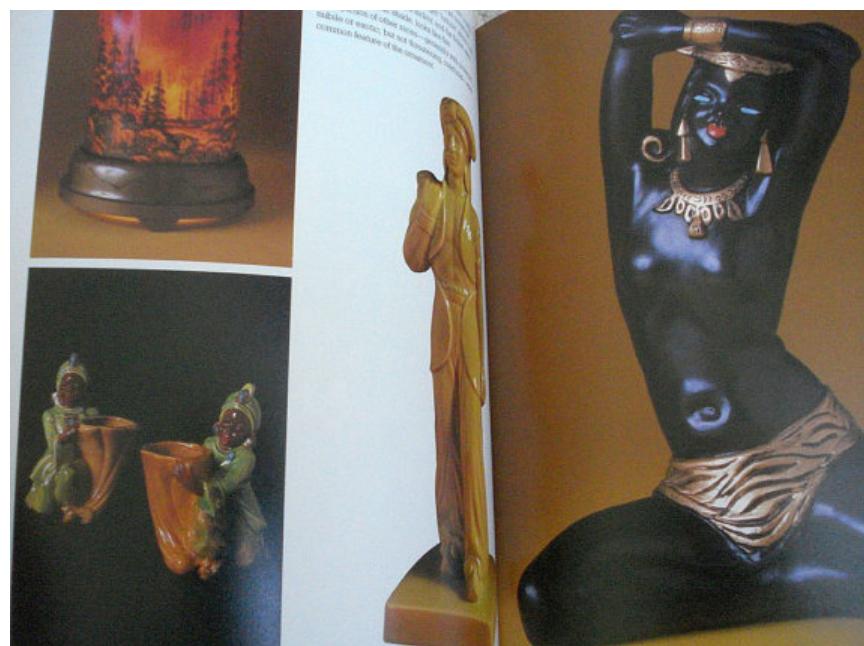




ling Stones in Inghilterra, di Johnny Hallyday e Sylvie Vartan in Francia, c'insegna.
È rischioso, a questo proposito, citare determinati nomi, poiché delle tipiche eventualità dello pseudo-mito attuale è la sua rapida e sorabile obsolescenza per cui un personaggio oggi celebre diventa di ritta ignoto nel breve volgere d'un biennio, d'un lustro.
Chi abbia assistito ad una rappresentazione di Rita Pavone o dei Bea-



27) La Rolls-Royce dei Beatles
quando immense arene sono gremite di popolo in tumulto, di ragazzi urlanti in preda a crisi istiche, quasi fossero state poste al cospetto d'una divinità, pronte ad immolarsi ad essa come le vestali d'un mistero sacro) avrà certo potuto con qualche umilia questi divi sappia-



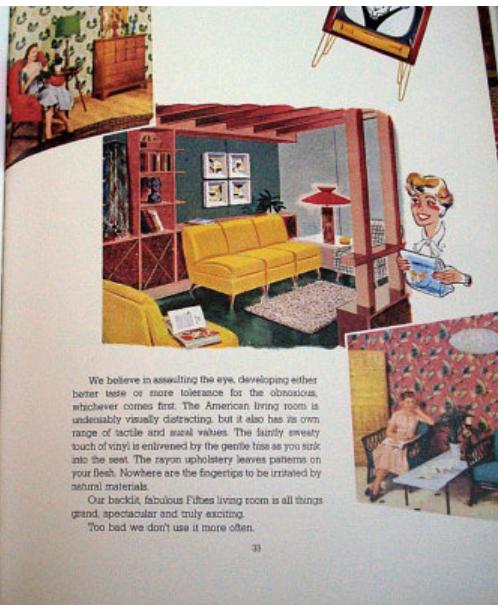
color arrangements but on a variety of levels of man... rooms see only work in
one works naturally at each level, in the foundation defined by a room or
a room's floor or ceiling. The other is in by a lubricious split-level California
a studio whose green light one will encounter blemishes of plaster dust, or a
of plastic panels, or the ever upwardly mobile plastic prams prams



In our living room, as in all our rooms, we have violated the rule of
excess on multiples of everything possible. Our principle seeks to
rely rich American mix: if two seashell lamps are good, then
more. If two flamingoes set a mood of old Miami, will not a flock
make state of Florida? We believe excess equals better living,
the repertoire, there is the china closet which in true Fifties
contain china but the artifacts and souvenirs you wish to
seem-to-yourself?

We are to the idea that nothing succeeds like excess: we find
in never make up our minds about fabric patterns, we include
them—in the appropriate places, naturally. Carpet, drapes,
and upholstery provide geometrics and florals in profusion.
A always aesthetic) would declare that these patterns should
use because they cannot possibly work in unison. Yet in the
instance, they do.

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We believe in assaulting the eye, developing either
bitter taste or more tolerance for the obnoxious,
whichever comes first. The American living room is
undeniably visually distracting, but it also has its own
range of tactile and sensual values. The fairly sweaty
touch of vinyl is entwined by the gentle kiss as you sink
into the seat. The rayon upholstery leaves patterns on
your flesh. Nowhere are the fingertips to be irritated by
natural materials.

Our backlit, fabulous Fifties living room is all things
grand, spectacular and truly exciting.

Too bad we don't use it more often.

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science fiction

Il pianeta proibito / Forbidden Planet di Fred M. Wilcox, 1956



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"FORBIDDEN PLANET"
A Metro-Goldwyn-Mayer Picture

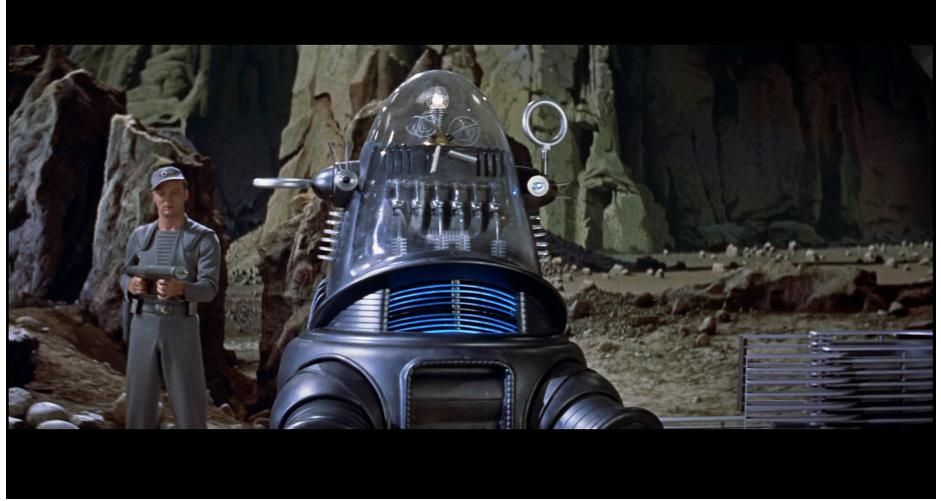
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Il pianeta proibito, 1956 - Anne Francis e Robby the Robot sul set





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"FORBIDDEN PLANET"
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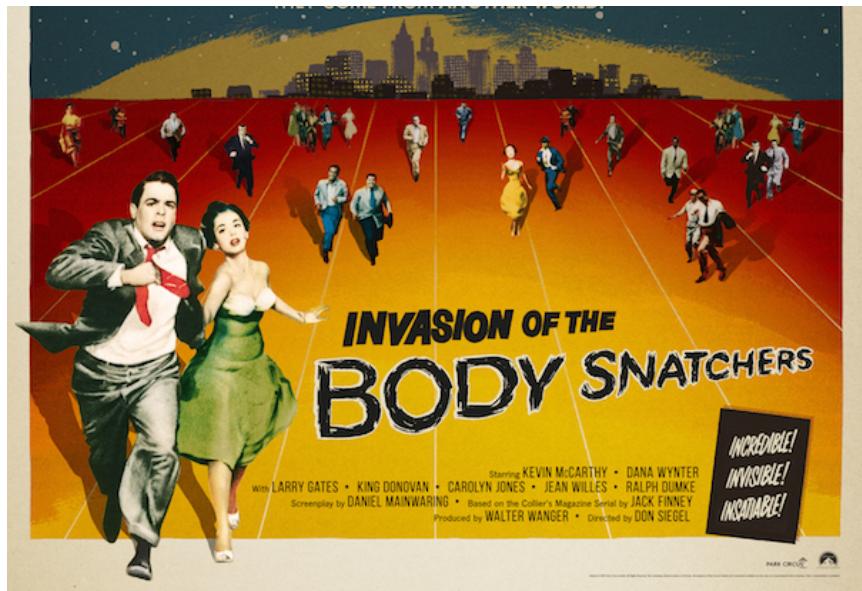


Metropolis di Fritz Lang, 1927



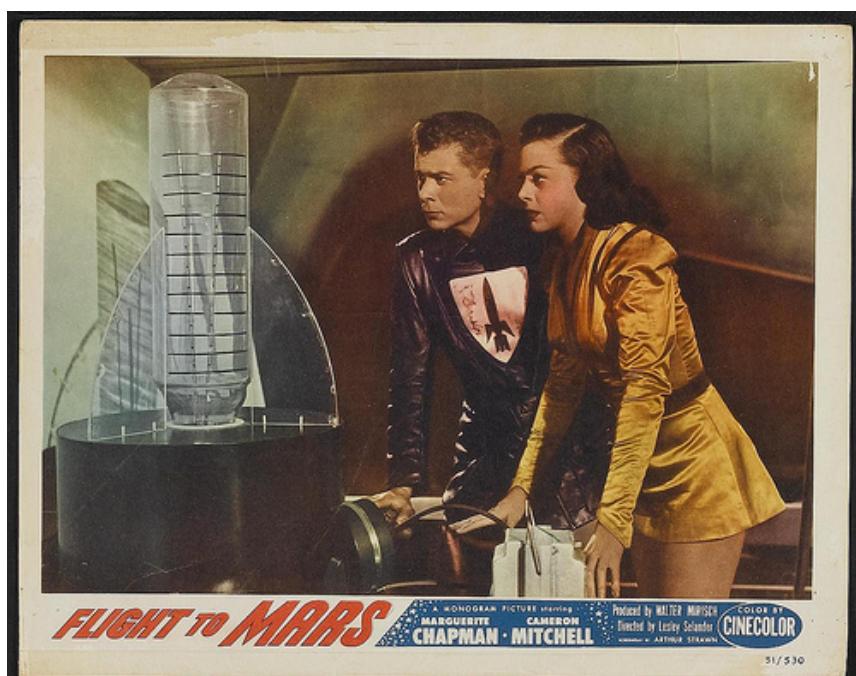
Ultimatum alla terra /
The Day the Earth Stood Still di Robert Wise, 1951





L'invasione degli ultracorpi / Invasion of the Body Snatchers - L'invasione degli ultracorpi, 1956, directed by Don Siegel, USA.

The Body Snatchers, novel by Jack Finney, 1954 pubblicato a puntate su Collier's Magazine - Daniel Mainwaring adapted the screenplay from Jack Finney's science fiction novel.



Flight To Mars - Classic Sci-Fi from 1951 - Full Movie



prime immagini Luna & Terra