



Liberal Directions Basil Dearden And Postwar British Film Culture

Robert Murphy



Liberal Directions Basil Dearden And Postwar British Film Culture:

Liberal Directions Paul Wells, Alan Burton, Tim O'Sullivan, 1997 *Cinema of Basil Dearden and Michael Relph* Alan Burton, 2009-12-14 A historical and critical assessment of the cinema of Basil Dearden and Michael Relph one of the most significant filmmaking teams that characterised British cinema in the postwar decades *British Cinema in the Fifties* Christine Geraghty, 2002-01-04 In the fifties British cinema won large audiences with popular war films and comedies creating stars such as Dirk Bogarde and Kay Kendall and introducing the stereotypes of war hero boffin and comic bureaucrat which still help to define images of British national identity In *British Cinema in the Fifties* Christine Geraghty examines some of the most popular films of this period exploring the ways in which they approached contemporary social issues such as national identity the end of empire new gender roles and the care of children Through a series of case studies on films as diverse as *It Always Rains on Sunday* and *Genevieve* Simba and *The Wrong Arm of the Law* Geraghty explores some of the key debates about British cinema and film theory contesting current emphases on contradiction subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post war era **The Screenwriter in British Cinema** Jill Nelmes, 2019-07-25 Though screenwriting is an essential part of the film production process in Britain it is yet to be fully recognised as a form in itself In this original study Jill Nelmes brings the art of screenwriting into sharp focus foregrounding the role of the screenwriter in British cinema from the 1930s to the present day Drawing on otherwise unseen drafts of screenplays correspondence and related material held in the Special Collections of the BFI National Archive Nelmes's close textual analysis of the screenplay in its many forms illuminates both the writing and the production process With case studies of a diverse range of key writers from individuals such as Muriel Box Robert Bolt and Paul Laverty to teams such as the *Carry On* writers Nelmes exposes the depth and breadth of this thriving field

British Film Jim Leach, 2004-08-30 This book explores British cinema in relation to its social political and cultural contexts Each chapter deals with a specific topic and includes close readings of key films from different historical periods Demonstrating the richness and variety of a national cinema that has traditionally struggled to define itself between the paradigms of Hollywood popular film and European art cinema *British Film* provides comprehensive coverage of British cinema and detailed discussion of specific films that can be used in tandem with screenings **The British Horseracing Film** Stephen Glynn, 2019-01-05 This book constitutes the first full volume dedicated to an academic analysis of horseracing in British cinema Through comprehensive contextual histories of film production and reception together with detailed textual analysis this book explores the aesthetic and emotive power of the enduringly popular horseracing genre its ideologically inflected landscape and the ways in which horse owners and riders bookmakers and punters have been represented on British screen The films discussed span from the 1890s to the present day and include silent shorts quota quickies and big budget biopics A work of social and film history *The British Horseracing Film* demonstrates how the so called sport of kings

functions as an accessible institutional structure through which to explore cinematic discussions about the British nation but also and equally national approaches to British cinema

The West Indian Generation Amanda Bidnall, 2017-04-25 The West Indian Generation Remaking British Culture in London 1945 1965 shows the progressive potential and stultifying limits of cultural collaboration between West Indian artists and entertainers who settled in London and the city's engines of mainstream culture

British Cinema and the Second World War Robert Murphy, 2005-08-15 The author provides a decade by decade analysis of every film ever made in Britain about World War II It provides a comprehensive account of how Britain has portrayed the war through films

Typical Men Andrew Spicer, 2001-04-12 Typical Men is the first book length study of masculinity in British cinema and offers a broad and lively overview from the Second World War to the present day Spicer argues that masculinity in popular fiction can best be understood as a range of dynamic and competing cultural types which rise and fall in relation to shifting patterns of film production audience taste and social change Specific chapters are devoted to each of the major types debonair gentlemen civilian professionals action adventurers the Everyman Fools and Rogues criminals rebels and damaged men which trace their changing histories through innovative readings of key films together with a fresh look at the performances of particular stars including James Mason Kenneth More Michael Caine and Sean Connery A final chapter explores the complex and hybrid types that have evolved within a volatile and unstable contemporary British cinema now part of an array of interrelated media images of masculinity Typical Men will be of keen interest to those concerned with the cultural history of gender and its detailed and carefully contextualised interpretations of films afford a reappraisal of British cinema history especially the neglected and despised 1950s Andrew Spicer's Typical Men is a major intervention in debates about masculinity in the cinema It takes a lot of intellectual risks and locates cinematic stereotypes of masculinity in a cinematic and cultural context It is trenchant and original and redefines the field of gender representation

Sue Harper Professor of Film History University of Portsmouth The strength of this elegantly and wittily written book is that in the precision of its detail about individual performances actors and films it never loses sight of its argumentative threads

Brian McFarlane Screening the Past

Prosthetic Agency Gill Plain, 2023-07-13 This book addresses the legacy of World War II on male identity and reinvention It considers some of the many ways in which popular culture of the time sought to mediate these difficult transitions exploring films popular fiction memoir and biography

A Companion to British and Irish Cinema John Hill, 2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods

used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland **London in Cinema** Charlotte

Brunsdon, 2019-07-25 Charlotte Brunsdon's illuminating study explores the variety of cinematic Londons that appear in films made since 1945 Brunsdon traces the familiar ways that film makers establish that a film is set in London by use of recognisable landmarks and the city's shorthand iconography of red buses and black taxis as well as the ways in which these icons are avoided She looks at London weather fog and rain and everyday locations like the pub and the housing estate while also examining the recurring patterns of representation associated with films set in the East and West Ends of London from Spring in Park Lane 1948 to Mona Lisa 1986 and from Night and the City 1950 to From Hell 2001 Brunsdon provides a detailed analysis of a selection of films exploring their contribution to the cinematic geography of London and showing the ways in which feature films have responded to and created changing views of the city She traces London's transformation from imperial capital to global city through the different ways in which the local is imagined in films ranging from Ealing comedies to Pressure 1974 as well as through the shifting imagery of the River Thames and the Docks She addresses the role of cinematic genres such as horror and film noir in the constitution of the cinematic city as well as the recurrence of figures such as the cockney the gangster and the housewife Challenging the view that London is not a particularly cinematic city Brunsdon demonstrates that many London set films offer their own meditation on the complex relationships between the cinema and the city **The British Trauma Film** Adam Plummer, 2023-04-20 While the historical influence of

psychoanalysis on Hollywood cinema has received considerable attention the same cannot be said for its influence on British cinema This book examines the central position that psychoanalysis occupies in British cinema in the years immediately following the Second World War Plummer uses a critical theory framework to understand the role that psychoanalysis plays in British culture at this time as an historical discourse and in British cinema as a narrative a cultural and an ideological discourse He defines these as arising within various areas of contemporary psychoanalytic thinking related to traumatic wartime experience sexual difference and the interplay between subjectivity and objectivity He analyzes six British films of the period The Halfway House Dead of Night The Seventh Veil Madonna of the Seven Moons They Made Me a Fugitive and

Mine Own Executioner and demonstrates how psychoanalysis operates within them as a narrative and formal structuring mechanism. He argues that this engagement enables these films to begin to address the emotional fallout of the war by creating safe representational spaces where contemporary audiences could engage with their own traumatic experiences. While *The British Trauma Film* defines psychoanalysis as providing a language for British cinema at this time to confront the effects of wartime trauma, it finds that it also operates within a normalizing ideological system designed to reproduce dominant pre-war relations of political, social and sexual power. However, in this group of films, this system is often countered by subversive discursive forces that seem to be immanent to the films themselves. Victim John Coldstream, 2019-07-25

Victim (1961) was a landmark in the history both of the cinema and of British society. This modest black and white thriller, produced by Michael Relph and directed by Basil Dearden, tackled explicitly the existing law governing homosexual offences and in doing so eased the path towards partial decriminalisation in 1967. It was also a key moment in the life of its star Dirk Bogarde, who despite the risk to his box office appeal seized upon the role of a compromised barrister. In doing so, he shed the mantle of matinee idol and soon afterwards embarked on a more fulfilling career in the intellectual cinema. John Coldstream's intimate study of *Victim* examines in detail the background to the production, focusing especially on the relationship between the film makers, the screenwriters and the censor John Trevelyan, whose participation at the script stage was crucial to its development. Half a century after its original release, one looks in vain to find *Victim* in the spasmodic surveys dedicated to identifying the greatest films of all time. However, as Coldstream argues, its recognition as a classic is more than justified by the vital contribution it made to gay cultural history and by its status as a movie that mattered. *The British Cinema Book* Robert Murphy, 2019-07-25

The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film makers and debates in British cinema from the 1890s to the present. The book has five sections addressing debates and controversies: industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s; and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a national cinema, its complex relationship with Hollywood, film censorship, key British genres such as horror, comedy and costume film, the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh, studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low budget British horror picture and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new to this edition, including *Piccadilly* (1929), *It Always Rains on Sunday* (1947), *The Ladykillers* (1955), *This Sporting Life* (1963), *The Devils* (1971), *Withnail and I* (1986), *Bend It Like Beckham* (2002) and *Control* (2007), and with over 100 images from the BFI's collection. The Editor, Robert Murphy, is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including *British Cinema* and the

Second World War 2000 and Directors in British and Irish Cinema 2006 The contributors Ian Aitken Charles Barr Geoff Brown William Brown Stella Bruzzi Jon Burrows James Chapman Steve Chibnall Pamela Church Gibson Ian Conrich Richard Dacre Raymond Durgnat Allen Eyles Christine Geraghty Christine Gledhill Kevin Gough Yates Sheldon Hall Benjamin Halligan Sue Harper Erik Hedling Andrew Hill John Hill Peter Hutchings Nick James Marcia Landy Barbara Korte Alan Lovell Brian McFarlane Martin McLoone Andrew Moor Robert Murphy Lawrence Napper Michael O Pray Jim Pines Vincent Porter Tim Pulleine Jeffrey Richards James C Robertson Tom Ryall Justin Smith Andrew Spicer Claudia Sternberg Sarah Street Melanie Williams and Linda Wood

Contemporary British Television Drama James Chapman, 2020-05-28 The early twenty first century has seen the emergence of a new style of television drama in Britain that adopts the professional practices and production values of high end American television while remaining emphatically British in content and outlook This book analyses eight of these dramas *Spooks* *Foyle's War* *Hustle* *Life on Mars* *Ashes to Ashes* *Downton Abbey* *Sherlock* and *Broadchurch* which have all proved popular with audiences and in their different ways represent the thematic and formal paradigms of post millennial drama James Chapman locates new British drama in its institutional and economic contexts considers their critical and popular reception and analyses their social politics in relation to their representations of class gender and nationhood He demonstrates how contemporary drama has mobilised both new and residual elements in re configuring genres such as the spy series cop show and costume drama for the cultural tastes of modern audiences And it concludes that television drama has played an integral role in both the economic and the cultural export of Britishness

Ealing Revisited Mark Duguid, Lee Freeman, Keith Johnston, Melanie Williams, 2019-07-25 *Ealing Revisited* provides a major reappraisal of one of British cinema's best loved institutions Ealing Studios During its heyday Ealing produced a string of classic comedies including *Kind Hearts and Coronets* 1949 *The Lavender Hill Mob* 1951 and *The Ladykillers* 1955 but there is much more to Ealing than these films as this volume of new writing on the studio shows Addressing both known and less familiar aspects of Ealing's story its films actors and technicians the contributors uncover what has gone unexplored or unspoken in previous histories of the studio and consider the impact that Ealing has had on British cultural life from the 1930s to the present Listed in the *Independent on Sunday's* Cinema books of 2012 <http://www.independent.co.uk/arts-entertainment/books/reviews/ios-books-of-the-year-2012-cinema-8373713.html> *J. Lee Thompson* Steve Chibnall, 2021-06-15 First published on the fiftieth anniversary of his directorial debut this book was the first to examine the work of a man once hailed as the finest film maker to emerge from the British studio system after the Second World War Before being recruited by Hollywood J Lee Thompson made a string of classic films including *Yield to the Night* 1956 *Ice Cold in Alex* 1958 *Tiger Bay* 1959 *North West Frontier* 1959 and *The Guns of Navarone* 1961 He worked in the Hollywood industry into his late eighties making nearly thirty films as a director and producer between 1960 and 1990 He remains best known however for his first the immortal thriller *Cape Fear* 1962 Drawing on extensive interview material Steve Chibnall traces Lee

Thompson's career in British cinema and offers an analysis of his films which reveals remarkable and previously unacknowledged continuities of style and theme This is a book for anyone interested in the history of British cinema and particularly those who enjoy the best of 1950s and 1960s film *British Cinema of the 1950s* Sue Harper, Vincent Porter, 2003-09-11 In this definitive and long awaited history of 1950s British cinema Sue Harper and Vincent Porter draw extensively on previously unknown archive material to chart the growing rejection of post war deference by both film makers and cinema audiences Competition from television and successive changes in government policy all forced the production industry to become more market sensitive The films produced by Rank and Ealing many of which harked back to wartime structures of feeling were challenged by those backed by Anglo Amalgamated and Hammer The latter knew how to address the rebellious feelings and growing sexual discontents of a new generation of consumers Even the British Board of Film Censors had to adopt a more liberal attitude The collapse of the studio system also meant that the screenwriters and the art directors had to cede creative control to a new generation of independent producers and film directors Harper and Porter explore the effects of these social cultural industrial and economic changes on 1950s British cinema **Cinema and Unconventional Warfare in the Twentieth Century** Paul B. Rich, 2018-08-23 Cinematic representations of unconventional warfare have received sporadic attention to date However this pattern has now begun to change with the rise of insurgency and counter insurgency in Iraq and Afghanistan and the growing importance of jihadist terrorism in the wake of 9 11 This ground breaking study provides a much needed examination of global unconventional warfare in 20th century filmmaking with case studies from the United States Britain Ireland France Italy and Israel Paul B Rich examines Hollywood's treatment of counter terrorism and counter insurgency in the United States British post colonial insurgencies in Malaya and Kenya and British special operations in the Second World War the Irish conflict before and during the Troubles French filmmaking and the reluctance to deal with the bitter war in Algeria in the 1950s Italian neorealism and its impact on films dealing with urban insurgency by Roberto Rossellini Nanni Loy and Gillo Pontecorvo and Israel and the upsurge of Palestinian terrorism Whilst only a small number of films on these conflicts have been able to rise above stereotyping insurgents and terrorists in some cases due to a pattern of screen orientalism *Cinema and Unconventional Warfare in the Twentieth Century* stresses the positive political gains to be derived from humanizing terrorists and terrorists movements especially in the context of modern jihadist terrorism This is essential reading for academics postgraduates and advanced undergraduates interested in 20th century military history politics and international relations and film studies

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