

REALISM AND TINSEL

CINEMA AND SOCIETY
IN BRITAIN 1939-49



ROBERT MURPHY

Realism And Tinsel Cinema And Society In Britain 1989

48

J. Baxendale, C. Pawling



Realism And Tinsel Cinema And Society In Britain 1989 48:

Realism and Tinsel Robert Murphy, 2003-09-02 First published in 1992 Routledge is an imprint of Taylor Francis an informa company *Four from the forties* Brian McFarlane, 2018-09-14 The Gainsborough melodramas were a mainstay of 1940s British cinema and helped make the careers of such stars as Margaret Lockwood James Mason and Stewart Granger But what was unique about these films And who were the directors behind them This book presents four key filmmakers each with his own talents and specialities It traces their professional lives through the highs of the 1940s when the popularity of Gainsborough films was at its peak to the tougher decades that followed the genre s decline Featuring expert analysis of such films as *The Man in Grey* 1943 *Madonna of the Seven Moons* 1945 and *The Upturned Glass* 1947 alongside valuable historical context the book constitutes the first extended examination of this group of directors It combines critical acumen with readability making it a valuable resource for students lecturers and general readers alike British Literature and Culture in Second World Wartime Beryl Pong, 2020-05-14 British Literature and Culture in Second World Wartime excavates British late modernism s relationship to war in terms of chronophobia a joint fear of the past and future As a wartime between but distinct from those of the First World War and the Cold War Second World wartime involves an anxiety that is both repetition and imaginary both a dread of past violence unleashed anew and that of a future violence still ungraspable Identifying a constellation of temporalities and affects under three tropes time capsules time zones and ruins this volume contends that Second World wartime is a pivotal moment when wartime surpassed the boundaries of a specific state of emergency becoming first routine and then open ended It offers a synoptic wide ranging look at writers on the home front including Henry Green Elizabeth Bowen Virginia Woolf and Rose Macaulay through a variety of genres such as life writing the novel and the short story It also considers an array of cultural and archival material from photographers such as Cecil Beaton filmmakers such as Charles Crichton and artists such as John Minton It shows how figures harnessed or exploited their media s temporal properties to formally register the distinctiveness of this wartime through a complex feedback between anticipation and retrospection oftentimes fashioning the war as a memory even while it was taking place While offering a strong foundation for new readers of the mid century the book s overall theoretical focus on chronophobia will be an important intervention for those already working in the field **British Economic and Social History** R. C. Richardson, William Henry Chaloner, 1996 *Deborah Kerr* Sarah Street, 2019-07-25 This illuminating study provides a comprehensive reassessment of Deborah Kerr s career highlighting lesser known aspects of her star persona Sarah Street traces the specific qualities of Kerr s screen performances paying close attention to facial expression gesture voice and costume Covering many iconic films including *The Life and Death of Colonel Blimp* *Black Narcissus* *From Here to Eternity* *An Affair to Remember* *The Innocents* and *Bonjour Tristesse* this book follows Kerr s journey from her foundational image as an English rose to her performances of challenging roles in which she was cast against type Illustrated with images from Kerr s

films this unique case study contributes to the critical understanding of film stars and screen performance Patriots Richard Weight, 2013-10-17 Who are the British today For nearly three hundred years British national identity was a unifying force in times of glory and despair It has now virtually disappeared In Patriots Richard Weight explores the decline of Britishness and the rise of powerful new identities in England Scotland Wales and Ireland Based on a wealth of original research it is scholarly in depth and scope yet never departs from a thoroughly readable and entertaining style Here are the themes of Orwell's The Lion and the Unicorn stretched over the subsequent sixty years and widened to embrace the whole United Kingdom Brimming with zest and feel this is politico cultural history at its best Peter Hennessy Wide ranging intelligent sensible and important Max Hastings Sunday Telegraph A marvellously rich ambitious and at times iconoclastic study by a young historian of how in the broadest sense national identity in Britain has changed in the last 60 or so years David Kynaston Financial Times A major work the fruit of long research wide reading and hard thinking engagingly written bubbling with fresh ideas Stephen Howe Independent **Film and Ethics** Jacqui Miller, 2014-08-26 This book forms part of the multi disciplinary Studies in Ethics Series from Liverpool Hope University It explores the slipperiness of ethics as a concept and demonstrates the multiplicity of intellectual inquiry within contemporary Film Studies At first glance ethics is not necessarily a subject conventionally associated with film Film is often regarded as a form of lowbrow popular culture either offering bland entertainment or deliberately setting out to shock or more cynically generate box office revenue through gratuitous inclusion of sex and violence Certainly there have always been a minority of films based on the stereotypically ethical subject of religion but these have often generated the most controversy from the studio system decree that it was blasphemous to represent the corporeal body of Christ to the furore surrounding Martin Scorsese's The Last Temptation of Christ 1988 This book shows that from the silent era to the present day film has been inherently concerned with ethical issues In this light the definition of ethics that informs the volume and is taken as the starting point of each of the chapters is the notion of personal or institutional motivation most usually because a character or industry figure makes a decision or choice based on their own moral or ethical code Once this is defined the ethical dimension to films is immediately evident This book takes as its central theme the difficulty of decisions refracted through personal ethical codes and thus recognises that what counts as ethics or morality is always subjective Some of the chapters explore films which take conventionally good ethical standpoints others investigate why bad decisions were made at least one explores the celebration of practices invoking popular disgust but all the contributions study ethical decisions within film that represent the strongly felt convictions of those involved and moreover address aspects of filmmaking which force the spectator to be an active and reciprocal participant in the creation of meaning thus implicitly acknowledging that ethics are subjective and in perpetual flux rather than fixed objective truths **The British Avant-garde Film, 1926-1995** Michael O'Pray, 1996 This collection of essay celebrating British avant garde cinema's rich history draws together writings by filmmakers theorists critics and

curators These individuals have been engaged over the past 70 years with film not only as a form of art practice but also as a subversive means of representing British society itself and as a personal expression of issues of memory sexuality and ethnicity Included are essays from a wide range of distinguished writers from Virginia Woolf Lindsay Anderson and Peter Gidal to Laura Mulvey Peter Wollen and Malcolm Le Grice

Femininity in the Frame Melanie Bell, 2009-11-18 It is widely assumed that Britain in the 1950s experienced a return to traditional gender roles Popular cinema has typically been seen to represent this era through the dominant image of the happy housewife Femininity in the Frame is a sharply observant account of how British cinema engaged with femininity and women's roles during this important period Written in a lively and accessible manner it challenges received understandings arguing that the period was marked by social unease and anxiety about gender roles and femininity with much British cinema producing ambiguous messages about feminine identities and the role of women Through analysing marginalized figures such as prostitutes criminals and femmes fatales and addressing central themes notably sexuality marriage and female friendship Melanie Bell examines how British popular cinema imagined and constructed femininity in this era of rapid social and cultural change She draws together sources ranging from official reports to film reviews with case studies of films across genres including *The Perfect Woman* *Young Wives Tale* *The Weak and the Wicked* and *A Town Like Alice* to show how new ideas and understandings of femininity were seeping into the cultural imagery at this time She demonstrates how such films expressed proto feminist ideas and how they ultimately explored new forms of femininity in a manner that has not until now been recognised

Films and British National Identity Jeffrey Richards, 1997-09-15 This book seeks to examine the ways in which the cinema has defined mythified and disseminated British national identity during the course of the twentieth century It takes the form of a series of linked essays which examine chronologically thematically and by specific case studies of films stars and genres the complexities and ambiguities in the process of evolution and definition of the national identity It argues for the creation of a distinctive British national identity both in cinema and the wider culture But it also assesses the creation of alternative identities both ethnic and regional and examines the interaction of cinema and other cultural forms music literature and television

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

A State of Play Steven Fielding, 2014-04-24 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com A State of Play explores how the British have imagined their politics from the parliament worship of Anthony Trollope to the cynicism of *The Thick of It* In an account that mixes historical with political analysis Steven Fielding argues that fictional depictions of politics have played an important but insidious part in shaping how the British think about their democracy and have helped

ventilate their many frustrations with Westminster. He shows that dramas and fictions have also performed a significant role in the battle of ideas in a way undreamt of by those who draft party manifestos. The book examines the work of overtly political writers who have treated the subject, discussing the novels of H. G. Wells, the comedy series *Yes Minister* and the plays of David Hare. However, it also assesses how less obvious sources such as the films of George Formby, the novels of Agatha Christie, the *Just William* stories and situation comedies like *Steptoe and Son* have reflected on representative democracy. *A State of Play* is an invaluable distinctive and engaging guide to a new way of thinking about Britain's political past and present.

Leisure, Recreation, and Tourism Abstracts, 1981

The art of the possible Chris Williams, Andrew Edwards, 2015-07-01. This volume explores some of the major transitions, opportunities and false dawns of modern British political history. It engages with the scholarly legacy of Professor Duncan Tanner (1958-2010) whose work was focused on the political process and on politics in government. Chronologically, its span runs from the first general election to be conducted under the terms of the Third Reform Act through to the 1997 referendum in favour of devolved assemblies in Scotland and Wales. This was the period in which British politicians most obviously addressed a mass British-wide electorate seeking national approval for policies and programmes to be enacted on a UK-wide basis. Aimed at scholars and students of modern British history, this volume will also interest the general reader who wishes to get to grips with some of the latest thinking about British politics.

Shakespeare and British World War Two Film Garrett A. Sullivan, Jr., 2022-03-31. During World War Two, many British writers and thinkers turned to Shakespeare in order to articulate the values for which their nation was fighting. Yet the cinema presented moviegoers with a more multifaceted Shakespeare: one who signalled division as well as unity. *Shakespeare and British World War Two Film* models a synchronic approach to adaptation that, by situating the Shakespeare movie within histories of film and society, avoids the familiar impasse in which the playwright's works are the beginning, middle and end of critical study. Through close analysis of works by Laurence Olivier, Leslie Howard, Humphrey Jennings and the partners Michael Powell and Emeric Pressburger, among others, this study demonstrates how Shakespeare served as a powerful imaginative resource for filmmakers seeking to think through some of the most pressing issues and problems that beset wartime British society.

"Un-American" Hollywood Frank Krutnik, 2007. *Un-American Hollywood* debates the blacklist era and the aesthetic and political work of the Hollywood Left. Featuring case studies focusing on contexts of production and reception, it offers perspectives on the role of progressive politics within a capitalist media industry.

Narrating the Thirties J. Baxendale, C. Pawling, 1995-12-14. In a series of case studies ranging widely from documentary film and the writings of J. B. Priestley to postwar historiography and *Remains of the Day*, this book explores the ever-changing and hotly contested narratives of Britain in the 1930s. The authors argue that images of the Thirties have been a continual presence in the construction of the wartime and postwar world and, in particular, in the emergent discourse of social democracy and its subsequent decline.

Business in Britain in the Twentieth Century Richard Coopey, Peter

Lyth,2009-08-13 This collection of fresh incisive scholarship by some of the leading business historians critically examines the nature of economic recovery in Britain in recent years Covering the key issues for business history in this period the book confronts the traditional literature on conclusions of relative decline and monocausal simplistic explanations It provides an impressive range of studies forming a platform for a new debate on the nature of British business in the 20th century Themes include productivity management research and development marketing regional clusters and networks industrial policy the use of technology and gender Sector studies include newer post war hopefuls and successes including aerospace IT retail banking overseas investment the creative industries The book demonstrates that our understanding of the historic strengths and weaknesses of business in Britain and the shifting balance between sectors of the economy has until now been poorly understood and that British business history needs a fundamental reappraisal **From silent screen to multi-screen**

Stuart Hanson,2019-01-04 Detailed and comprehensive this book is the first survey of cinema exhibition in Britain from its inception until the present Charting the development of cinema exhibition and cinema going in Britain from the first public film screening by the Lumi re Brothers at London s Regent Street Polytechnic in February 1896 through to the development of the multiplex and giant megaplex cinemas the history of cinema exhibition is placed in its wider social cultural and economic contexts Adopting a chronological structure this book takes into account how changes in the structure of the film industry especially regarding the exhibition sector impacted upon the cinema going experience From silent screen to multi screen will be valuable for social historians as well as scholars and students in film studies media studies and cultural history

A New History of British Documentary J. Chapman,2015-03-11 A New History of British Documentary is the first comprehensive overview of documentary production in Britain from early film to the present day It covers both the film and television industries and demonstrates how documentary practice has adapted to changing institutional and ideological contexts

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