BOOK 3 British Films

- **War Films**
  - **Genre**
    - Bazin "genres have no roots in Britain"
    - Wollen "amorphous, unclassified, unperceived"
    - horror film as only true British genre
  - **Background**
    - sobre, unsensational, matter of fact war films
    - v few before WWII - became "cosy never-never land"
    - war narrative originated as propaganda, documentary -> emphasis on authenticity
    - v few during late 1940s, preferred escapist fare
    - American war films v little impact in UK
    - Few American, Russian, French characters
    - Many films based on best-selling books
    - no class unity - stereotypes officers and ranks
    - 1960s - bigger budget international films, fictional stories - linked to decline of Western.
    - no films about Falklands or Gulf Wars
  - **Films**
    - *The Dam Busters, Anderson, 1955*
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      - realism and emotional restraint
      - "plain, efficient telling of a fine story"
      - mix of reconstruction and mythmaking to appeal to middle class tastes
      - no involvement of either allies or enemy
      - no role for women
      - Gibson and Wallis heroes - "apart from other men"
      - rest are anonymous, no personality clashes, "stoical, undemonstrative"
- **Class**
  - **Films**
    - *I'm All Right, Jack, Boulting, 1959*
      -
      - followed *Privates Progress* and *Lucky Jim*
      - satirises all social classes, everyone = caricature
    - *Peeping Tom, Powell, 1960*
      - in space between good and bad taste
    - *Saturday Night and Sunday Morning, Reisz, 196 0*
      -
      - entirely w-c film, no bosses
      - commercial success
      - censorship issues over language and legality
        - Trevelyan rehabilitates X Certificate
        - adult themes in good taste
        - films either entertainment or social realism
    - *Room At The Top , Clayton, 1959*
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- **Spy Films**
- **Horror Films**
- **Social Change**
  - **Statistics**
    - 1946 max attendances
    - No of cinemas fell 66% 1950-70
    - 1961 - 75% had TV
    - 1950s - Ealing and Gainsborough expiring
  - **Films**
    - *The Blue Lamp, Dearden, 1950*
      - Research with police
      - Censors concerned about imitation
      - "restraint, understatement, naturalism, deference"
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    - *Victim, Dearden, 1961*
      - Sexuality - Trevelyn liberal censor
      - "dynamic, dramatic, melodramatic"
      - more mobile, fluid camerawork
      - marginalisation of women
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- **Gender**
  - **Films**
    - *Genevieve, Cornelius, 1953*
      - Ealing tradition
      - irony and comedy
      - style and glossy colour
      - minimal camerawork
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    - *Poor Cow, Loach, 1967*
      - realist, unsentimental
      - criminality / threat of male violence
      - advent of lighter cameras
      - Loach background in TV - cinema verité documentary techniques
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- **Swinging Sixties**
  - **Context**
    - Beatles, World Cup, Carnaby St
    - "British pop culture riding the crest of a wave"
    - Lady Chatterly Trial 1960 / Lord Chamberlain 1968 Theatres Act
    - Mary Whitehouse CleanUp TV Campaign 1964
  - **Films**
    - *Alfie, Gilbert, 1966*
      - based on radio play > stage > film > novel
      - screen role rejected by Stamp, taken by Caine (*Ipcress File, Zulu*)
      - angry young man > swinging London man
      - pushing boundaries of censorship - language, depiction of sex, abortion
      - talking to camera - clumsy theatrical device?
      - attitude to women - misogyny or failure to communicate?
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    - *Up the Junction, Collinson, 1967*
      - less convincing abortion scene than *Alfie*
      - stronger women characters / bonding
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- **Youth**
  - **Films**
    - *It's Great to Be Young, Frankel, 1956*
      - same year as Rock Around the Clock
      - Scripted by Ted Willis
      - harmless, escapist fare - American influences
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    - *If, Anderson, 1968*
      - same year as student riots
      - uncompromising attack on public schools
      - problems with censorship
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