

REALISM AND TINSEL

CINEMA AND SOCIETY
IN BRITAIN 1939-49



ROBERT MURPHY

Realism And Tinsel Cinema And Society In Britain 1939 1948

Wheeler Winston Dixon



Realism And Tinsel Cinema And Society In Britain 1939 1948:

Realism and Tinsel Robert Murphy, 1992 **Realism and Tinsel** Robert Murphy, 2003-09-02 First published in 1992 Routledge is an imprint of Taylor Francis an informa company **Realism and Tinsel** Robert Murphy, 1992 **European Cinemas, European Societies** Pierre Sorlin, 2004-06-19 First published in 2004 Routledge is an imprint of Taylor Francis an informa company Re-Viewing British Cinema, 1900-1992 Wheeler Winston Dixon, 1994-07-01 Re-Viewing British Cinema 1900 1992 is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as The Red Shoes Passport to Pimlico and Peeping Tom the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium The New Policing Eugene McLaughlin, 2007 The New Policing provides a comprehensive introduction to the critical issues confronting policing today It incorporates an overview of traditional approaches to the study of the police with a discussion of current perspectives The book goes on to examine key themes including the core purpose of contemporary policework the reconfiguration of police culture organizational issues and dilemmas currently confronting the police the managerial reforms and professional innovations that have been implemented in recent years and the future of policing security and crime control In offering this discussion of the nature and role of the police The New Policing illustrates the need to re-examine and re-think the theoretical perspectives that have constituted policing studies Examining evidence from the UK the USA and other western societies the book promotes and enables an understanding of the cultural and symbolic significance of policing in society The Lasting Influence of the War on Postwar British Film M. Boyce, 2012-02-14 Many of the most celebrated British films of the immediate post-war period 1945-55 seem to be occupied with getting on with life and offering distraction for postwar audiences It is the time of the celebrated Ealing comedies Hue and Cry 1946 and Kind Hearts and Coronets 1949 Dickens adaptations and the most ambitious projects of the Archers While the war itself is rarely mentioned in these films the war and

the conditions of postwar society lie at the heart of understanding them While various studies have focused on lesser known realist films few consider how deeply and completely the war affected British film Michael W Boyce considers the preoccupation of these films with profound anxieties and uncertainties about what life was going to be like for postwar Britain what roles men and women would play how children would grow up even what it meant and what it still means today to be British

Reading London in Wartime William Cederwell, 2017-11-06 Reading London in Wartime Blitz the People and Propaganda in 1940s Literature presents an expansive variety of writers and genres including non fiction and film approaches to build a comprehensive social picture of the atmosphere during wartime London From blitz and austerity to the nagging insistency of propaganda this volume examines the representation of London in wartime and early post war literature through each writer s unique perspective on the pressures of 1940s city life Exploring the use of London imagery this book considers how literature redirects attention to individual subjective experience at a time of enforced co operation uniformity and community Unlike government information films and news broadcasts which often used London to prop up prevailing clich s and stereotypes and encouraged patriotic support for the war literature had the freedom to express more recalcitrant truths London writing of the 1940s was not a literature of opposition or dissent but in offering more nuanced depictions of the period it was a counterweight to propaganda and the general war temperament In writing the city becomes a more complex place no longer the easy symbol of defiance and stoicism of the shared sacrifice of ration book and war work

Crime and Media Chris Greer, 2019-07-08 This engaging and timely collection gathers together for the first time key and classic readings in the ever expanding area of crime and media Comprizing a carefully distilled selection of the most important contributions to the field Crime and Media A Reader tackles a wide range of issues including understanding media researching media crime newsworthiness and news crime entertainment and creativity effects influence and moral panic and cybercrime surveillance and risk Specially devized introductory and linking sections contextualize each reading and evaluate its contribution to the field both individually and in relation to competing approaches and debates This book provides a single source around which criminology media and cultural studies modules can be structured an invaluable revision and consultation guide for students and an extremely useful resource for scholars writing and researching across a wide range of relevant fields Accessible yet challenging and packed with additional pedagogical devices Crime and Media A Reader will be an invaluable resource for students and academics studying crime media culture surveillance and control

Femininity in the Frame Melanie Bell, 2009-11-30 It s 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

The Femme Fatale: Images, Histories, Contexts Helen Hanson, Catherine O'Rawe, 2010-07-20 These essays trace the femme fatale across literature visual culture and cinema exploring the ways in which fatal femininity has been imagined in different cultural contexts and historical epochs and moving from mythical women such as Eve Medusa and the Sirens via historical figures such as Mata Hari to fatal women in contemporary cinema

[Hollywood Exiles in Europe](#) Rebecca Prime, 2014-01-14 Rebecca Prime documents the untold story of the American directors screenwriters and actors who exiled themselves to Europe as a result of the Hollywood blacklist During the 1950s and 1960s these Hollywood migr s directed wrote or starred in almost one hundred European productions their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* 1955 Jules Dassin director to international blockbusters like *The Bridge on the River Kwai* 1957 Carl Foreman and Michael Wilson screenwriters and acclaimed art films like *The Servant* 1963 Joseph Losey director At once a lively portrait of a lesser known American lost generation and an examination of an important transitional moment in European cinema the book offers a compelling argument for the significance of the blacklisted migr s to our understanding of postwar American and European cinema and Cold War relations Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture Drawing upon extensive archival research including previously classified material *Hollywood Exiles in Europe* suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon By shedding new light on European cinema s changing relationship with Hollywood the book illuminates the postwar shift from national to transnational cinema

British Masculinity in Transatlantic Cinema Carolyn Owen-King, 2024-12-12 *British Masculinity in Transatlantic Cinema* explores the Hollywood careers and stardom of British male actors who had fought in the first World War In an apparently incongruous development in the years after the armistice some of the men who fought in Scottish regiments during World War I found some degree of career success in Hollywood s film industry two of which included Ronald Colman and Basil Rathbone Through exploring transatlantic film history this book uncovers the ways in which these men were presented in media and on screen arguing that they carry with them even in films made at the height of censorship an appealing and attractive queerness Owen King expands on Eve Kosofsky Sedgwick s theory of

homosocial homosexual continuum and offer readings of film texts that use her theories to survey gender and sexual identities within Hollywood's Golden Era

Practices of Projection Gabriel Menotti, Virginia Crisp, 2020-02-05 To many the technological aspects of projection often go unnoticed only brought to attention during moments of crisis or malfunction For example when a movie theater projector falters the audience suddenly looks toward the back of the theater to see a sign of mechanical failure The history of cinema similarly shows that the attention to projection has been most focused when the whole medium is hanging in suspension During Hollywood's economic consolidation in the 30s projection defined the ways that sync sound technologies could be deployed within the medium Most recently the digitization of cinema repeated this process as technology was reworked to facilitate mobility These examples show how projection continually speaks to the rearrangement of media technology Projection therefore needs to be examined as a pivotal element in the future of visual media's technological transition In *Practices of Projection: Histories and Technologies* volume editors Gabriel Menotti and Virginia Crisp address the cultural and technological significance of projection Throughout the volume chapters reiterate that projection cannot and must not be reduced to its cinematic functions alone Borrowing media theorist Siegfried Zielinski's definition Menotti and Crisp refer to projection as the heterogeneous array of artefacts technical systems and particularly visual praxes of experimentation and of culture From this readers can understand the performative character of the moving image and the labor of the different actors involved in the utterance of the film text Projection is not the same everywhere nor equal all the time Its systems are in permanent interaction with environmental circumstances neighboring structures local cultures and social economies Thus the idea of projection as a universal fully autonomous operation cannot hold Each occurrence of projection adds nuance to a wider understanding of film screening technologies

Lance Comfort Brian McFarlane, 2019-01-04 In the years between 1941 and 1965 Lance Comfort made some of the most entertaining films in Britain There was the striking success of his second feature as director *Hatter's Castle* 1941 and when he returned to this melodramatic vein in 1945 he made a series of highly proficient and enjoyable studies in obsession including *Bedelia* 1946 with Margaret Lockwood as a murderess and *Temptation Harbour* 1947 starring Robert Newton as a decent man in the grip of erotic attraction Comfort's career has never been charted in full that is from the apprenticeship in the 1930s through the melodramas of the 1940s to the often rewarding co-features of the following two decades His is in many ways a prototypical career in British cinema his very attractive body of work has been marginalised by critical focus on a few giant figures This is a book that will appeal to all students and researchers in British cinema as well as to anyone with an interest in British films and why they were the way they were in their most productive period

Encyclopedia of Film Noir Geoff Mayer, Brian McDonnell, 2007-06-30 When viewers think of film noir they often picture actors like Humphrey Bogart playing characters like Sam Spade in *The Maltese Falcon* the film based on the book by Dashiell Hammett Yet film noir is a genre much richer The authors first examine the debate surrounding the parameters of the genre and the many different ways it is defined They

discuss the Noir City its setting and backdrop and also the cultural WWII and institutional the House UnAmerican Activities Committee and the Production Code Administration influences on the subgenres An analysis of the low budget and series film noirs provides information on those cult classics With over 200 entries on films directors and actors the Encyclopedia of Film Noir is the most complete resource for film fans students and scholars *The Cinema of Britain and Ireland* Brian McFarlane,2005 A fresh concise but wide ranging introduction to and overview of British and Irish cinema this volume contains 24 essays each on a separate seminal film from the region Films under discussion include *Pink String and Sealing Wax Room at the Top The Italian Job Orlando and Sweet Sixteen* **British Women's Cinema** Melanie Bell,Melanie Williams,2009-09-15 British Women s Cinema examines the place of female centred films throughout British film history from silent melodrama and 1940s costume dramas right up to the contemporary British chick flick *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 **British Literature in Transition, 1940-1960: Postwar** Gill Plain,2019 Examines debates central to postwar British culture showing the pressures of reconstruction and the mutual implication of war and peace

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