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Collana	British film makers
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Nota di contenuto	Front matter; Dedication; Contents; Figures; Series editors' foreword; Acknowledgements; Introduction; Leslie Arliss; Arthur Crabtree; Bernard Knowles; Lawrence Huntington; Afterword; Filmographies; Select bibliography; Index.
Sommario/riassunto	"This book shines a spotlight on four directors of the 1940s, the heyday of British cinema. Leslie Arliss, Arthur Crabtree, Bernard Knowles and Lawrence Huntington collaborated with rising stars and enjoyed a measure of commercial and critical success. But while their work has been discussed in the broader context of British film, none of them has ever been the focus of critical attention. Setting out to correct this oversight, <i>Four from the forties</i> devotes a chapter to each director. It examines all of their major films and identifies their particular filmmaking gifts. It also traces their careers through the highs of the 1940s to the more challenging decades that followed, relating their rise and decline to changing cinematic tastes and cultural mores. Featuring expert analysis of popular hits such as <i>The Wicked Lady</i> (1945) and

Madonna of the Seven Moons (1945) and less successful but equally interesting pieces like Wanted for Murder (1946) and The Man Within (1947), this 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."

--Back cover

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.

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