. Accessed on <http://www.jstor.org> on May 25, 2011.

⁴⁹³ Peter Braestrup, “The Shelter Dilemma: Great Confusion Exists Over What To Do: Opinion Is Divided on the Necessity for Fall-Out Shelters and If the Need is Agreed Upon, What Kind Should Be Constructed,” *The New York Times*, November 19, 1961 p. E3. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2007). Kennedy, in a televised speech given July 25, 1961, “In the coming months, I hope to let every citizen know what steps he can take without delay to protect his family in case of attack.” He was also quoted saying, “any prudent family should provide itself with a shelter.”

⁴⁹⁴ Joel Slemrod, “Saving and the Fear of Nuclear War,” *The Journal of Conflict Resolution*, Vol. 30, No. 3 (Sept. 1986), p. 405.

⁴⁹⁵ *The Twilight Zone*, “Two,” Directed by Rod Serling. Season 3, Episode 1 (September 15, 1961).

she is interrupted by a young, handsome uniformed American soldier played by Charles Bronson, who also wants food. Refusing to share, they both start fighting. He knocks her unconscious and leaves her while he explores the town. In town, he comes across newspaper headlines, “Enemy threatens to break big bomb code” and “Evacuate City.” Further down, he sees stores featuring, “Today’s Debutante,” with mannequins dressed in gas masks sporting military uniforms.⁴⁹⁶

Having a conscience, he heads back to revive her. Attempting to quash hostilities, he shares the leftover food from the can. Finally he speaks, which is significant given the few times there is any conversation, “There is no reason to fight...there are no more armies, there are no more governments, boundaries or noble causes. I declare peace upon the entire world.”⁴⁹⁷

After his speech, he finds a barbershop and starts shaving as a sign of rejoining civilian life. Dagger in hand, she continues shadowing him around town. Packed with tension, they point guns at each other but he flings it over his shoulder and walks away. She does the same but continues following him. He grabs a dress and commands her to “Put it on.” She enters an army recruitment center with pictures blaring, “The Army Needs You Now.” Enraged, she begins shooting at him. She misses; he moves from her with disgust and frustration.⁴⁹⁸

To keep peace, he changes from military into civilian attire and offers to share his food. However, her warlike attitude compels him into telling her to “take her war to more suitable companions.” She leaves and re-emerges wearing the dress. Thereby, indicating that she is also submitting to him and his command to join civilian life. As soon as she sees him, she smiles and together they walk down the street. Love story complete.⁴⁹⁹

⁴⁹⁶ Ibid. .

⁴⁹⁷ Ibid.

⁴⁹⁸ Ibid.

⁴⁹⁹ Ibid.

In this episode, Serling's conformed to the 1950s homogeneous television patterns by showing America's dominant class, a white Anglo-Saxon couple responsible for re-starting the human race.⁵⁰⁰ In the 1950s, The Civil Rights movement was barely launching showcasing significant victories for blacks legally but not attitudinally.⁵⁰¹ This version of "modern racism" left many whites feeling that African Americans were "pushing too hard and too fast for gains, making unfair demands and using unwarranted tactics."⁵⁰² Television in its infancy seemed

⁵⁰⁰ Tracy Owens Patton, "Ally McBeal" and Her Homies: The Reification of White Stereotypes of the Other," *Journal of Black Studies*, 32, No. 2 (November 2001): 232. "...Despite the beginnings of the 'golden age' in television for African Americans, exclusion and stereotypical representations remained." Moreover, shows in the 1960's that featured Black actors, were cancelled soon after airing. "White racism, racism, stereotyping, and a lack of ratings played a part in the cancellation of these shows." P. 233, "It was not until the 1980s that African Americans in television were able to write about African Americans in television; however, there were still stereotypes." See also: Donald Bogle, "Beauty and the Beast: Did Hollywood Destroy Dorothy Dandridge?" *Essence*, May 1997, Volume 28, Issue 1, p.110. "In the dominant culture, the Negro goddess was only to be appreciated or desired on the sly. Most people chose to see that as social progress. But the constant emphasis on sex was disturbing and damaging to Dandridge as it was to that other sex goddess of the era...Marilyn Monroe." See also: Mary Blue and Vanessa Murphree, "Stoke the Joke and His 'Self-Appointed White Critics,'" A Clash of Values on Network Television News, 1966-1970." *Media History*, (2009) Volume 15, No. 2 p. 205. "The culture most often presented in television was middle class, democratic, urban and white and the values of that culture always triumphed."

⁵⁰¹ Carolyn Martindale and Lillian Rae Dunlap, "The African Americans," Editors: Beverly Ann Deepe Kever, Carolyn Martindale, Mary Ann Weston, *U.S. News Coverage of Racial Minorities: A Sourcebook, 1934-1996*, p. 67:"People of colour are in every part of the United States considered not merely by the populace but by law as a permanently degraded people, not participating as by right of the civil privileges belonging to every white man, but enjoying what civil privileges they possess...as a matter conceded by law, and revocable by law." See also: Tracy Owens Patton, "Ally McBeal" and Her Homies: The Reification of White Stereotypes of the Other," *Journal of Black Studies*, 32, No. 2 (November 2001): 232. "The slow integration of African Americans into television was a reflection of the times. During the civil rights era (1957-1970), the beginnings of Black studies programs, and Black Power and "Black is Beautiful" social movements, as President Kennedy found,"support in public opinion, out of their need to placate government and to please audiences, network and production executives began to respond with relevant programming. p. 235: "The U.S. media are overwhelmingly white-oriented and white-controlled. White control of powerful institutions-from mass media to corporate workplaces to universities to police departments -signals white dominance to all members of the society."

“almost colorblind.”⁵⁰³ However, reverted back to the “entrenched stereotypes of African Americans (Uncle Tome, Coon, Mammy, etc) than to realistic portrayals of African Americans, and television executives were not immune to prejudice.”⁵⁰⁴ Serling’s firsthand look at the treatment of African Americans plus his own censorship experiences during the writing of his Emmett Till story knew that any other racial combination would not have been acceptable to the rigid television viewing standards of the time.⁵⁰⁵

⁵⁰² Beverly Ann Deepe Keever, “The Origins of a News Gap.” Editors: Beverly Ann Deepe Keever, Carolyn Martindale, Mary Ann Weston, *U.S. News Coverage of Racial Minorities: A Sourcebook, 1934-1996*, p. 10.

⁵⁰³ Tracy Owens Patton, “*Ally McBeal*” and *Her Homies: The Reification of White Stereotypes of the Other.*” *Journal of Black Studies*, 32, No. 2 (November 2001), p. 230-1: “Insatiable in its quest for talent in the late 1940s and early 1950s, the new industry, frequently featured black celebrities. On local and network programs, blacks appeared in a wide variety of roles. Black dancers, singers, musicians, and comedians were an important part of the nascent medium. Many felt that TV promised a new and prejudice-free era in popular entertainment.

⁵⁰⁴ Tracy Owens Patton, “*Ally McBeal*” and *Her Homies: The Reification of White Stereotypes of the Other.*” *Journal of Black Studies*, 32, No. 2 (November 2001), p. 232. Also see: “Not since Amos n Andy, had television portrayed blacks in such stereotypic ways. For example, it became fashionable and funny to joke about race riots, skin color, hair texture, speech, welfare checks, poverty and ethnic minority experiences... This racism on television still continues today. But it was not “until the 1980s that African Americans were able to write about African Americans in television, however, there were still stereotypes.” (233).

⁵⁰⁵ Jack Gould, “TV: Prejudice Dissected: “Rod Serling’s ‘A Town Has Turned To Dust’ Offered in Playhouse 90,”” *New York Times*, June 20, 1958. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2008). See also: Carolyn Martindale and Lillian Rae Dunlap, “The African Americans,” Editors: Beverly Ann Deepe Keever, Carolyn Martindale, Mary Ann Weston, *U.S. News Coverage of Racial Minorities: A Sourcebook, 1934-1996*, p. 65: “Not surprisingly, then, until recent decades, the news media in this century have tended to present African Americans almost exclusively as criminals and also as athletes and entertainers—all portrayals that fit the savage and the Sambo stereotypes. This kind of coverage, combined with the white media’s ignoring of achievements of individual blacks, and failing to cover the black community, in turn reinforced popular stereotypes of African Americans among readers and viewers.” See also: p. 124: This attitude towards African Americans towards blacks was documented in a 1992 nationwide survey. It “found that 38 percent of white respondents felt that African Americans were more prone to violence than people of other races; 35 percent felt that blacks preferred welfare over work; 13 percent believed that blacks were less intelligent than people of other races. In addition, a 1994 Times-Mirror national survey found that 51 percent of whites said they felt black Americans were too demanding, paranoid and pushy.” See also: Tracy Owens Patton, “*Ally McBeal*” and *Her Homies: The Reification of White Stereotypes of the Other.*” *Journal of Black Studies*, 32, No. 2 (November 2001): 232. “Television shows that

In terms of gender equality, Serling placed women on his show as co-stars but not the main star. Specifically, in “Two,” he directed the slim, attractive, blonde and young Elizabeth Montgomery.⁵⁰⁶ As media studies of 1960s period indicate, “Popular culture became a major cause for feminist concern as study after study showed that women were severely underrepresented on television and that the ones we saw were exceptionally attractive, slim, sociable, accommodating, dependent, helpless, incompetent and under thirty five.”⁵⁰⁷

Rod Serling’s depiction of a male soldier using force and overpowering a female counterpart was a brutally honest rendition of what women face in combat situations.⁵⁰⁸ As shown, the male soldier uses his physical strength, brute force and logic to control both the situation and her. In no way does he demonstrate respect but treats her as a subordinate.⁵⁰⁹ His declarations do not indicate egalitarianism, “I declare peace upon the entire world.”⁵¹⁰ His command to change from her uniform to a dress was done with “Put it on.”⁵¹¹ There was no respect but condescension.⁵¹²

depicted African Americans as equal to Whites were seen as too integrated, too assimilated, or too patronizing.” See also: Vincent Brook, “The Americanization of Molly: How Mid-Fifties TV Homogenized *The Goldbergs* (and Got ‘Berg-larized in the Process)” *Cinema Journal*, 38, no. 4 (Summer 1999): 57. “Of course, mainstream tolerance of Jews-as of all ethnic and racial minorities-came with a price: assimilation. Assimilation meant the melting pot, which by the 1950s had become synonymous with the white, suburban middle-class.”

⁵⁰⁶ Tracy Owens Patton, “*Ally McBeal*” and *Her Homies: The Reification of White Stereotypes of the Other.*” *Journal of Black Studies*, 32, No. 2 (November 2001), p. 240: “Euro-American stereotypes: pure, angelic, virginal, delicate, in need of protection, etc.”

⁵⁰⁷ Susan J. Douglas, *Where The Girls Are Growing Up Female With the Mass Media*, New York: Three Rivers Press, 1995, p.200. See also: Bea Carroll, “How To Get Along With Women,” *Ladies Home Journal*, January 1950, p.73. Characteristics of the ideal woman of the 50s, “fragile, feminine, dependent but priceless creature every man wants his wife to be...”

⁵⁰⁸ Brenda M. Boyle, “Rescuing Masculinity: Captivity, Rescue and Gender in American War Narratives,” *Journal of American Culture*, 34, No. 2 (June 2011), p. 150-152. She details the captivity and abuse of Jessica Lynch.

⁵⁰⁹ Margaret Mooney Marini, “Sex and Gender: What Do We Know?,” *Sociological Forum*, Vol. 5, No. 1, 1990, 96: “Power, privilege and status have rarely, if ever, been shared by women and men on an equal basis.”

⁵¹⁰ Ibid.

⁵¹¹ Ibid.

⁵¹² Ibid.

As gender scholar Lynn Segal noted, “It is typical of men to oppress women on multiple levels” but she attributes this to a “historically grounded relational system” rather than biological.⁵¹³

Serling’s oppression of the female character is seen with her transforming herself from a hardened soldier to a skittish woman following a man through the own looking for attention and approval.⁵¹⁴ This departure from earlier screen shots of a beautiful confident and capable woman playing a hardened combat soldier, scrounging for food, toting her gun around, just like her male counterpart shows a plug for women’s liberation but not commitment. Her character is further diminished when she has no meaningful dialogue, no intellectual stimulation and no reasoning behind her evolving from a soldier into a debutante. Her character looks flat with no emotional dimension. Since the man is the only one with the voice, we can understand his reasoning in transforming from a soldier into a civilian but not hers. He commands, she listens and obeys; therefore, she receives love.⁵¹⁵ Traditionalism dictates the terms of *The Twilight Zone*.

At the end, Serling’s participation in silencing a woman’s viewpoint is appalling. This deliberate exclusion demonstrates controlling behaviors on the part of the male script writers, producers and directors.⁵¹⁶ She is not given the choice to decide her attire, define her own role or her own personhood.⁵¹⁷ Either she complies or risks alienation. By depicting traditionalism and

⁵¹³ Michael A. Messner, “‘Changing Men,’” and Feminist Politics in The United States,” *Theory and Society*, 22 (1993): 725.

⁵¹⁴ Bea Carroll, “How To Get Along With Women,” *Ladies Home Journal*, January 1950, p.73. “Woman, has for centuries, existed on the approval of man.”

⁵¹⁵ Dennis Bingham, “Before She Was A Virgin...”: Doris Day and the Decline of Female Film Comedy in the 1950s and 1960s, *Cinema Journal*, 45, No. 3 (Spring, 2006): 12. See also, Martha C. Nussbaum, “Objectification,” *Philosophy & Public Affairs*, 24, No. 4 (Autumn, 1995), p. 249.

⁵¹⁶ Tracy Owens Patton, “*Ally McBeal*” and *Her Homies*: The Reification of White Stereotypes of the Other.” *Journal of Black Studies*, 32, No. 2 (November 2001), p. 230. “The controversy surrounding who gets to speak for whom and how someone or group is represented has been an issue since the beginning of mediated forms of communication.”

⁵¹⁷ Michael Kackman, “Citizen, Communist, Counterspy: I Led 3 Lives and Television’s Masculine Agent of History,” *Cinematic Journal* 38 No. 1, Fall 1998, p. 111. See also: Erin Lee Mock, “The Horror of ‘Honey, I’m Home’: The Perils of Postwar Family Love in the Domestic

rigidity, Serling reduces the female to a sexual object.⁵¹⁸ For shedding her notions of independence, love and lifelong companionship is her reward for pleasing a man.⁵¹⁹ Thus, confirming Serling's version of a post-holocaust female is a mere "caricature of his idealized notion of a woman."⁵²⁰

As "Two," illustrates a man's reward system for feminine virtues, the "Eye of the Beholder" shows women being penalized for their beauty in *The Twilight Zone*. In the "Eye of the Beholder," the main character, Janet Tyler is persecuted for her beauty which the state labels ugly. She is required to have an operation that if it fails she will be remanded to a ghetto for the rest of her life. The episode opens up with her face in bandages wondering if her operation was a success. As the doctors remind her, this is her twelfth operation and her last chance for conformity. At the end, the operation fails and she is sent to a ghetto.⁵²¹

As in Hollywood, beauty is defined and careers are made by it.⁵²² As actress Julia Roberts notes, "I think it's funny that Hollywood boldly represents and epitomizes the bag on the global obsession with outer beauty."⁵²³ But in the 1950s and 1960s, similar to, "The Eye of the

Sitcom." *Film and History* 41, no. 2, Fall 2011, p.40. Even Lucille Ball and Desi Arnaz proved classic examples of how horrified Lucy was to face his wrath even off camera. Her face "records very real feelings of humiliation, discomfort and fear...viewers might have seen it as typical of postwar marriage."

⁵¹⁸ Dennis Bingham, "Before She Was A Virgin...": Doris Day and the Decline of Female Film Comedy in the 1950s and 1960s, *Cinema Journal*, 45, No. 3 (Spring, 2006): 12. See also, Martha C. Nussbaum, "Objectification," *Philosophy & Public Affairs*, 24, No. 4 (Autumn, 1995), p. 249.

⁵¹⁹ Tracy Owens Patton, "Ally McBeal" and Her Homies: *The Reification of White Stereotypes of the Other.* *Journal of Black Studies*, 32, No. 2 (November 2001), p. 237..."In the cult of true women possessed four cardinal virtues: piety, purity, submissiveness, and domesticity. Elite white women and those of the emerging middle class were encouraged to aspire to these virtues."

⁵²⁰ Joel Engel, *Rod Serling: The Dreams and Nightmares of Life in The Twilight Zone*, Chicago: Contemporary Books, 1989, p. 17.

⁵²¹ *The Twilight Zone*, "Eye of the Beholder," Directed by Rod Serling. Season 3, Episode 1 (November 11, 1960).

⁵²² Allan Muzur, "U.S. Trends in Feminine Beauty and Overadaptation," *The Journal of Sex Research*, Vol. 22, No. 3, August 1986: 290.

Beholder,” it was the male doctors and directors that prescribed and enforced standards of beauty.⁵²⁴ It was the male doctors who performed the operation and delivered the notice.⁵²⁵ In society today, women feel that if they are not beautiful, they are not valued.⁵²⁶ It is the men who define beauty and the women who are slaves to it.⁵²⁷

As Janet Tyler’s example shows, she believes the lie that she is damaged. As the show inferred, she spent lots of money on operations to conform to the state standards with her self esteem already in tatters. When the operation fails, her confidence completely fails.⁵²⁸

Unfortunately, this particular episode is still relevant as more women are getting using extreme dieting, excessive exercise and plastic surgery to have the perfect bodies.⁵²⁹ In this case, it is not

⁵²³ Andrea Mandell, “Mirror, Mirror Star Reflect on Beauty in Hollywood,” *USA Today*, March 28, 2012.

⁵²⁴ Dennis Bingham, “Before She Was A Virgin...”: Doris Day and the Decline of Female Film Comedy in the 1950s and 1960s, *Cinema Journal*, 45, No. 3 (Spring, 2006): 12. See also, Martha C. Nussbaum, “Objectification,” *Philosophy & Public Affairs*, 24, No. 4 (Autumn, 1995), p. 249.

⁵²⁵ *The Twilight Zone*, “Eye of the Beholder,” Directed by Rod Serling. Season 3, Episode 1 (November 11, 1960).

⁵²⁶ Lisa Moricoli-Lathan, “American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror,” *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 25. See also: Tracy Owens Patton, “*Ally McBeal*” and *Her Homies: The Reification of White Stereotypes of the Other.*” *Journal of Black Studies*, 32, No. 2 (November 2001), p. 256: “As women, we can no longer afford to remain complicit in the oppression of others while complaining we are oppressed. Now more than ever, we must come to fight not only against gender oppression but also the oppression of ethnic minorities.”

⁵²⁷ Lisa Moricoli-Lathan, “American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror,” *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 25. See also: Clifford B. Adams, “Making Marriage Work,” *Ladies Home Journal*, July 1950, p. 26. His article focuses on why women do not get asked on dates or even second dates. One thing he focuses on for a woman’s self-improvement is to “make the most of your looks.” Other comments also include, “Your appearance may attract a man’s attention, but it’s your personality that will hold it.” Moreover, “Learn to talk about things that interest men, as well as your own hobbies...Be responsive, but not aggressive; be lively, but act your age...”

⁵²⁸ *The Twilight Zone*, “*Eye of the Beholder*,” Directed by Rod Serling. Season 3, Episode 1 (November 11, 1960).

⁵²⁹ Debra Lynn Stephens, Ronald Paul Hill and Cynthia Hanson, “The Beauty Myth and Female Consumers: The Controversial Role of Advertising,” *The Journal of Consumers*” Vol. 28, No. 1, (June 1, 1994), pp. 137-153. See also: A. Quart. *Branded: The Buying and Selling of Teenagers*, Cambridge, MA: Perseus Publishing, p. 115. She reports that teenage cosmetic surgery is at

the men who are objectifying them but women themselves. They are the ones who are “committing violence against themselves- or at least the objectification to the point of mutilation. And their deaths are the ultimate sacrifice to the beauty myth.”⁵³⁰

It seems that Serling touched on an issue that is entrenched in Hollywood but for both men and women. Even Serling was caught in its web. He saw himself as a public commodity.

Serling himself was more:

...conscious than ever of his physical appearance. He dyed his hair jet black to cover the increasingly gray strands, which he attributed to the stress of his job. And his infatuation with an omnipresent tan, begun while living in Connecticut and traveling frequently to California became a bizarre necessity...During his travels, he took a sunlamp... when He worked by the pool, dictating into the machine or to his secretary, his face turned to the hot sun.⁵³¹

As far as gender, none of the men in his episodes are trying to meet some arbitrary standard of beauty.⁵³² But Hollywood made sure that the Joan Crawford’s knew they were not good enough in their older years to make room for the younger actresses. Madison Avenue makes sure that “advertisement agencies are still peddling products to sell beauty in a jar and as outwardly beauty defines societal placement between the doors that will open for those who are beautiful and those who are not.”⁵³³ After all, “everything revolves around outer beauty and as one ages

22%. See also: Lorrie Blair and Maya Shalmon, “Cosmetic Surgery and the Cultural Construction of Beauty,” *Art Education*, Vol. 58, No. 3 (May 2005), pp. 14-18. See also: Mary C. Martin and James W. Gentry, “Stuck in the Model Trap: The Effects of Beautiful Models in Ads on Female Pre-Adolescents and Adolescents.” *Journal of Advertising*, Vol. 26, No. 2 (Summer 1997), pp. 19-34.

⁵³⁰Lisa Moricoli-Lathan, “American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror,” *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 25

⁵³¹ Engel, p. 207.

⁵³² *The Twilight Zone*, “Eye of the Beholder,” Directed by Rod Serling. Season 3, Episode 1 (November 11, 1960).

⁵³³ Allan Mazur, “U.S. Trends in Feminine Beauty and Overadaptation,” *The Journal of Sex Research*, Vol. 22, No. 3, August 1986: 281-282. See also: “Pond’s Cold Cream: Within you-is a delightful second self,” *Ladies Home Journal*, January 1950, p.63. The advertisement starts off saying, “Do you, like so many women, have that hampering, unhappy sense of being inadequate?”

maintaining outward beauty depends on mutilation.”⁵³⁴

It is little wonder that filmmaker Darryl Roberts explores the question: “Does America have an obsession with beauty?” While the conclusion may be self-evident, he also realizes based on his case study that, “Beauty is arbitrarily defined,” and “Beauty is defined as whatever they say it is.” He corroborates Naomi Wolf’s 1991, *The Beauty Myth*. Wolf indicts Madison Avenue, who sells images of beauty to women by saying, “You’re imperfect, but if you spend a lot of money buying our products, you’ll be more beautiful, you’ll get a better job, you’ll get a better mate.”⁵³⁵

You can change this. You can have within yourself a wonderful power that can re-make you to new loveliness. This power grows out of the constant interaction between your Inner Self and your Outer Self-between the way you *feel* and the way you *look*. It is this power that fills you with a glow of confidence when you know you are charming to look at. But-when you are not living up to your best, it can engulf you with self doubt...”

⁵³⁴Lisa Moricoli-Lathan, “American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror,” *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 87.

⁵³⁵Lisa Moricoli-Lathan, “American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror,” *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 26. See also Indhu Rajagopal and Jennnifer Gales, “It’s the Image that is Imperfect: Advertising and Its Impact on Women,” *Economic and Political Weekly*, August 10, 2002, p. 3333. “When magazines feature pages on ‘make your butt look good in every outfit,’ you have to wonder whether your butt does not look good now. You think: ‘I must have had a problem all along and I never noticed!’ Then as you read on, you see some skinny and obviously attractive women is advertising this article, which makes you think, ‘I will benefit and look like her if I read this article and buy the product!’” See also: “Recently Wed: Beverly Simonsen, lovely Chicago Bride, uses famous Italian Balm daily to keep her hands honeymoon-soft and chap-free.” *Ladies Home Journal*, January 1950, p.69. See also: “Listerine Antiseptic: Before Any Date: It’s Breath Taking,” *Ladies Home Journal*, July 1950, p. 9. The advertisement places the burden on the woman with the following verbiage: “Stuck! The No.1 catch of the town, hers for a whole evening on their first big date. She dreams this to be the beginning of a real romance. But how wrong can a girl be? What an awful awakening she’s in for! Because, once he gets her back on her own doorstep, he’ll never darken it again...and she won’t even know why. It could happen to any girl...even to you...if you’re careless about one little matter.” See also: “I’m A Lux Girl says Elizabeth Taylor,” *Ladies Home Journal*, January 1950, p. 93. “You’re Adorable!” (man says to Elizabeth Taylor as his nose and lips touch her face). The advertisement continues, “A bride of dreamlike loveliness-that’s Elizabeth Taylor in her latest picture. Notice the radiant beauty of her complexion-it’s a *Lux Complexion*, given the gentlest, most cherishing care with Hollywood’s own beauty soap.” Moreover, the advertisement claims, “9 out of 10 Screen Stars use Lux Toilet Soap.” See also: “Fresh Deodorant Bath Soap,” *Ladies Home Journal*, January 1950, p. 101. The advertisement shows a young couple together, with a man behind the woman

Controversy over defining beauty did not start with Serling's 1960s episode, "Eye of the Beholder." But this episode can be seen as a manifestation of how beauty is used to reinforce patriarchy. Hollywood's power to define beauty was in motion long before. Similar to today, "Movie stars, in a consumerist democracy, had their comings-and-goings, manners and more charted like those of the French pre-court pre 1789."⁵³⁶ Not even the President's daughter was exempt from scrutiny.⁵³⁷

America's obsession with beauty has been at the sacrifice of individuality and self-acceptance.⁵³⁸ It was fitting that Serling picked up on this theme and yet used women to exploit it. It is as if he is trying to control the women in his shows and maybe in his life. After all, it was women who were turned from humans back into robots and women who were fighting with society to keep her individuality in the episode, "Number 12 Looks Like You."⁵³⁹

Television and the movies influence on the issue of social acceptance and beauty for women has been far reaching and Serling was well aware of it. After all, it was, "The movies have taught

holding her in a tight embrace. "Are you always Lovely to Love?: Suddenly, breathtakingly you'll be embraced...held...kissed. Perhaps tonight. Be sure you are always lovely to love; charming and alluring. Your deodorant may make the difference. That's why so many lovely girls depend on FRESH Cream Deodorant..."

⁵³⁶ Clayton R. Koppes and Gregory D. Black, *Hollywood Goes To War: How Politics, Profits and Propaganda Shaped World War II Movies*, California: University of California Press, 1987.

⁵³⁷ Elise Morrow, "It's Tough Being the President's Daughter," *Saturday Evening Post*, November 30, 1946, p. 159: "Margaret's nose...Winchell, on a coast to coast hookup, had her scurrying to a plastic surgeon to have it altered."

⁵³⁸ Allan Mazur, "U.S. Trends in Feminine Beauty and Overadaptation," *The Journal of Sex Research*, Vol. 22, No. 3, August 1986: 281. "Men place more importance on the physical attractiveness of women than women do on the physical attractiveness of men. As a result, women's social opportunities are more affected by their physical beauty than are men's, so that women are under more pressure to conform to an ideal of beauty." See also: Lisa Moricoli-Lathan, "American Beauty Myth Documentary Filmmaker Darryl Roberts Looks Behind the Mirror," *Bitch: Feminist Response To Pop Culture*, Spring 2008, Issue 39, p. 25

⁵³⁹ Peter Applebome, "Submitted For Your Approval," *The New York Times*, February 26, 2006. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2008). "In 'Number 12 Looks Like You,' every girl is rendered perfect through mandatory plastic surgery in the impossibly distant year 2000."

Americans how to kiss, make love, conceive of gender roles, and understand their place in the world. Whether in the theater or in television and video releases, films will long continue to serve as the nation's preeminent instrument of cultural expression-reflecting and also shaping values and cultural ideals."⁵⁴⁰

As Serling proved, beauty is "powerful and essential."⁵⁴¹ It is also "unevenly distributed, difficult to maintain, and ever-shifting in its standards, particularly in an image-conscious culture such as ours."⁵⁴² Even in recent times, "Why was Sarah Palin's campaign paying more for her makeup expert than her foreign policy advisor?"⁵⁴³ Moreover, "First Lady Michelle Obama is the first presidential wife to travel with a professional makeup artist (whom she pays for out of her own pocket) and is a woman who clearly devotes time to her stylish wardrobe."⁵⁴⁴ Thus,

⁵⁴⁰ Steven Muntz and Kandy Roberts, ed. *Hollywood's America: United States History Through Its Films*, (New York: Brandywine Press, 1993), 27.

⁵⁴¹ Christine Rosen, "The Anti-Beauty Myth: Twenty Years Later, Feminists Are Still Railing Against the Eternal Human Urge to Prettify," *Commentary*, November 2010, p. 38.

⁵⁴² Christine Rosen, "The Anti-Beauty Myth: Twenty Years Later, Feminists Are Still Railing Against the Eternal Human Urge to Prettify," *Commentary*, November 2010, p. 38. See also: Tracy Owens Patton, "Ally McBeal" and Her Homies: *The Reification of White Stereotypes of the Other*. *Journal of Black Studies*, 32, No. 2 (November 2001), p. 241: "... The problem for ethnic minority women is the fact that we rarely see ourselves represented in positive images. Instead of having our beauty, traditions, hair, language and culture reified as something positive, we are often portrayed as the antithesis of the White woman, that is, not attractive, oversexed, alien, and so forth." See also: ⁵⁴² Allan Mazur, "U.S. Trends in Feminine Beauty and Overadaptation," *The Journal of Sex Research*, Vol. 22, No. 3, August 1986: 281. "Modern institutions of advertising, retailing and entertainment now produce vivid notions of beauty that change from year to year, placing stress upon the women to conform to the body image currently in vogue." See also, "Playtex Presents The "Figure of the 1950's: A Slim, Supple, Vital Figure That Only Playtex Gives With Such Freedom," *Ladies Home Journal*, January 1950, p. 29. Other lines in the advertisement include a ballerina posing with the caption, "Playtex gives you the young lines, the slimness-with freedom, so important to your 1950 figure." The last line says, "For your fashions of the 1950's-have the figure of the 1950's- a slim, young PLAYTEX figure."

⁵⁴³ Christine Rosen, "The Anti-Beauty Myth: Twenty Years Later, Feminists Are Still Railing Against the Eternal Human Urge to Prettify," *Commentary*, November 2010, p. 38.

⁵⁴⁴ Christine Rosen, "The Anti-Beauty Myth: Twenty Years Later, Feminists Are Still Railing Against the Eternal Human Urge to Prettify," *Commentary*, November 2010, p. 38.

showing the demand upon women to present an image which they had no choice in creating.

In conclusion, Rod Serling's viewpoint of women would be considered politically incorrect by today's standards. Women are complex and not so easily typecast. His viewpoints of what a woman is supposed to be were based on simpler times where men and women stayed together and the man took a certain pride in providing for his family and a woman in her domestic abilities. His stance also showed a monolithic, rigid and traditional way of thinking. For all his liberal ways, he wanted a certain order of things when it came to the home front.⁵⁴⁵ He wanted life to go back to Binghamton, especially after the terrors of war.⁵⁴⁶ The reality was unsettling.⁵⁴⁷

⁵⁴⁵ Russell Meeuf, "John Wayne as "Superscript: Disabled Bodies and the Construction of "Hard" Masculinity in *The Wings of Eagles*," *Cinema Journal*, 48, No. 2, (Winter 2009), 88-97. The family was the feminizing force which creates tension for the man as he wants to be seen as the "restorer of patriarchal order to the home" but physically and mentally is dealing with his own stressors from war. (97).

⁵⁴⁶ Peter Applebome, "Submitted For Your Approval," *The New York Times*, February 26, 2006. Accessed from ProQuest Historical Newspapers: The New York Times (1851-2008). "For all his professional success, Serling had a difficult life. He was increasingly alienated from politics and culture and was often caught up in a Hollywood life that probably didn't deliver what it seemed to promise. But he loved Binghamton the way expatriates cling to their old country." See also: Russell Meeuf, "John Wayne as "Superscript: Disabled Bodies and the Construction of "Hard" Masculinity in *The Wings of Eagles*," *Cinema Journal*, 48, No. 2, (Winter 2009), 88-97. Meeuf's article discusses how "John Wayne was the prototypical American patriot and family man..." (91) who still came home to face "anxieties about the atom bomb, the traumas of shell-shocked troops, and the responsibilities of an imperial burden all contributed to the culture's self-evaluation, directed at the imperiled state of American manhood." (92). Men, like Serling, who suffered from post-traumatic stress disorders or other disabilities, were often seen as the "feminized object" and felt "punished for its masculine failures." (96). Moreover, they blamed themselves for not living up to certain ideals. This is an advertisement for the movie, "*Battleground*," *Ladies Home Journal*, January 1950, p. 20. "Meet the men. They're called Pop and Doc and Jim and Kinney and Jarvess and Wolowicz- and they didn't feel the least bit like heroes- but they wrote a new chapter in the history of American gallantry! These are the Joes who could dodge snipers' bullets and dig a thousand foxholes and fight dawn attacks in the fog and then do a jitterbug drill on frozen feet and find a wise-crack for the friendly little French girl back of the lines! 'Battleground' is their story...the guts, gags and glory of a lot of wonderful guys...a story that goes stinging to your heart! It's told in a picture, that beyond a doubt, you will not want to miss."

⁵⁴⁷ Erin Lee Mock, "The Horror of 'Honey, I'm Home': The Perils of Postwar Family Love in the Domestic Sitcom." *Film and History* 41, No. 2, Fall 2011, p. 42, "...The quotidian as domestic sitcom of a life filled with pressure to transform a society, at the level of the family, from war to

Times were changing and nothing could ever be the same. Not even in “The Twilight Zone.”

peace. The difficult lives of Ball and Arnaz, as well as of Rick Nelson, Lauren Chapin, Billy Gray and Robert Young, later revealed how complicated the family, both on and off screen, really was for a generation of post- World War II viewers yearning, too often in vain, for safety and love after so much terror outside the home.”

CHAPTER VI

SAYING GOODBYE

The world said goodbye to Rod Serling, June 28, 1975 when he died of a massive heart attack⁵⁴⁸. His legacy was not only defined by his works but also his ideals. He was complicated but always passionate and value driven. On the surface it seemed that he wanted accolades and was glory-driven by his successes from *The Twilight Zone*. But to stop there would not be a fair assessment. His bigger purpose was to serve mankind as both *The Twilight Zone* and his earlier work, *Playhouse 90* attest. His quest for justice and hatred towards prejudice in any form inspired him to turn his message into an art form.⁵⁴⁹

But for all his awards and accolades, Rod Serling always felt inadequate. His childhood insecurities came back to haunt him in his later years as did his search for significance.⁵⁵⁰ His description of himself in 1967 shows how bleak and small Serling really felt inside.

Portrait of a man who realized too late that talent does not alight forever, that money is a poor substitute for greatness, that fame is a prison, and that self-deception can be a deadly vanity. The few successes remaining to him in the final years of his life will be empty ones, devoid of joy and exhilaration. Like an impotent man whose sex drive continues to rage, he will be haunted by memories of his past splendor and tormented by each new mediocrity. The moral, ladies and gentlemen, because all stories have morals, is simply

⁵⁴⁸ Edward Hudson, "Rod Serling of 'The Twilight Zone' and 'Night Gallery' on TV Dies: Won Six Emmy Awards for Scripts," *New York Times*, June 29, 1975.

⁵⁴⁹ Jack Gould, "Prejudice Dissected: Rod Serling's 'A Town Turned to Dust' Offered on *Playhouse 90*." *New York Times*, June 20, 1958.

⁵⁵⁰ John Frankenheimer, "Rod Serling: Submitted For Your Approval," Documentary Part 7 of 10. Accessed on youtube.com. April 20, 2012.

that everything in this universe comes with a price tag. Rod Serling went on a shopping spree. His last stop was the Twilight Zone.⁵⁵¹

Serling himself said that all he ever wanted was to be remembered as a writer.⁵⁵² But Serling received greater recognition than he had hoped. During his time period, Mike Dann, Former Executive Vice-President Programming of Columbia Broadcasting Systems (C.B.S.) confirms that “Rod Serling, for his day, was the only writer that anybody recognized at all. They recognized him for being Mr. Twilight Zone.”⁵⁵³ On the Jack Benny show, Serling referred to himself with a straight face as “Mr. Zone.”⁵⁵⁴ Serling himself commented that on screen, “I looked tall, ageless and pretty close to omniscient delivering jeopardy laden warnings through gritted teeth.”⁵⁵⁵

But as much as he enjoyed his popularity as a writer and as a television star,⁵⁵⁶ he also felt lost. He “felt that my values seem hazy...my perspective shot...I have a desire for serene summer nights, merry-go-rounds and nickel ice-cream cones. A desperate hunger to go back where it all started.”⁵⁵⁷ He enjoyed the trappings for a while but wanted and perhaps needed to

⁵⁵¹ Engel, p. 2.

⁵⁵² Rod Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 1. Accessed on youtube.com. April 18, 2012.

⁵⁵³ Mike Dann, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

⁵⁵⁴ Rod Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012.

⁵⁵⁵ Ibid.

⁵⁵⁶ Engel, “Long before “*The Twilight Zone*,” Serling had been somewhat recognizable from his many appearances on television talk shows and the numerous magazine and newspaper articles about him. But after appearing at the end of every show to teas the following week’s story, he became a household face. People stopped him when he walked down the street. Letters arrived, care of CBS, from old army buddies he hadn’t seen since the war; they had seen his name before but were uncertain if that Rod Serling had been their Rod Serling. Neighbors in Cincinnati, from his lean years, wrote congratulatory letters. He reveled in the adulation and was unfailingly polite to autograph seekers...Serling always put on his best happy face; he loved it.” p. 191.

⁵⁵⁷ Rod Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012. This desire to go back home becomes the premise behind

go back to simpler times.⁵⁵⁸ Back to nostalgia, back to Binghamton- where it all seemed life seemed easier.

As Engel poignantly pointed out that it was “in death that he actually achieved what he unsuccessfully sought in life: a measure of immortality for his work and for himself.”⁵⁵⁹ Today, *The Twilight Zone* is in syndication both in the United States and worldwide. His imprint on other science-fiction writers and movie producers, such as Gene Roddenberry, Steven Spielberg and George Lucas are also evident and cannot be mistaken.⁵⁶⁰

His most important legacy cannot be confined to his awards, but to the contribution he made to an era steeped in violence. His activism for utopia inspired him to give his time, talents and resources to many sources. He gave money to the “ACLU, the Southern Christian Leadership Conference, NAACP, the Constitutional Rights Committee, the YMCA, United Jewish Welfare Fund, American Legion, Crippled Children’s Society, and American Cancer Society.”⁵⁶¹ His outspokenness assisted him in being “elected president of the National Academy of Television Arts and Sciences in June 1964, shortly after winning his last Emmy.”⁵⁶² Director Peter Cott says, “If Rod gave anything to the academy, it was his sense of values and morality.”⁵⁶³

Using *The Twilight Zone*, Serling’s crusade for world peace also included fighting against any form of racism, prejudice and suspicion. He even showed that democracy, if left unchecked, can

“Walking Distance.” It is his recollections of Binghamton complete with the “merry-go-rounds and the nickel ice-creams.”

⁵⁵⁸ Robert Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 7. Accessed on youtube.com. April 18, 2012

⁵⁵⁹ Engel, 343.

⁵⁶⁰ Ibid., See also, “Popular Culture Widely Influenced,” *New York Times*, February 2, 1992. Accessed from ProQuest Historical Newspapers: *The New York Times* (1851-2007). It mentions the Cold War’s influence on American entertainment from Rocky IV to Star Trek.

⁵⁶¹ Engel, p. 257-8.

⁵⁶² Ibid., p. 259.

⁵⁶³ Ibid., p. 260.

be one fatal step from totalitarianism. Serling was both a realist and an idealist. He desperately wanted to live in utopia. Instead, he was forced to be content in using television as a tool to “illuminate the American public”⁵⁶⁴ of the dangers lurking inside us that make genocide, nuclear proliferation and totalitarianism possible.

Overall, *The Twilight Zone* has been dubbed “the most important SF series ever televised.”⁵⁶⁵ It has also been named, “a legacy that continues to teach, entertain and inspire.”⁵⁶⁶ Moreover, the “show’s influence on television is incalculable.”⁵⁶⁷ Over the decades *The Twilight Zone*’s Bernard Hermann’s musical score along with Rod Serling’s “physical presence” and dramatic voice which introduced and summarized each of the one hundred five shows as the “omniscient narrator,” has never wavered and has never been forgotten.⁵⁶⁸ His ability to mete out universal rules for “fairness and justice seeped into the collective consciousness: in “The Twilight Zone,” where bad guys got their comeuppance and peace and love were noble goals.”⁵⁶⁹

⁵⁶⁴ Carol Serling, “Rod Serling: Submitted For Your Approval,” Documentary Part 6. Accessed on youtube.com. April 18, 2012.

⁵⁶⁵ Ed Naha, “Rod Serling’s Dream,” *Starlog* (October 1978): 35, quoted in Peter Wolfe, *In The Zone: The Twilight World of Rod Serling*, (Ohio: Bowling Green State University Popular Press, 1997), 203.

⁵⁶⁶ Arlen Schumer, “The Museum of Radio Broadcast Communications [Chicago] Presents An Afternoon with Arlen Schumer,” Speech given to Rod Serling Memorial Foundation, Unpublished VCR cassette, (27 June 1991): 201, quoted in Peter Wolfe, *In The Zone: The Twilight World of Rod Serling*, (Ohio: Bowling Green State University Popular Press, 1997), 203.

⁵⁶⁷ Peter Wolfe, *In The Zone: The Twilight World of Rod Serling*, (Ohio: Bowling Green State University Popular Press, 1997), 203. See also: Val Adams, “News of Television and Radio- Rod Serling,” *New York Times*, April 29, 1962. When news of the *Twilight Zone* was going to be canceled back in 1959, “Rod Serling said he had received ‘several thousand letters of protest,’ from viewers since it had become known the show would not be on the air next fall.”

⁵⁶⁸ Rick Worland, “Sign-Posts Ahead: ‘The Twilight Zone,’ ‘The Outer Limits,’ and TV Political Fantasy 1959-1965,” *Science Fiction Studies*, Vol. 23, No. 1 (March, 1996): 104. See also: Val Adams, “‘Twilight Zone’ To Keep Serling: Host Who Was Dropped Has TV Role Expanded-CBS Shifting,” *New York Times*, June 7, 1960.

⁵⁶⁹ Engel, p. 189.

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BIOGRAPHICAL SKETCH

Lisa Howell (Ramirez) earned her Master of Arts in History from University of Texas Pan American in 2012 as well as her undergraduate degree in Political Science in 1989. Her honors have included presenting a paper on, “A Passage To India,” at a Speech conference in Norman, Oklahoma. She was also on the Dean’s List for both her undergraduate and graduate years. She has also served as a research assistant for the late Dr. Paul Henggeler on his unfinished work of Cesar Chavez.

She is currently teaching social studies in the Rio Grande Valley. Her career experiences have spanned two states and she is now in her twenty-third year in the field of education. While pursuing her Master’s Degree, she has worked as a high school history teacher and a speech and debate coach both in Texas and Oklahoma where her students have garnered numerous honors and awards. She also worked as a an educator with the Union Public Schools in Tulsa, along with the McAllen, Edinburg and Raymondville school districts in Texas accruing a combined twenty years in addition to the two years with Region One Education Service Center as a Social Studies Specialist.

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