

1. *They Made Me a Fugitive* (1947) b/w

Also released under the title *I Became a Criminal*.

Director: Alberto Cavalcanti

Writers: Noel Langley (screenplay), Jackson Budd (novel)

Cameraman: Otto Heller

Genre: Film-Noir

Runtime: 99 mins

Filming Locations:

Riverside Studios, Hammersmith, London

Cast:

Sally Gray – Sally

Trevor Howard - Clem Morgan

Griffith Jones – Narcy

René Ray - Cora (as Rene Ray)

Mary Merrall – Aggie

Charles Farrell – Curley

Michael Brennan - Jim

Jack McNaughton - Soapy

London 1946-47 – rainy, smog- and fog-ridden – swarming with sweaty, sadistic small-time spivs, hag-faced toothless harridan prostitutes, rat-faced squealers, slimy grasses, heart-of-gold cashmere-wearing Judys, squalid, smoky dockside boozers, and bobbies in mackintoshes and capes getting run over and bashed over the coconut. Trevor Howard plays Clem, an ex-RAF man who is drawn into the world of crime after the war. His psychopathic crime boss Narcy (short for Narcissus), betrays him when he refuses to deal in drugs, and he's framed for killing a police officer and imprisoned. The bitter Clem quickly escapes and sets off a country-wide man hunt.

2. *Hue and Cry* (1947) b/w

Director: Charles Crichton

Producer: Michael Balcon

Associate Producer: Henry Cornelius

Production Supervisor: Hal Mason

Screenplay: T.E.B. Clarke

Cinematography: Douglas Slocombe

Ealing Studios

Runtime: 82 mins

Cast:

Alastair Sim - Felix H. Wilkinson

Jack Warner - Mr Nightingale

Valerie White - Miss Davis
Jack Lambert - Inspector Ford
Harry Fowler - Joe Kirby
Frederick Piper - Mr Kirby
Vida Hope - Mrs Kirby
Gerald Fox - Dicky

Hue and Cry became the first of what were later known as the Ealing comedies, although at the time it was not realised that it represented the beginning of a genre. The writer of *Hue and Cry* was Tibby Clarke, a former journalist and wartime London policeman, who had also found time to be a purser on a tramp steamer and the editor and sole writer of an Australian girl's weekly paper, among many other improbable jobs.

Joe, played by Harry Fowler, the young cockney actor has more imagination than most and becomes convinced that a hair-raising serial he is reading about a gang of crooks is really happening, and that the pages of *The Trump* are being used by fur thieves as a means of communication. First convincing his pals, he takes his theories to the police, but they dismiss them contemptuously and so the boys decide to go it alone and catch the crooks themselves. The first trap they set in a department store only nets a gaggle of plain-clothes detectives, and the boys make a hasty getaway through the sewers. Then they kidnap *The Trump*'s blonde secretary, who after being tortured by a tame white mouse reveals the plot. The climax of the film involved the coming together of hundreds of boys from all over London to fight it out with the crooks in a spectacular melee on a riverside bombsite.

Hue and Cry was billed with the slogan "The Ealing film that begs to differ", which was later adopted as an unofficial motto for the Studios themselves. Certainly it moved in a new direction, using locations resourcefully as a background to a story of some originality. The character of Ealing comedies could perhaps be described as realistic fantasy, with extravagantly fanciful events taking place in a meticulously believable setting, in this case the shabby streets of early post-war London. The concept of the film took shape from the sequence at the end of the film, with its agglomeration of boys, which illustrated an idea that Cornelius wanted to express. That its patent absurdity is made believable is due to the skill with which the preceding parts of the film are handled. Many of the boys were without acting experience, including one small youth whose special talent was to reproduce the noise of virtually anything that came to mind, and who in the film delivers plenty of sound effects but not a word of dialogue. The presence in the cast of the adult performers required some courage on their parts, but Jack Warner as a Covent Garden wholesaler and master crook, and Alastair Sim as the retiring writer of the stories, who has a lifelong distaste for small boys, are especially effective.

3. *The Pool of London* (1951) b/w

Director: Basil Dearden
Writer: Jack Whittingham, John Eldridge (screenplay)
Runtime: 85 mins
Bonar Colleano

When their ship docks the crew disembark as usual to pick up their lives in post-war London. For one of them his petty smuggling turns more serious when he finds himself caught up with a robbery in the City. (The last film to show the old trams on the streets of bomb-scarred

London.) The backdrop is the stark, half ruined City of London, centred round the old docks by Tower Bridge, bringing home the reality of everyday privations in a period of austerity. One of the best examples of the Ealing crime film of the period.

4. *I'm All Right Jack* (1959) b/w

Director: John Boulting

Writers: John Harvey (screenplay), Alan Hackney (novel)

Runtime: 105 mins

Peter Sellers

Powerful and often comical insight into the excesses of trade union rule in Britain during the 1950s. The naive Stanley Windrush returns from the war, his mind set on a successful career in business. He soon finds he has to start from the bottom and work his way up. Management as well as the trade union use him as a tool in their fight for cultural and political dominance.

5. *Spare the Rod* (1961) b/w

Director: Leslie Norman

Writers: John Cresswell (screenplay), Michael Croft (novel)

Runtime: 93 mins

Max Bygraves

It is London in the year 1960 and John Saunders enthusiastically begins his new teaching career at a tough slum-area school. His class are bored pupils mostly from broken families in their last term before leaving. Will he handle the grave problems that lie ahead?

6. *Whistle Down the Wind* (1961) b/w

Director: Bryan Forbes

Writers: Keith Waterhouse (screenplay), Mary Hayley Bell (novel)

Runtime: 99 mins

Alan Bates, Hayley Mills

When an injured murderer takes refuge on a remote Lancashire farm, the owners' three children mistakenly believe him to be the Second Coming of Jesus Christ. An allegorical film about innocence, authority, domination and love.

7. *The Loneliness of the Long Distance Runner* (1962) b/w

Director: Tony Richardson

Writers: Alan Sillitoe (screenplay), Alan Sillitoe (novel)

Runtime: 104 mins

Tom Courtenay

Nottinghamian Colin Smith is a sullen young man from a working class family. He, along with his friend Mike, commit petty crimes, Colin in an effort to escape his unhappy family life. He has a difficult relationship with his mother, especially in that she seemed more interested in the insurance money from his father's death than with his father as a man and husband. That fact is further highlighted by her taking up with another man immediately following Mr. Smith's

death. Colin also distrusts authority. He is sent to Ruxton Towers Reformatory after he is caught stealing money from a bakery. His stay there is initially a difficult one until its Governor notices that Colin has a natural ability in long distance running, which Colin states was all in an effort to run away from the police who were often chasing him. The Governor believes running may be Colin's salvation to a better life, both at Ruxton Towers and after his release. The Governor wants to cultivate Colin's running ability so that he will race for the school in the inaugural track meet against a public school, winning which will show the world the Governor being able to turn these boys into functioning members of society. Colin does take up the challenge as running offers him a sense of freedom. Colin may use his running to demonstrate what he considers his ultimate act of freedom.

8. *The L-shaped Room* (1962) b/w

Director: Bryan Forbes

Writers: Bryan Forbes (screenplay), Lynne Reid Banks (novel),

Runtime: 126 mins

Filming location: 4 St Luke's Road, Notting Hill, London

Jane, a young French woman, pregnant and unmarried, takes a room in a typical (seedy) London boarding house of the period inhabited by an assortment of misfits. She falls into a relationship with Toby, a struggling young writer who lives on the first floor. Her neighbour is a black man whose existence and standing in early '60s Britain are palpably precarious. Eventually she comes to like her odd room. But can she, the small community of the boarding house and British society as a whole cope with her problems?

9. *The Caretaker* (1963) b/w

Director: Clive Donner

Writer: Harold Pinter

Runtime: 105 mins

Alan Bates, Donald Pleasance, Robert Shaw

Harold Pinter's powerful, claustrophobic stage drama comes alive on the screen with devastating force. The three mysterious (also trivial) characters live very much in their flesh and blood as in 1963, but have they also come down to us from a timeless eternity as archetypes of fear, aggression and humanity?

10. *The Servant* (1963) b/w

Director: Joseph Losey

Writers: Harold Pinter (screenplay), Robin Maugham (novel)

Runtime: 116 mins

Dirk Bogarde

The film takes a sharp look at British class relations via a dramatic turning of the tables between a dainty Oxbridge bachelor and his contemptuous manservant. The servant slowly realizes and exploits his expanding powers.

11. *Zulu* (1964) colour

Director: Cy Endfield

Writers: John Prebble (screenplay), Cy Endfield (screenplay)

Runtime: 138 mins

Michael Caine

The Battle of Rorke's Drift (1879). A tiny and insignificant place in the vastness of southern Africa. An unbelievable story of quiet, self-denying, patriotic self-sacrifice and heroism in a strangely (for 1964) outdated, colonial context. Beautifully shot. Because of the film, Rorke's Drift has become a metaphor for duty and sacrifice even when there is little or no reward.

12. *The Spy Who Came in from the Cold* (1965) b/w

Director: Martin Ritt

Writers: Paul Dehn (screenplay), John le Carré (novel)

Runtime: 112 mins

Richard Burton

Alec Leamas, a British spy, is sent to East Germany supposedly to defect, but in fact to sow disinformation. His job done, Leamas, who realizes that his own people see him as just a cog in a larger mechanism, refuses to come in from the cold war during the 1960s, choosing to face another mission, which may prove to be his final one.

13. *KES* (1969) colour

Director: Kenneth Loach

Writers: Barry Hines (screenplay), Barry Hines (novel)

Runtime: 110 mins

David Bradley

The ancestor of all 'Northern' (north of England and Scottish urban privations) sociological film dramas. Plenty to follow in the 1980s and '90s, like *Brassed Off*, *Shallow Grave*, *Billy Elliot*, etc. Except that, unlike the artificial film reconstructions of later decades, the people, their accents, the props, the streets, the smells, the dirt, the clothes, the particles in this 'northern' film drama are real, authentic, alive.

Billy Casper, a 15 year-old boy living in the mining town of Lunwood in South Yorkshire finds a most unusual way to escape the drudgery and crassness of his life in the North. Can he succeed?

14. *The Italian Job* (1969) colour

Director: Peter Collinson

Writer: Troy Kennedy-Martin

Runtime: 99 mins

Michael Caine

Classic 1960s adventure thriller. Having just left prison, stylish gangster Charlie undertakes a high risk job in Turin, Italy right under the nose of the police. The Mini Cooper car attained cult status after this film.