Terence Davies: The Architect of Memories

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This dissertation has been submitted in partial fulfilment of the BA (Hons) Film degree at Dublin Business School 2016. I confirm that all work is my own and that all references have been acknowledged.

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# Table of Content

INTRODUCTION………………………………………………………… 1

CHAPTER 1: Music……………………………………………………… 8

CHAPTER 2: Architecture………………………………………….. 16

CHAPTER 3: Time……………………………………………………… 23

SUMMARY…………………………………………………………….. 30

BIBLIOGRAPHY……………………………………………………… 34

FILMOGRAPHY……………………………………………………… 37

DISCOGRAPHY……………………………………………………… 39

APPENDIX……………………………………………………………… 41
INTRODUCTION

‘[The first scene is] the pebble dropped in the pool, and then there are those ripples of memory, which is what the film is all about.’ ¹

That is what British film director, Terence Davies, said about his film Distant Voices, Still Lives (1988), and that sentence perfectly summarises his work as narratives are arranged by emotional order rather than continuity of action. One recollection triggers the next, painting the portrait of the past that still exists in the present, shapes the identity and an inseparable part of the self, as vivid and real as now. One of Davies’ favourite poets and undoubtedly main source of inspiration², T.S. Eliot said: ‘Time present and Time past / Are both perhaps present in time future/ And time future contained in time past’ ³. Past tense used in his films is not a factual report of how growing up in working class family in Liverpool looked like, and it’s not meant to be, it is his subjective account shaped by traumas and phases of happiness. Davies’ sensibility and fascination with the nature of time allow him to grasp the ambiguity of memory, which in his films doesn’t serve as merely a backdrop to the action, but as an essence of ones’ existence.

In this work, I will introduce Davies’ work and position within British and European context. Analyse his films in regards to his cinematic reconstruction of memories. Look at his utilisation of music in order to evoke specific period of time and also its function as catalyst for a shift between recollections. Examine architecture and the landscape as construct related to fluid spacial-temporal correlation and how the spaces in Davies’ films function as confinements for memories and holders for a symbolic meaning. Consider how he interprets remembered time as coexisting with the presence, the filmic time as inherently connected to memory logic and how it’s exploited in his

¹ Davies in an interview with N. Floyd (Floyd, 1988, p.259)
² Everett, 2004, p.3
³ T.S. Eliot, Four Quarters
cinema. I will analyse above components in order to draw an overview of how Davies’ memories are constructed on a level that proven to be successful.

Davies’ body of work can be divided into two periods, autobiographic and adaptations. The First starting with *Terence Davies Trilogy* (three short films shot over the period of seven years); *Children* (1976), *Madonna and a Child* (1983) and *Death and Transfiguration* (1983). After international success of *The Trilogy*, Davies came to make his most successful film to date; *Distant Voices, Still Lives*. Although the film was released as a feature it’s actually compilation of two shorts *Distant Voices* (1986) and *Still Lives* (1988). The last of his biographical cycle was the feature *The Long Day Closes* (1992). After, Davies decided to leave his own past and move onto adapting novels. Nevertheless, works he chose in some degree still contemplate the process of remembering. His first film of the period, *The Neon Bible* (1995), was based on John Kennedy Toole’s novel, follow by critically acclaimed *The House of Mirth* (2000) adaptation of the Edith Wharton novel by the same title. In 2008 he came back to autobiography with his documentary *Of Time and the City* which is a form of personal essay with Davies assuming position of narrator. In 2011 he filmed Terence Rattigan’s play *The Deep Blue Sea*. *The Sunset Song* (2015) adapted from Lewis Grassic Gibbon was recently released. His last feature *The Quiet Passion* (2016), about life of Emily Dickson, moves away from adaptation to biography, it’s currently in festival circuit awaiting wide distribution.

Terence Davies proves problematic to fit the classification, as his cinema has hybrid qualities, on one hand it carries the features of a realism paradigm. In cinematography terms, using location shooting and naturalistic studio interiors, deep focus lenses, shooting during day and night to get precise light. As for set design, Davies was noted to be meticulous about details, clothes from the period were bought rather than manufactured, stylised costumes. What’s more, his characters

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4 Orr, 2010, p.45

5 Kirkham and O'Shaughnessy, 1992, p.13
are often based on the real people, and setting the films in working-class Liverpool, creates instant association with social realism tradition.

On the other hand, realism indicates art as directly representing reality of the given period. It’s constructed to mirror our perception in as plausible manner as possible via social, psychological and spacial-temporal authenticity. Davies’ non-linear, memory driven narration in which he acknowledges his subjectivity, self-referencing of the medium and highly stylised compositions like tableaux vivants, spoil the reading of his films as pure realist and pulls it more towards post-modernism. Yet, his use of pop songs and fondness for mainstream Hollywood glamour, extract him from that classification as well. Davies created unique style which can’t be submitted to either of the paradigms mentioned, yet it is influenced by and carries the traces of both.

His films proved difficult to position within British national cinema context, as well. The structure of his films and use of diegetic music, recall British documentaries from 30s’ and 40s’ of John Grierson and Humphrey Jennings. Especially the latter’s Listen to Britain with it’s seamless cutting and natural sound overlapping painterly images, creates an image of British community during WWII. That is most visible in Distant Voices, Still Lives as he is creating a portrait of the family with war as a backdrop, referencing documentary which became iconic of cultural memory of the time.

Nevertheless, the status of both filmmakers’ work as fiction and documentary has to be noted, as L. Quart lists the main attributes of Jennings’ work as not being ‘personal revelation’ and ‘abstract imagery’, those are the very features which characterise Davies’. In terms of ‘personal revelation’ another British filmmaker comes to mind as an adequate comparison, Bill Douglas. His first three shorts, My Childhood (1972), My Ain Folks (1973) and My Way Home (1978), are also referred to as trilogy, and like Davis’ they are autobiographical account shot in black and white. They also, tell

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6 Stam, Burgoyne, Flitterman-Lewis, 1992, p.?
7 Mazierska, 2016
8 Quart, 1994, p.63
9 Quart, 1994, p.63
the story of coming out of age, in tough reality where cinema is the only escape \(^{10}\). Yet, Douglas’ work leans itself more towards gritty, British realism and Davies’ experimental style sets him apart from ‘kitchen sink dramas’ and bring him closer to filmmakers like Derek Jarman.

Jarman and Davies have a lot in common as they both grew up as outsiders, their sexuality was a source of rage against church, which is apparent in their films. They also started making films without academic training \(^{11}\). Style wise, Jarman’s passion for paintings resulted in rich texture of images and often use of \textit{tableaux vivants}, which often serve as punctuation in Davies’ films as well. In the most successful Jarman film, \textit{Caravaggio} (1986), his composer Fisher Turner used the score to lead the narrative and structure the film according to music principles \(^{12}\) just like Davies’ enthusiasm for music plays key role in structuring films. \textit{Caravaggio} is constructed as a series of retrospects and also links two filmmakers preoccupation with the memory.

Drawing a comparison between those two directors sets Davies into a borde European context along the line with Peter Greenway, Michelangelo Antonioni, Ingmar Bergman, Alain Resnais or Robert Bresson \(^{13}\). Davies’ memory logic driven narrative makes neat comparison to Alain Resnais’ \textit{Hiroshima mon Amour} (1959) which is considered one of the earliest examples of employing unmarked jump-cuts between present and the retrospects \(^{14}\).

Even closer to Davies’ techniques would be filmmakers who, not only structure their films according to memory logic, but also employ musical principles to drive narrative, for example Andrei Tarkovsky’s \textit{Nostalgia} (1983) and \textit{The Mirror} (1975) and Theo Angelopoulos’ \textit{Ulysses’ Gaze} (1995) \(^{15}\). These films, through those experimental techniques and subject matters mixing personal

\(^{10}\) Barefoot, 2006, p.23  
\(^{11}\) Stanley, 2007, p.111  
\(^{12}\) Rogers, 2008, p.134  
\(^{13}\) Everett, 2004, p. 20 et al.?  
\(^{14}\) Everett, 2004, p.40  
\(^{15}\) Everett, 2004, p.26
with historical and political, achieved metaphysical quality. Like Davies chose to work on a micro level presenting us with a personal journey within the small realm of a family, and even though the experiences are wholly personal, they are at the same time universal, anybody could find something to relate to 16.

Thematically speaking, Davies’ earlier films which constitute as coming out-of-age can be compared to Cinema Paradiso (Giuseppe Tornatore, 1988) and The Last Picture Show (Peter Bogdanovich, 1971) where cinema stands as a substitute for a lost father 17. Autobiographical accounts of childhood in François Truffaut’s The 400 Blows (1959) and Lasse Hallström’s My Life as a Dog (1985), which is based on the semi-autobiographical trilogy by Reidar Jönsson, serve as good companion pieces to The Long Day Closes and Children 18. In regard to family memory, Ettore Scola’s The Family (1987) and Barry Levinson’s Avalon (1990) carry similar narrative troops to Distant Voices, Still Lives 19.

As the first period of Davies’ work is strongly autobiographical, it’s important to summarise some of the facts from his life which he directly referenced in his films in order to understand their personal status as well as a realistic account of recalling process. Davies was born in Liverpool in 1945, right at the end of Second World War. He was brought up in a working class, catholic family, by an abusive father and loving mother. His father died of cancer when Davies was only six, yet the traumatising memories left him scared until his mature life. He attended catholic secondary school where he was bullied by his peers and picked on by mostly ex-soldiers, male teachers. After school he got a job as a clerk in shipping office and than as an accountant for a book-keeper. During those years of office work Davies bored and unable to reach his potential, found a creative outlet in local dramatic society and writer’s group. In 1972 he got in to Coventry Drama School but again he

16 Hunt, 1999, p.3
17 Radstone, 1995, p.37
18 Everett, 2004, p.12
19 Zoller Seitz, 2014
found the environment hostile. This is where he wrote his first screenplay *Children*, a personal account of his childhood. It expressed the origins of his rage against the church and his own sexuality in such a plainly honest way that it got funded by British Film Institute. After the success of the film Davies moved to study in National Film School in London and continue to make films to date.  

Davies’ personal experience is fundamental to his narratives, thus a lot of motifs defining his directorial style are taken from it. His films often feature binary male-female representation where women are associated with warmth and love and men, especially father, with violence and brutality  

Characters are usually working class and war or post-war period serves as a backdrop to the action. Schools are presented as institutions of oppression and misery, run by narrow minded teachers. His resentment for church and catholic guilt over his homosexuality are omnipresent in *The Trilogy*. Those are obviously more visible in his autobiographical period but traces of some motifs can be found in all of his films, as he has very personal way of selecting and interpreting other people’s work so that he could relate to characters on some level. Even in the film which seems the furthest from his own life, *The House of Mirth*, the main character, Lily Barthes, is an outsider torn between her real passion and desire and the expectations put upon her by society, much like Davis’ struggle to accept his own sexuality in spite of the teachings imposed by the church.

André Bazin defined auteurism as process of ‘choosing in the artistic creation the personal factor as a criterion of reference, and than postulating its permanence and even its progress from one work to the next’  

Aforementioned examples, of reoccurring themes taken from his own biography, combined with unique approach to filmmaking and his ongoing fascination with the

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20 Everett, 2004, pp. 9-16  
21 Everett, 2004, p.10  
22 Bazin in Heller, 1985, p.255
nature of time and memory created distinct, personal style which, even though, proved hard to classify, put him neatly into the definition of auteur.
CHAPTER 1: Music

It has been a case of theoretical discourses that film music should be unnoticeable. Its function is to affect the viewer on emotional, thus subconscious, levels, building the dramatic tension but without drawing attention to itself. Therefore, utilisation of popular songs comes with a risk of waking viewer’s own memories, creating distraction from the action. That very risk is not only taken, but embraced, by Davies as his films are noted to be profoundly relatable, not only by the situations presented, but also by popular music which accompanies them, both creating a meaning and inviting spectator to bring his/her own memories into the mix. Popular music, regardless whether one is a fan of it or not, is fixed in the mind, creating instant association with the given period, hence it has an ability to transports us back in time.

Thus in the context of Davies’ cinema another theoretical discourse seems more appropriate; general association with music’s powerful ability to address our emotion with the pre-oedipal phase when an infant develops hearing before sight. Here, the music, especially song, functions as powerful association with mother’s voice and in later life with the object of lost maternal love. That approach is very apparent in Davies’ films, especially in his autobiographical phase, when there is clear binary male/female division, constructed by linking music with maternal love and the absence of it with the rigorous law of the father.

As mentioned earlier, the extensive use of music can serve many functions and one of the key roles is constructing the meaning. Popular music has a power to create metaphors and subvert

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23 London 1936, p.37
24 Potter, 1993, p.84-5
25 Storr, 1997, p.126
26 Kristeva, 1980, p.286
meaning of the image by positioning its iconic lyrics in an ironic context. What could easily be dismissed as nostalgia or sentiment, in closer analysis turns out to function as a device which awakens that very nostalgia only to destroy it from within. Those songs bring us back in time, to a reminiscence of good old days, at the same time, painfully reminding us how deceiving our memory is and that such a return could never be possible.

The best example of that can be found in the christmas scene from *Distant Voices, Still Lives* when Christmas Carol is playing over the whole sequence. It starts with a happy memory and the subsequent is a display of unjustified violence. The Sequence opens with a shot of a father decorating a tree, then saying goodnight to the children and hanging stockings with gifts for them to find the following morning. What seems like one positive memory of a father, accompanied with a carol, which makes an association with happy times, is followed by a shot of a Christmas dinner; then the song ends and silence replaces it, bringing us back to the reality. Silence is violently interrupted by Father’s chilling outburst of violence, when he rips off the table cloth. We are snapped out of the illusion, nostalgia is constructed at the beginning of the sequence only to be exposed as false, and the lyrics of a famous christmas carol acquire bitter meaning.

‘In the bleak midwinter, frosty wind made moan

Earth stood hard as iron, water like a stone

Snow had fallen, snow on snow, snow on snow

In the bleak midwinter, long ago.’

It was, in fact, bleak and frosty times.

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27 Everett, 2008, p.10
28 Flinn, 1992, p.9
29 Everett, 2004, p.177
Another juxtaposition of brutal imagery with the heart-warming song in the scene is when Maisie asks mother why she married the father and her response is ‘He was nice. He was a good dancer.’, and ‘Taking Chance on Love’ starts playing, linking the scene with the image of mother being brutally beaten up. Again, the song associated with positive emotion, romantic love, is used to ruin that illusion. There is no love for this woman, there is only pain and abuse. Songs like that reflect on an impossible fantasy of happy love, and Davies often employs them to reveal how naive and unrealistic their messages are ³⁰.

Davies uses love songs frequently and like in an example above they are a comment on how those songs build our unrealistic expectation towards love. They are always presented in relation to women who occupied Davies’ films, and their doomed destiny of unhappiness and longing for the type of romantic love like in Hollywood movies that they will never get. Over-the-top romanticism leaves the spectator with a bitter feeling of injustice rather than feel-good sense those songs were originally intended to arouse.

The cinema sequence in *Distant Voices, Still Lives* is a superb example of bitter-sweet sense Hollywood films evoke. At first we see people gathered outside of cinema with umbrellas than in a smooth motion we are transported inside, where *Love is Many-Splendored Thing* (Henry King, 1955) is being screened, Maisie and Eileen are crying while the romantic motif from the film is reaching its culmination point. Tragedy of expectations meeting reality, love for these women will never be like that but for a moment in the cinema they can allow the illusion to sweep them away, even though not for long. Like the Christmas sequence the scene is violently interrupted by two man falling through the window during the fight ³¹.

³⁰ Everett, 2004, p.178
³¹ Everett, 2004, p.179
Davies’ ironic utilisation of pop songs dates earlier than *Distant Voices, Still Lives*. A significant scene which does it opens the closing part of *The Trilogy, Death and Transfiguration*, where the mother’s funeral is accompanied by ‘It All Depends on You’ performed by Doris Day. Lyrics

‘I can be happy, I can be sad
I can be good or I can be bad
It all depends on you’

make an ironic comment on mother’s unhappy existence whose misery was caused by abusive husband, it all depended on him. Scenes of violence presented in previous parts of *The Trilogy* created the context within which the romantic lyrics turn against itself.

As the songs in Davies’ films most often occupy diegetic space, they are frequently performed by the characters during pub sing-alongs or at family and friends gatherings. Those scenes serve several functions, perhaps the most striking one is to evoke the lost sense of community. Times when all the friends and neighbours would gather in a local pub to sing over few pints. Yet, just like nostalgia these social rituals of the past appear to be demythologised.

In *Distant Voices, Still Lives* during drinking and singing in the pub, Jingles and her husband get into an argument, mother says ‘Now, come, we don’t want any upsets. We’re here to enjoy ourselves’. Keeping the appearance of happiness and tight community is important to sustain an illusion in a public’s eye. Similar in *The Deep Blue Sea* when Hester and Freddie have a fight outside the pub, Jackie asks them to stop and go inside for a drink, like melting into crowded pub was supposed to fix their problems.

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32 Everett, 2004, p.171
33 Everett, 2004, p.179
Nevertheless, Davies also puts an emphasis on how those singalong gatherings had an important function as a means to give people voice to express their feelings. The most powerful scene which embodies it is Eileen singing ‘I Wanna be Around’ in *Distant Voices, Still Lives*. Here Eileen expresses her despair and through the song she attempts to regain some power which was taken away by her brutal husband. This rebellious performance can't change the situation but it gives her a chance to indirectly dress her hopeless situation.

Another interesting use of those songs is to present the cultural division between classes like it’s constructed in *The Deep Blue Sea*. There is a significant gap between the two main characters' social status, Hester, wife of respected, wealthy judge, well cultured and mannered and Freddie passionate, working-class, ex-soldier. During the retrospect of the happy night they’ve spent in a pub, everybody is singing the romantic song ‘You Belong to Me’, but as Hester comes from different background, she doesn't know the lyrics so she fixes her sight on Freddie's lips as he sings and clumsily attempts to catch up. This displays her attempt to fit into the community, that as the film shows she never quite will. Song’s lyrics also ironically comment on their relationship.

‘Fly the ocean in a silver plane

See the jungle when

It’s wet with rain

Just remember till you're home again

You belong to me.’

As the main reason for their failure was that Freddie was stuck in the past so deep that he could never really belong to Hester in the present.

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34 White, 1993, p.14
In *The Neon Bible* the song ‘Dixie’ is used to show David’s exclusion from the community. A teacher gave David's class a choice of performance for the graduation, between a poem and a popular song ‘Dixie’, which is deeply associated with culture of the South. Even though, David preferred the poem the whole class voted for a song and he never admitted what his real preference was. It is his different way of thinking that causes loneliness and alienation, pointing on nature of high communities as close-minded 35.

As the memory-logic driven narrative, follows emotional associative order rather than linear, music works smoothens the transition from one memory to the next, as a joint between different spaces. One of the themes striking examples is the ‘Tammy’ sequence in *The Long Day Closes* 36. Here, one song overlaps the spectacular montage of spaces which are centred to Bud's childhood, starting with Bud playing on the staircase in his neighbourhood, continuous through the cinema, the source of joy, church, source of guilt and school, place of alienation and oppression. An essence of Bud's childhood is joined by the sweet lyrics of ‘Tammy’.

Similarly the scene of the father’s funeral and Eileen’s wedding are joint together with a dissolve at the beginning of *Distant Voices, Still Lives*. For what might seem like something drastically different, family events are made into one by being connected with a song ‘There’s a Man Goin’ Around Takin’ Names’ 37. The funeral, a sad occasion and the wedding, a happy one, but in case of this family maybe the other way around, as Eileen’s marriage will cause in pain and the father was an abusive tyrant in the family. Regardless, both emotionally-charged occasions introduce the elliptical structure of the film, where the beginning and the end meet each other, as well as working as a catalyst for a chain of recollections.

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35 Everett, 2004, p.184
36 White, 1993, p.15
37 Everett, 2004, p.73
The next two examples consist of a song which continues through different memories so the source of the sun is constantly changing. In *The Long Day Closes* one of the sequences begins at the fair which Bud attended with his mother and sister and ‘She Moved Through The Fair’ is playing in the background the following scene is Bud sitting on his mother’s laps in the house while she’s singing the same song *a cappella*. The song smoothly shifts from fair’s background to mother’s voice creating a clear, smooth transition from one memory to the next 38. Another example of that can be found in *The Deep Blue See* when Hester is remembering the making up with Freddie after the fight in the museum, the sequence opens in the apartment where ‘You Belong to Me’ occupies non-diegetic space of the film soundtrack, than it shifts to crowd singing it in the bar, to finally become a recording playing while the couple is dancing. At this instance, the song serve as a passage through Time.

Another function of music was addressing our collective memory and awakening specific association with the period and the specific location. The sheet scene in *The Neon Bible* is an innovative way of combining music and imagery in order to include the spectator’s imagination in the meaning creating process 39. The scene opens with a sheet hanging on line, while ‘Tara’s motif’ from *Gone With the Wind* (Victor Fleming, 1939) is playing, camera slowly zooms into the sheet until all we see is a white screen. Music plays a crucial role in understanding the scene, making an association between dying soldiers from Civil War and World War II, powerfully engaging us in the feeling of grief embedded in that culture for years and more broadly speaking evoking myths of South created by Hollywood films, in these case iconic *Gone With the Wind* 40.

Davies’ passion for music allows him to use the soundtrack as more than merely a mean to saturate his films. This passion allows Davies to provoke thought, evoke memories and create meaning. Some critics even suggested that the structure of his films matches the one of the

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38 Everett, 2004, pp.181-2
39 Everett, 2008, p.13
40 Everett, 2004, p.131
musical principles 41. One poster for *Distant Voices, Still Lives* says ‘In Memories, Everything Happens to Music’ and that perfectly summarises his strategy of constructing memory-logic driven narratives. The spectator of Davies’ cinema has to be attendant not only in observing the images but also listening, because unlike the standard soundtrack, music here requires the spectator’s attention and it is through careful listening that we can begin to understand the emotional power that Davies’ films carry.

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41 Everett, 2006, pp.7-16
CHAPTER 2: Architecture

Davies most often, especially in his autobiographical phase, chooses the strategy to work within a small circuit of family and close friends, thus the landscape of his films is restricted to only explore interiors of everyday routine, hardly ever stepping outside the most familiar. Stripping life down to its essential spaces; house, church, school or later work and cinema, which had the most important role in forming his identity. At the same time, architecture works as a form of containers which at times evokes sense of hopeless entrapment.

With the exception of Of Time and The City, Davies’ films are representation of memories. The spaces are not a realistic account of Liverpool from the 40s’ and 50s’ but the portrayals of recalled past, acquiring symbolic status. Production designer from The Long Day Closes, Christopher Hobbs said:

‘[The Long Day Closes] wasn't a re-creation of 50's Liverpool, it was a re-creation of Terence’s memory. I therefore went for a memory realism, which is not the same as real realism, and tried to create a child's-eye vision of the world. [...] If you go back to a place twenty or thirty years later it looks flat, dull and and a little small. So I've tried to create a hyperrealism.’

The above quote pinpoints the self-conscious process at work when to comes to manufacturing sets and architecture, the world in the films is shown from a subjective perspective as a projection of the emotional, or in this case growing up, stage.

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42 Everett, 2004, p.105
43 Hobbs in Kirkham and O'Shaughnessy interview (Kirkham, and O'Shaughnessy, 1992, p.13)
Davies’ relationship with the city of his childhood is complex and full of contradictions. In *Of Time and The City* Davies said: ‘We hate the place we love/ then love the place we hate./ We leave the place we love/ then spend lifetime trying to regain it.’ The first fourteen years of his career were an attempt to regain and reconstruct his childhood experience, while keeping the perspective and judgement of an adult. The filmic spaces are not replicas but vessels for symbolic meaning.

As mentioned above the main focus of the films spins around four main spaces, the main one being a house. The action of *Distant Voices, Still Lives*, with few exceptions, takes place in the family home. The first shot of the interior presents us with the narrow hall and the staircase, this image will be shown repeatedly throughout the body of work to the extent of becoming his trademark, when Davies was asked about it, he responded:

‘Well, I wasn’t really aware of that. I just remember spending a long time in the parlour, on the kitchen, on the stairs, when I was a child. I just remember it. That’s what I did. I mean like being in the bedroom … I just remember it vividly. And those things … As soon as you came in the house there were the stairs.’

That’s the first thing one would have seen walking in and that’s the first thing we see, not only in *Distant Voices, Still Lives* but also in *The Long Day Closes*. That’s how the process of remembering begins.

The hallway can be considered the most public sphere in the house, everybody’s paths cross in the hall, family members and visitors. Thus, that flight of stairs will often be shown with people clustered together, having chats, guests on Eileen’s wedding reception or older sisters with Bud

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44 Villarmea Álvarez, 2014, p.41
45 interview with Everett, 2004, p.203
during a family and friends gathering (Appendix, Fig.1). It is also the place where Bud spends a lot of time sitting on the stairs getting carried away by his imagination. The space holds the bitter memories as well, since this is where the brutal scene of the mother getting beaten up by the father in *Distant Voices, Still Live* took place (Appendix, Fig.2). Therefore the public status of the space and its implied openness is what makes the scene even more disturbing. The father doesn’t care about appearances or hiding, he can terrorise whenever and wherever he wants. The space is shown in yet another context towards the end of the film, when everybody leaves the house right before Tony’s wedding. For a moment the camera remains fixed on the empty hall, the father died and last of the children is getting married, the full house from the earlier recollections is now empty.

The architecture of the house in *Distant Voices, Still Lives* has an active role in creating metaphors. House is a hermetic confinement for the characters, especially mother whose situation prevents her from ever finding a way out, she is, thus, often composed to be framed by windows or door frames. It is only the death of the husband that will bring a release from her misery. The scene preceding the beating, when she’s cleaning the window is crucial moment of the film expresses her oppression. Later in *Still Lives* part after his death she is framed by the window again, but this time her situation is different, she’s enjoying the sun, even though still trapped in the house since she spent her life on marriage and raising children, it’s too late for her to start over and get out, but she has loving kids and she’s no longer a subject to abuse.

There is one other significant scene in the film when the mother is framed by the window, it’s when the father throws Tony out of the house. Here the father uses the walls of the house as yet another means to establish his power and tyrannies the family. The walls of the house are a materialisation of the law of the father, setting physical and metaphorical barrier between the mother and her young son. She’s locked inside, he’s locked out (Appendix, Fig.3 and 4). Both of them are helpless towards the father’s regime. When Tony is older and physically capable of standing up for himself, he breaks that barrier, by punching through the window and challenging the father to a fight, but he
remains inside, indifferent, now that the walls of the house can no longer work in his favour, he will psychologically lock the son out.

Another house space which gains great importance in Davies’ films is a cellar. In *Distant Voices, Still Lives* it’s the place where Maisie gets abused by the father, the cellar recollection is summoned twice, first part is shown at the beginning of the film Maisie is asking the father for money for the dance and he responses, she can only go after cleaning the cellar, disregarding her fear of rats. After her second plea, he viciously beats her up with a broom. Unlike the attack on the mother which took place in a public sphere, this one is hidden, right underneath the surface of family’s space. The second part of recollection is situated after the beating of the mother. Here Maisie, is confined alone in a darkness and she is looking up the light leaking from the ceiling, referring to the father as he was the god, ‘If anything happens to my mom, I’ll bleedin’ kill you’ (Appendix, Fig.5).

Those scenes from *Distant Voices, Still Lives* set the context for closing scene from *The Long Day Closes* when Bud goes down to the cellar and starts crying, the only tears he shed in the entire film, after which he walks into the same space Maisie occupied in the second part of her recollection and disappear in the darkness (Appendix, Fig.6). Happy memories of the childhood are over, his innocence is lost and he gets literally swollen-up by the architecture of the house.

That public-private opposition creates distinct division between the masculine and feminine sphere. This is most articulated in *The Trilogy*, the rigid architecture of public spaces like schools, hospitals, and open public places, situates Tucker in an alienated position. The house, like observed in *Distant Voices, Still Lives* and *The Long Day Closes*, is an intimate confinement for women. Even though that association is more connected to the place of love and warmth, in the case of Tucker it is yet another space where he has to hide his sexuality, which confusing status makes it impossible.

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46 Everett, 2004, p.72
for him to fit into strict and narrow definition of either masculine or feminine. Hence, stigmatised and filled with catholic guilt, he can only allow his true identity to reveal in dark undergrounds of the city. 47

After home, the second formative role in child’s life is held by school. That’s the building which is presented to us in the opening shot of the very first film Davies has made, emphasising the importance of the place in regards to his life. At the beginning of the sequence we are exhibited with a still shot of the exterior, black and white cinematography and the design of the building surrounded by high brick fence already point on the association with the claustrophobic space of oppression and alienation 48. The following scene transports us behind that fence to a grey playground, the narrow cranny, surrounded by high walls obstructing the light, where Tuckers is getting bullied, confirming the suggestion made by a preceding image. The interior of the school doesn’t offer much relief, narrow hallways, classrooms furnished with rows of identical desks, high windows all bleak and controlled, allowing no creativity or individualism. That’s not the only school presented in The Trilogy, on his death bed, old Tucker is remembering his primary school run by nuns, which in terms of architecture already creates striking opposition to the secondary school, ceiling is lower and the hallway is shaped as an arch, the curve, unlike the right angles of the secondary school, already suggests a softer more pleasant place, it also points to the contrast between patriarchy and kindness of women (Appendix. Fig.7 and 8). Similar statement can be made about The Long Day Closes where the action takes place in the year when Bud is graduating primary school and starts the secondary 49.

An interesting correlation between two spaces is made by The Trilogy which opens with the school, signifier of the begging of life and concludes with the hospital, associated with the end. The design of both spaces is a strikingly similar, controlled environment, with identical beds like the rows of

47 Everett, 2004, pp.45-6
48 Everett, 2004, p.48
49 Everett, 2004, p.104
desks. Tucker’s life has passed and he never managed to break away from those claustrophobic spaces.\textsuperscript{50}

Church is the next space which played important part in Davies’ alter-egos’ growing up. Brought up as catholics, Bud and Tucker had to confront their sexuality with the forbidding Law of God, effecting in an anger against the faith that they were meant to embrace. \textit{The Trilogy} is the most infuriated film in that respect. \textit{Madonna and a Child} is the part which spins around Tucker’s raging relationship with the religion \textsuperscript{51}. In the most controversial sequence we are introduced to the interior of the church, the camera follows several pictures depicting Way of the Cross and the visuals are accompanied by the sound of Tucker’s phone conversation with the tattooist. He asks to get his testicles tattooed, even though the tattooist explains how painful it is. Creating a link between Jesus’ sacrifice (painful death for sins), with Tucker’s masochistic action which will permanently stigmatise him as a form of a atonement for who he is.

The rest of the church is depicted as stuffy, dark place with the exception of the altar which is lavishly baroque and bathed in light, establishing the illusion of mystical power’s dominating presence. The church is in the above context just another patriarchal institution of oppression for Tucker, but in a further scene he prays with the mother, suggesting the church’s role in strengthening the relationship with the mother. In the scene the statue of Holy Mary holding Jesus is right behind them, indicating an inherently unbreakable bond between mother and son. In \textit{The Long Day Closes}, Bud also goes to church with his mother, even though this film recalls a past right before the rebellion against religion, the overwhelming architectonic design of the building foreshadows the unavoidable brake away from the institution.

The last place of great significance is the cinema, unlike three listed above, the relationship here is pure and simple, no ambivalence or conflicts, it’s a safe bay. \textit{The Long Day Closes} puts the

\textsuperscript{50} Everett, 2004, p.49
\textsuperscript{51} Everett, 2004, p.50
biggest impact on that space, nonetheless there are cinema scenes in Davies’ other films as well. Interestingly, anytime we are transported to the interior of the theatre, the film is never shown, instead we are observing the faces of spectators and their reaction to the cinema, whether tears or laughter, with the beam of light leaking from behind them. Like the church, the space is dark with the centre piece, the screen, covered in light, but the roles are opposite; this is not the place where Bud is being watched by the Lord, it’s the place where he can relax and watch a wonder of a cinema instead. The screen offers the comfort of escaping into the fantasy world rather than imposing judgement and patriarchal order.

The four dimensions listed construct the landscape of the childhood, thus the films hardly ever step outside the boundaries of those confinements. Transitions between the spaces are most often marked as dissolves, creating tight micro-universe, where each space holds its importance in the formative process of personality and even though often it can’t be constituted as a valid account of Liverpool during the period, it holds a greater significance as a means to project the emotions and often ambivalent bond with the places of growing up.
CHAPTER 3: Time

Davies’ preoccupation with memory opens up a polemic on the ambiguous nature of past, present and future tenses as a mental artefact and a filmic construct in which all three are able to coexist. In Cinema 2 Gilles Delueze observes:

‘There is no present which is not haunted by a past and a future, by a past which is not reducible to a form of present, by a future which does not consist of a present to come’ 52

Davies’ films reflect that idea of self which is never able to exist solely in the present, it’s never free from the recollections and the fears or desires springing from a possible future. Film’s ability to capture the time as well as manipulate it, makes this branch of art one of the most appropriate means to explore possibilities and paradoxes which are inherently related to the concept of time. Even the act of viewing the film, which was performed and recorded in the past and which presents us with a fictional time where narrative is taking place, already indicates the multiple and conflicting dimensions of time frames which coincide 53.

The process of remembering is fragmented and unexpected, we never know what is going to trigger a memory next and whether it will constitute for happy one or on the contrary, one memory leads to the next in non-chronological order often making it impossible to determine whether what we’re watching should be accounted as a past or present, before or after. The distinctions are blurred through cinematic devices like dissolves and desynchronised sound, creating narrative which operates outside of time, time which dimensions can be understood more as spacial than temporal 54.

52 Delueze, 1989, p.37
53 Everett, 2006, p.30
54 Everett, 2004, p.95
This spacial correlation can be best observed in the moments when different paths of time overlap but space remains constant, a holder for both past and present. In the opening scene of Distant Voices, Still Lives Davies achieves that by mismatching audio with visuals. Scene opens with a shot of the house’s exterior, the mother collects bottles of milk and goes back inside, the camera follows her to the hall and remains fixed there, as the mother walks out of frame into the kitchen. Then we hear her off-screen voice calling the children downstairs, after a while we hear the footsteps and voices coming from upstairs and down the steps, yet the shot remains empty. Our expectation are brutally confronted with the illusion of reality which was established at the beginning of the sequence, the inhibitors of the house are simultaneously there and not there, overlapping past with present, imaginary with real. This Introduces the film which will be constructed from such juxtapositions. The opening shot of Children works on the same principles but on a less shocking scale. Here we are presented with the static shot of the school and even though we are obstructed from seeing what’s happening behind the walls we can hear children, making it impossible to determine kids’ temporal status. The lack of movement within the shot amplifies the ambiguous sense of the temporal confusion.

In The Long Day Closes a different technique is used to utilise space as a mean of presenting the impossible, imaginary temporal dimension. Here we are presented with a derelict street at night, lashed with rain. Again, the shot is static and long, forcing the spectator to examine the details and reject the first instinct of placing that space in the present or future time. First thing that strikes us as odd about the street is its obvious artificiality as a film set, already the space is exposed as manufactured and thus not real. In closer analysis of the details it can be spotted that there are gas lamps lit in the background; these objects belonging to the past. The derelict street is, therefore, situated in an fictional time which is impossible to make a clear-cut fit into the chronological timeline. Since, it’s neither present nor the future, rather it is a space where multiple temporal

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55 Christensen, 1998, pp.131-2
56 Everett, 2004, p.49
dimensions cross. The film concludes with the shot of that imaginary space, situating the recollections presented within the confusing dimensions of the derelict street (Appendix. Fig.9).

The Trilogy follows a loose chronological structure as it starts with an adolescent Tucker and ends with his death as an old man. Nonetheless, everything in between is mixed constituting for an associative, emotional order. Children is constructed with unmarked jumps between the life of young and middle-age Tucker, to the extent that both versions seem to occupy the same spacial dimension. For example, in one scene we see older Tucker walking through the hall of a building towards the door, what cuts to child Tucker walking inside, or young Tucker travelling in the bus with his mother, the following shot shows older Tucker getting out. Two points in time merge into one.

Another interesting example of space as a link between two temporal dimensions is in The Deep Blue Sea, when Hester waits on the subway station, suddenly the station starts to tremble and the distant sounds of sirens and explosions reach us, sounds of The Blitz became evident. Than the camera moves back into a tunnel and the voice of a young man singing ‘Molly Malone’ takes over and we see people crammed, waiting for bombing to end. The subway was used as a bunker during the war and Hester’s memory unexpectedly takes her back in time. The way this sequence is structured makes an attempt to find the border between the present and the recollection unfeasible.

the above examples present us with the situations when several times are joined by a single location. On one occasion, though, Davis took another step to blend the space as well as tenses, giving it an imaginary status of a construct of one’s memory. The scene in question is the Christmas dinner in The Long Day Closes. The sequence opens with Bud sitting on the steps with a expression of reflection and sadness, than he lights up as the door in front of him slide open and

57 Everett, 2006, p.31
58 Everett, 2004, p.38
the bizarre tableaux appears, his mother and sibling sit around the table, behind them a Christmas tree but on the table a birthday cake. The family is bathed in a bright, warm light, even though it’s night and they are outside as the snow is falling, the wall behind them is the brick exterior of the house and there is even a street lamp in the composition. It’s a perfect combination, whole family together, all celebratory occasions combined, the beautiful scenery of a winter outside but with the warmth of the inside 59 (Appendix, Fig.10). This captures the essence of happy memories in a collage of several temporal and spacial dimensions. The broken rules of the physics make it impossible to constitute the tableaux as an actual retrospective memory, it is self-consciously drawing attention to it’s artificiality. Temporal and spacial boundaries has banished and we are looking at a pure construct, but not entirely fictional since all those occasions did happen at different times, in different spaces. The construct of equivocal folded flow of remembered times is evident.

As Davies is linking several temporal dimensions and contemplating on the nature of time, it is no wonder that there are shots in his work which attempt to capture a passage of time on a film. The most significant example of that is a carpet shot in The Long Day Closes. At first it seems to be another static shot, but after it’s being held for a while, the changing light patterns begin to move around. The camera and composition remain still, yet the little movement within the shot holds a significant representational value. We are not watching the shot of a carpet but of a passing time.

The carpet example uses a static shot to represent the passage of time. On another occasions Davies uses motion to mark the process. As remembering is looking back at the past, the movement from right to left symbolises this transition. The ‘Tammy’ sequence in The Long Day Closes summarises Bud’s childhood by following that trajectory, so is the scene in Distant Voices, Still Lives when Eileen is crying that her father is absent at the wedding. The christmas sequence,

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59 Everett, 2006, pp.33-4
60 Everett, 2006, p.35
which comes after, starts with the camera moving away from her towards the left and the image dissolves into the exterior of the houses during winter. The camera continues the motion, tracking the row of windows, until it stops on Eileen's family house, where we can see the father decorating a christmas tree. This motion doesn't necessarily have to be one of the camera, it may also take place within the frame, for example in The Neon Bible the train in which David is escaping moves from right to left, symbolising the retrospective journey presented in film. Interestingly, while child David plays with his wooden train, the shot shows little train going the same direction using the doorframe as 'enter and exit' borders. Both shots are composed with striking similarity. Older David summons that memory which within the context heralds the situation he is in now, for innocent, child David, it's just a toy, for older David it's the beginning of the end.

In the opening sequence of The Deep Blue Sea the camera also follows the right to left direction. It's late evening, at first we see a building, severely damaged after some sort of conflagration. The camera starts to move and the text 'London. Around 1950' appears, making the building a reminder of WWII aftermath and suggesting the following events will be related to the impact war had on individuals and society as a whole. The camera continues to the neighbouring building, one of the tenants walks down the steps to an apartment, a woman puts out empty milk bottles, then the camera moves up, through the window on the first floor and we see an old man listening to the radio, the camera continues up and on the next floor we see a women looking out the window; she seems upset. The subsequent shot is in the woman's (main character, Hester) apartment and the suicide attempt sequence begins. The movement again hints to the film's narrative which will be exploring the past events; what pushed her into such a drastic action. Even though the action of the film covers one day and night, in fragmented order it will explore Hester’s memories of a few months relationship with an ex-soldier, Freddie. What's interesting about the structure of the film is that the closing sequence mirrors the opening. This time it’s day and the sequence begins with Hester’s window, this time she’s not in despair, the camera follows to the old man window where

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Everett, 2004, p.177
he drinks coffee and listens to the radio, then a woman collects the bottles of milk and man walks out of his apartment. The camera continues towards the right, until it stops on the destroyed building, where kids are now playing. If we understand the movement to the left from the opening sequence as a symbol of Hester being stuck in the past, as well as traumatised after the war society’s, the closing sequence will be opening the possibilities of the future, the scars, like the building, are still there, but there is also hope, it’s time to move on.

Another way Davies' films reflect on time is through creative use of dialog which put in context of Davies’s preoccupation with time and will acquire allegorical meaning through his films. Two scenes from *The Long Day Closes* illustrate that. First is the lesson on erosion; the lengthy process of shaping and destroying the soil by several factors river, rain, ice, wind and sea. Like the erosion factors, school, home, church and cinema in Bud’s life shapes and destroys his identity, transforming him into adult 62. The words of the teacher linger in the air at the end of the film when Bud is disappearing in the darkness of the cellar, the child from the beginning of the film has been eroded into loosing innocence, grew up. The second scene, or more accurately two scenes which correspond, are Bud’s reflections on the infinity and paradoxes of as well as our lack of comprehension of the time’s nature. In the first scene Bud is sitting on the steps outside his house with his mother, pointing a torch towards the night sky, he explains ‘If you shine a torch into the night sky, the light goes on for ever’. Bud sends the light into the universe creating a moment which will at the same time, last for an instant, and continue through the infinity, creating a paradox. In the later scene, Bud tells his friend Albie that the stars they are looking at are, in fact, dead, it’s just the light they emitted centuries ago which still travels through space, reaching them, creating an illusion of watching something that is really long gone. Just like the children in the film, we see them even though they no longer exist 63.

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62 Everett, 2004, p.94

63 Everett, 2006, p.30
A similar conclusion can be drawn from the opening sequence of *Of Time And the City*. The sequence begins inside the cinema, the lights go off and the curtain opens, on the screen the black and white archive footage appears. The gap between the past and present is clearly marked, the only way we can see the past is through the cinematic screening or process of remembering when the images are evoked inside the head, but its not tangible, it's just a projection. Because it was captured on film it can exist even after it's gone, but only to be viewed. The old streets from the footage can’t be revisited cause they're no longer there. The whole film reflects how always accelerating architectonical change ruthlessly causes places of the past to disappear. The landscape of Liverpool is changing for better and for worse leaving its former inhibitor an alien in his own land, the place he knew can only be found in the footage of city's archives.

The concept of time is a source of preoccupation for all sorts of fields physics, biology, mathematics and art. What we take for granted as linear and countable on everyday bases, in closer analysis turns out to have the flux nature which may lead to various paradoxes. The subject matter fascinated and attracted filmmakers, like Terence Davies, of course, Alain Resnais, Robert Bresson or Andrei Tarkovsky, the last one reflected on film’s potential of capturing and reconstructing the complexities of time:

> ‘The image becomes authentically cinematic when [...] not only does it live within time, but time also lives within it, even within each separate frame.’

In Davies’ recollections, when past and present fold into one imaginary spatiotemporal dimension, even the static shot may hold the sophisticated pattern of time’s duration, passage or reflect on possibility to facilitate several points in one space.

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64 Villarmeá Álvarez, 2014, p.44
65 reference to a passage from *Of Time and the City*: ‘And now I am an alien in my own land.’
66 Tarkovsky, 1989, p. 68
SUMMARY

Terence Davies signed himself into the canon of cinema history as a director who explores and interrogates his own past and the sophisticated interactions between remembered and present time, as well as time’s relationship to the landscape. In his autobiographical phase he shared with us his profoundly personal experiences (whether good or bad); abusive father, working-class reality, troublesome sexuality, but also the wonder he found in cinema and music, his close, full of love relationship with the mother, and cheerful family celebrations. This is all explored in a subjective but honest accounts, without falling into the trap of self-indulgence or nostalgia. In the book *A Modest Pageant* he explained this personal approach:

> The reason I began making films came from a deep need to do so in order to come to terms with my family's history and suffering, to make sense of the past and to explore my own personal terrors, both mental and spiritual, and to examine the destructive nature of Catholicism. Film as an expression of guilt, film as confession (psychotherapy would be much cheaper but a lot less fun). 67

Choosing cinema over the therapy was most definitely a right path for Davies as his films, even though focused on a small universe, manage to impact the spectators and bring their own memories and traumas of childhood to actively participate in unfolding layers of the past. Presenting ordinary stories with a lyrical touch and places of everyday life and objects which occupy them, seen so often that became taken for granted, Davies forces us to pay attention, stop and look at something a trivial as the pattern on the carpet, because one day it’ll become furniture of the memory.

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67 Davies, 1992, p. ix
Even in selecting his cast and crew, Davies would consider their personal experiences to make sure they could understand and be supportive during the process of re-creating his private moments. For example, the crew from *The Long Day Closes*; Mick Coulter (director of photography) comes from a traditional Catholic family, Monica Howe (costume designer) and Christopher Hobbs (production designer) grew up in the same period as Davies. He finds it important to be surrounded by people who can relate and bring their own understanding of memory into the creative process, forming a bond of trust with the director and becoming constant collaborators.  

His films transgress the boundaries of genre and prove hard to neatly fit into in any specific classification, making them one of a kind. The unusual narrative structure, which follows the emotional rather than chronological order, is the first thing that springs to mind in relation to his unique style, but as explored in previous chapters there is much more pieces in the recollection construction puzzle than narration. The first one is the utilisation of music to create meaning, often as ironic commentary but also a way for characters to express their feelings. Music in his films also has a formalist role in constructing smooth transitions between multiple times and spaces. Secondly, the architecture, buildings and interiors are more than spaces which are suppose to factually replicate the architecture of the period, but as facilities for the memories to exist in, which hold a symbolic function and may work as a signifier of an artificiality and subjectivity involved in the process of remembering. Time is the last piece listed, it is presented as ambiguous and complex, in the temporal dimension of his films all tenses can merge and exist simultaneously. Davies attempts to capture the time with all of its paradoxes and his memory narrative occupies imaginary time rather than the realistic one. The past is what shapes the identity, and even though it has passed, it still exists in one’s memory, there is no present without it.

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68 Kirkham, and O’Shaughnessy, 1992, p.13
Those pieces are barely a scratch on the surface of Davies' detailed constructs, as the subconscious remembering process doesn't leave anything to chance. Davies described his process:

'I write down everything as I hear and see it in my mind - every track, pan, dissolve, crane, piece of music. So the script becomes an aide-memoire, which is why I never do a storyboard. But content dictates form, so I'm not conscious of how or why I structure things in a certain way.' 69

Although, as he claims, not all of the decisions are conscious and sometimes he structures the film according to his instinct, it’s even more impressive how all of those pieces come together.

The Colour scheme of warm, golden shades which correspond with the pleasant memories from *The Long Day Closes* and more earthy palette of tragic recollections in *Distant Voices, Still Lives*, even the black and white cinematography in *The Trilogy* reflects on a bleak, hopeless existence of Tucker. The prop positioning can hold a powerful symbolic meaning like the photograph of the father in *Distant Voices, Still Lives*. Tableaux compositions and their relation to the stasis and movement are used to signify a moments positions outside of time. Even the way he channels the love for old American movies goes further than music or direct referencing. For instance, the rain in *The Long Day Closes* has the Hollywood quality of *Singin’ in The Rain* (Stanley Done, 1952), in an interview Davies said:

'It’s Hollywood rain you see. I remember seeing the rain and saying ‘Oh it’s just like Hollywood musical!’ I try to celebrate Englishness with the panache of Americans' 70

69 in interview with Kennedy, 1999, p.17
70 Kirkham, and O'Shaughnessy, 1992, pp.13-4
Showing just how he, as an adult, is still enchanted by the glamour of those old movies. The list can go on as Davies’ sensitive but analytical eye for detail and innovative approach, results in coherent, even though non-linear, narratives where each composition together with mise-en-scène is thought-through and constructed with precision. Every detail seems to hold an emblematic significance.

His individualism leaves traces in all of his films, of course it’s more apparent in the autobiographical films, nonetheless the literature he chose to adapt sustains some of his obsessions, whether on nature of memory or more thematically related to his biography. *The Neon Bible* was even accused of transferring Davies’ memories into American Deep South, *The Deep Blue Sea* explores memory, both personal and collective and arguably even the work that seems the furthest away from his usual interest *The House of Mirth*, spins around social alienation and suppressed desires; topics which are not a foreign territory for Davies’ alter-egos. Therefore, he’s the kind of artist who is not only not afraid of sharing his most personal thoughts, but can’t work otherwise, his personality, identity and life experiences are an essence of his films, it is even more fascinating to see how those transcend into his interpretation of somebody else’s life, whether a fictional character or an actual person like in his most recent film.

*A Quiet Passion*, just realised into festival circuit is a biography of an American poet Emily Dickinson, signalling the new phase in his body of work and so far has received critical acclaim. Geoff Andrew writing for *Sight&Sound* described the film as ‘Arguably Terence Davies’ most profoundly personal film since *Of Time and the City*, *A Quiet Passion* sees the writer-director on top form.’ Leaving us with the anticipation of what creative means, Davies used this time to channel his memories, passions and preoccupation.

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71 for example Fooler, 2001
72 Andrew, 2016
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• ‘In the Bleak Midwinter’
  by Harold Darke
  Choir directed by Simon Preston
  Soloist - Mary Seers

• ‘It All Depends on You’
  Written by Buddy G. DeSylva, Lew Brown, and Ray Henderson
  Performed by Doris Day

• ‘Love is Many Splendored-Thing’
  by Sammy Fain & Paul Francis Webster
  Conducted by David Firman
  Orchestrated by Robert Lockhart

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• ‘Taking Chance on Love’
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  Performed by Ella Fitzgerald

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  Written by Jay Livingston and Ray Evans
  Performed by Debbie Reynolds

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