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CHAPTER 1

Enabling Machines
Hammond Innes, Nevil Shute and Technologies of Rehabilitation

As the remarkable rehabilitation of Sammy Rice suggests, the late 1940s and early 1950s are characterised by a representational crisis in which cinema and popular fiction struggled to reconceptualise the hero. In the case of *The Small Back Room*, the belated redeployment of military masculinity seems singularly ill-suited to the demands of 'peace', when the comforts, purpose and prestige of uniform are exactly what are missing from many men's lives. But there were other residual combat contexts and identities that seemed to offer more hope of adaptation, chief among them, flight. For writers and filmmakers seeking to re-empower their disorientated demobilised protagonists, the pilot's agency – his ability literally and metaphorically to rise above the deadening disappointments of the postwar – was immensely attractive. Poised on the brink of a new era of commercial aviation, flight set the potential for romance alongside a still clearly recognisable danger, and the pilot himself represented an ideal means of combining traditional heroic qualities of skill and risk with a non-martial, even domestic, modernity. The pilot also offered the possibility of building on the power of an iconic figure, the Battle of Britain hero, who – as mythology would have it – embodied an older, more chivalric mode of combat, and was thus less compromised than his soldier compatriot by the barbaric residue of war. As with all myths, this one is partial and illusory: the wartime pilot was, Martin Francis notes in his study of British culture and the Air Force, as much psychopath as poet, an agent of destruction and an 'omnipotent' superman rising above the mere mass of mankind.[1] Nonetheless, these twin conceptions of the pilot

[1] Martin Francis, *The Flyer: British Culture and the Royal Air Force 1939–1945*, Oxford: Oxford University Press, 2008, 13. Francis's careful demythologisation also observes that the wartime RAF, primarily stationed in Britain, 'constantly travelled back and forward across the frontier between the martial and domestic worlds' (4), combining homosocial culture and heterosexual desire in a fashion that set them apart from most other service personnel. This may have contributed to the postwar adaptability of the flyer, although – as this chapter will show – the recalibration of the

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suggest the potential for a new hybrid hero combining nostalgia and modernity – and the sheer number of narratives featuring flight-related protagonists indicates the appeal of and desire for such a hero – but the pilot as avatar of modernity is also a profoundly ambivalent figure, carrying with him a threat that exceeds the boundaries of the human. Technology, in the postwar, whether mediated through the pilot or through other scientist and engineer figures, is always simultaneously blessing and curse. It offers unparalleled man-making opportunities at the same time as it threatens the very annihilation of mankind.

The foundations of this ambivalence were laid long before 1945; indeed, they were present from the point at which the aeroplane's ability effortlessly to penetrate national boundaries, and, in so doing, deliver bombs far beyond the frontline of conflict, was recognised, and exploited by, the British government. As a number of critics have noted, for all the popular cultural celebration of the solo flyer, the 'strategic emphasis' of the interwar RAF was on bombers rather than fighters, 'ensuring that the RAF could not remain untouched by association with the more violent and morally ambiguous aspects of air power'.[2] Exactly what could, and could not, be achieved by the bomber was made abundantly clear in the years after 1939. From the Blitz to the area bombing of German cities, air power was revealed as both devastatingly destructive in human terms and strategically limited in military ones, a paradox recognised by the effacement of Bomber Command from British heroic narratives of the conflict.[3] Yet, irrespective of the debate about the efficacy of mass bombing, the Second

balance between risk and responsibility demanded by peace ensured that pilots were not exempt from the challenges of reintegration.

[2] Francis, *The Flyer*, 16, 17. David Edgerton observes that the RAF's interwar survival was in large part due to its value as a police force engaged in the strategic bombing of colonial populations (*England and the Aeroplane: Militarism, Modernity and Machines* (1991), London: Penguin, 2013, 33–34). The ideological implications of bombing as a police action enacted against racial others on the imperial periphery, the colonial double standards pervading British interwar air policy and the anxieties surrounding the threat of air power to the metropolitan centre are discussed by Paul K. Saint-Amour, *Tense Future: Modernism, Total War, Encyclopedic Form*, Oxford: Oxford University Press, 2015, 47–89.

[3] Edgerton, *England and the Aeroplane*, 130–31. Edgerton suggests that the disappearance of the bomber behind the myth of the fighter speaks both to the nation's hypocrisy and its 'considerable capacity for self-delusion' (102). Petra Rau pushes further, arguing that, in comparison with the Blitz, the strategic air offensive is a signifying absence in British culture. In a suggestive discussion of the bomber's limited representation, Rau explores the 'rhetorical agility' required to negotiate the blunt, brutal force of air power and its inevitable 'collateral damage', and to transform this into a narrative palatable enough for public consumption and official memorialisation ('"A Knowledge of the Working of Bombs": The Strategic Air Offensive in Rhetoric and Fiction', in *Long Shadows: The Second World War in British Fiction and Film*, ed. Petra Rau, Evanston: Northwestern University Press, 2016, 198, 200–1).

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World War represented a radical escalation in cultural understandings of what the combination of aircraft and technology might mean, a process that reached its zenith in the atomic strikes on Hiroshima and Nagasaki. Equally significant in terms of technological ambivalence was the emergence, in the later war years, of the V1 and V2 rockets that brought a belated terror to London streets. These flying bombs, uncannily suggestive of pilotless planes, made manifest a concept already imagined by fictions such as Rex Warner's *The Aerodrome* (1941). Warner's dystopian vision concludes with the superman aviator superseded, made redundant by the arrival of a superior, fully technological, pilot-free alternative. It is a vision that gestures towards a transformation in the relationship between man and machine that would be concretised by both the technical advances of the jet age and the dawn of the atomic era. The pilot, symbol of modernity throughout the interwar years, is displaced by a technology so powerful that it threatens to reconceptualise human agency, and his 'heroism' – once dependent upon the conventional dominance of man over machine – is reconfigured into a cyborg symbiosis.[4]

This disturbing transition is captured by Roland Barthes in his delineation of the 'jet-man'. He might be the logical successor to the wartime pilot but he is also 'nearer to the robot than to the hero', a figure who can hardly be seen in human terms:[5]

> The pilot-hero was made unique by a whole mythology of speed as an experience, of space devoured, of intoxicating motion; the *jet-man* on the other hand, is defined by a coenaesthesis of motionlessness ('*at 2,000 km per hour, in level flight, no impression of speed at all*'), as if the extravagance of his vocation precisely consisted in *overtaking* motion, in going faster than speed. . . .
>
> No wonder if, carried to such a pitch, the myth of the aviator loses all humanism. The hero of classical speed could remain a 'gentleman', inasmuch as motion was for him an occasional exploit, for which courage alone

[4] The 'cyborg' has been extensively theorised, most influentially by Donna Haraway, whose account of this incomplete, perverse, disruptive, anti-patriarchal feminist figure suggestively asks '[why] should our bodies end at the skin?' ('A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s' (1985), in *The Haraway Reader*, London: Routledge, 2004, 36). Haraway's cyborg seeks to challenge the limitations of conventional female embodiment and is far from offering an analogue for Barthes's jet age. However, her concern with rewriting the boundaries of corporeality usefully gestures towards the interdependencies of the prosthetic: 'Intense pleasure in skill, machine skill, ceases to be a sin, but an aspect of embodiment. The machine is not an *it* to be animated, worshipped and dominated. The machine is us, our processes, an aspect of our embodiment' (38). When invoked in this study, the cyborg occupies a spectrum of human–machine hybridity embracing positions from radical enhancement to interdependency to annihilatory threat.

[5] Roland Barthes, *Mythologies* (1957), London: Vintage, 1993, 71.

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> was required: one went faster in bursts, like a daring amateur, not like a professional, one sought an 'intoxication', one came to motion equipped with an age-old moralizing which made perception keener and enabled one to express its philosophy. It is inasmuch as speed was an *adventure* that it linked the airman to a whole series of human roles.[6]

The belief that the jet age represented a fundamental transition in the relationship between man and machine is reinforced by the autobiography of the novelist Nevil Shute, published in 1954. Shute, who had learned to fly in the early 1920s and enjoyed a career working for the pioneer aviation companies de Havilland and Vickers, was an enthusiast for and advocate of what might be termed 'mechanical' adventure, and the man-making qualities of 'sports which put your life in danger from time to time'.[7] Chief among these were activities involving boats and aeroplanes:

> . . . for a fleeting period in the world's history I think that aeroplanes ran boats close for sheer enjoyment. For about thirty years there was a period when aeroplanes would fly when you wanted them to but there were still fresh things to be learned on every flight, a period when aeroplanes were small and easily built so that experiments were cheap and new designs could fly within six months of the first glimmer in the mind of the designer. That halcyon period started after the First World War when I was a young man; it died with the Second World War when aeroplanes had grown too costly and too complicated for individuals to build or even to operate.[8]

For Shute, the conclusion of the Second World War, and the vast technological advances consequent upon the conflict, brought an end to an era of heroic individualism, a period in which man could clearly and categorically demonstrate his mastery over the machine.[9] This idealised vision of man and machine might seem at odds with Shute's fascinating accounts of the teamwork involved in the construction and development of new aircraft in the interwar period – he was, for example, a central figure within the Vickers team building the airship R100 – but the keynote of this collaboration is the sense of breaking new ground, of innovation on a budget and against the odds, in an environment of intense, purposeful homosociality. For Shute, the transition to the jet age, by contrast, is

[6] Ibid.
[7] Nevil Shute, *Slide Rule: The Autobiography of an Engineer*, London: Heinemann, 1954, 11.
[8] Ibid., 4.
[9] It is also, as Edgerton notes, a class transition: 'During the interwar years English aviation and the aircraft industry had been aristocratic and heroic. But during and after the war it became essentially middle-class and dominated by engineers.' The aircraft industry was at the heart of 'a new technical middle-class' (*England and the Aeroplane*, 155–56).

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exactly as diagnosed by Barthes: economies of scale dwarf the individual, the machine achieves a complexity that exceeds singular comprehension, the daring amateur gives way to the affectless professional and the hero becomes motionless in space.[10] The dwindling of the human to a state of technological insignificance is symptomatic also of an emergent, post-atomic understanding of science as threat rather than saviour. Appropriately, it would be Shute who produced, in *On the Beach* (1957), one of the period's most devastating novels of nuclear apocalypse.

Given the ambivalence with which new technology was greeted, it is perhaps unsurprising that in the world of the postwar thriller, old technology thrived. For all the elegiac tone of Shute's memoirs, plenty of opportunities remained for man and machine to struggle – together or in opposition – to overcome whatever odds might be stacked against them. Perhaps the pre-eminent popular writer of this struggle was Ralph Hammond Innes. In a publishing career spanning nearly six decades (his first novel was published in 1937, his last in 1996), Innes would produce some thirty bestselling novels of rugged male adventure. Habitually structured as thrillers on a David and Goliath principle, they feature a more or less disempowered male agent – frequently a veteran bearing physical, psychological or social wounds – fighting, and ultimately overcoming, a powerful adversary.[11] This adversary would often be an abstract, distanced

[10] Shute celebrates this lost golden age of adventure in the opening chapter of *Round the Bend* (1951), which depicts the immensely popular National Aviation Day displays run by Sir Alan Cobham. The novel is able to imagine the continuation of aeronautical individualism in the aftermath of the Second World War by shifting the narrative to the peripheral spaces of post-coloniality, as the hero builds an airfreight business in Bahrein.

[11] Various critics have offered definitions of the thriller form. Key features identified by Jerry Palmer include the isolation and professionalism of the hero, from whose point of view the story must be told. Equally essential is conspiracy and a mode of competitive individualism (*Thrillers: Genesis and Structure of a Popular Genre*, London: Edward Arnold, 1978, 87). Palmer also distinguishes between the positive and negative thriller. The first is embodied by Fleming's Bond stories; the second infuses the same basic structure with a bleak uncertainty about the state of the world and an element of fallibility in the hero (50–52). In this period, Innes's work tends towards the negative formula, with heroic fallibility taken to an extreme. This variant would go on to find popular success in the hands of Alistair Maclean, who – after the bruising combat realism of *HMS Ulysses* (1955) – turned to the formula for such novels as *Fear is the Key* (1961) and *The Satan Bug* (1962). The form would later successfully be adapted and developed by writers such as Desmond Bagley and Dick Francis, who from his first novel, *Dead Cert* (1962), made the formula his own, replacing the power of the machine with the risk and reward embodied in riding powerful racehorses (see Gill Plain, *Twentieth-Century Crime Fiction: Gender, Sexuality and the Body*, Edinburgh: Edinburgh University Press, 2001). A contrasting, and perhaps more supple, definition of the genre is provided by Martin Rubin, who suggests that 'the thriller stresses *sensations* more than sensitivity'. It mobilises conflicting emotions, generates ambivalence and leaves its protagonists in an often passive and vulnerable position (*Thrillers*, Cambridge: Cambridge University Press, 1999, 6–7).

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corporate body or organisation, metonymically represented and given physical threat through a potent male bully. Success for the hero would thus be dependent upon both brains and brawn, and the type of brains involved would be mechanical. After a few early experiments with journalists and lawyers, the archetypal Hammond Innes hero emerged as an engineer. The engines might be attached to aeroplanes or boats, or they might only be at the design stage, but the hero – whether pilot, mining engineer, film technician or machine tool salesman – will recognise their value and respond to their need. Similarly, the hero, often encountered mid-crisis, will himself be rescued and redeemed by his competence. Too useful to kill, he is put to work and through this finds the agency and resource to fight back. As the battered, traumatised, fugitive protagonist of *Air Bridge* observes: 'The hours I had spent working at that lathe had given me a new sense of confidence in myself' – confidence he will need if he is to overcome the novel's mesmeric, and aptly named, antagonist Bill Saeton.[12] These books, like most thrillers, are fundamentally homosocial in construction, negotiating the attractions of male power and offering intense depictions of the relationships that bind and divide men. Women nonetheless make regular appearances, but their function is seldom erotic: opportunities for romance are limited in breathless narratives of pursuit and jeopardy, and it is more often 'things' than people that generate emotional connections in the plots. Women, then, appear as helpmeets and safe harbours: largely practical, often plucky, occasionally maternal and frequently symbolic. Of all the available feminine archetypes, the preferred Innes option is the dutiful daughter, and as will become evident, this figure plays a vital role in the restoration of damaged masculinity and the rehabilitation of a discredited patriarchy.

Engineering the Future: Hammond Innes and Men at Work

Hammond Innes will be a recurring figure in this study. His work spans the postwar period and, in many respects, provides a test case for the rise and fall of damaged demobilised masculinity as a dominant heroic form.[13] Yet, his early war novels also provide an effective demonstration of the

[12] Hammond Innes, *Air Bridge* (1951), London: Vintage, 2013, 49.

[13] Damaged and veteran masculinities did not disappear from popular narrative – particularly in the cinema – but their dominance was challenged in the late 1950s and 1960s by the emergence of new war stories which retold the conflict from a perspective of confident individual heroism, and by the arrival of heroes for a new generation. These figures were often agents more or less glamorously involved in international intrigue. The James Bond films, beginning in 1962 with *Dr No*, transform

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formula's emergence.[14] *The Trojan Horse* (1940), for example, is both recognisably Innes and distinctly other. The book features several of the tropes that would come to characterise his fiction: there is conspiracy, there are engines and there is a significant father–daughter relationship humanising the remorseless clash of national, ideological and economic interests. The novel's fifth-column murder plot, however, locates it firmly in the context of the war and its ideological pressures. Notably, the imperilled Jewish refugee engineer Franz Schmidt and his daughter Freya are saved from certain death not through the actions of a beleaguered individual but through the intervention of a calm, rational, well-connected barrister, along with his family, his friends, the press and a willing band of the warm-hearted Wapping working class. Andrew Kilmartin goes it alone, but he does so from a position of relative authority and is able to draw on considerable resources to rescue the refugees and preserve their valuable diesel engine for the British war effort. Such collaboration and the security it engenders – typical of film propaganda during the war years – would rapidly disappear from the increasingly claustrophobic and paranoid confines of Innes's postwar work.[15]

A second staging post in the emergence of the archetypal demobilised hero can be found six years later in *Dead and Alive* (1946).[16] The postwar transition is already making its mark on characterisation: the returning veteran, David Cunningham, seeks the consolations of a lost pre-war world but finds himself 'a foreigner in [his] own country'.[17] Home disappoints,

Fleming's original veteran hero into a figure more representative of the revitalised popular culture of the new decade (James Chapman, 'A Licence to Thrill', in *The James Bond Phenomenon*, ed. Christoph Lindner, Manchester: Manchester University Press, 2003, 93; Andrew Spicer, *Typical Men: The Representation of Masculinity in Popular British Cinema*, London: I. B. Tauris, 2001, 75–76, 203).

[14] Hammond Innes's four pre-war novels were indebted to the interwar detective story template, using tough reporter heroes to investigate bewildering crimes. Peter Deveril, who features in three adventures, is introduced as a 'brilliant criminologist . . . reputed to have solved more murders than most men at the Yard', a reputation he maintains by trouncing the resentful, angry and misguided Superintendent Lunn in their competitive investigation of the 'Merrick Double Murder' (*The Doppelganger*, London: Herbert Jenkins, 1936, 11). Deveril has an air of 'debonair insouciance' (239) and is conspicuously well connected, with friends high up in the police force. At no point is he or his investigative authority seriously threatened. These features are in marked contrast to the postwar novels which would make Innes a bestseller.

[15] A similarly secure and well-connected hero – in this case, a journalist – is also found in Innes's first significant critical success, *Wreckers Must Breathe* (1940).

[16] The exigencies of war prompted a rare hiatus in Innes's already prolific output: only one novel, *Attack Alarm* (1941), was published in the remaining war years. The novel, based on Innes's experience in an anti-aircraft battery, features a journalist-turned-gunner whose lack of military status restricts his freedom of action and ensures he must struggle to make himself believed.

[17] Hammond Innes, *Dead and Alive* (1946), London: Vintage, 2013, 15.

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the prospect of domesticity crushes, but redemption is at hand through what will become another hallmark of Innes's man-making: ships and the sea. Cunningham finds a community of the demobilised and disenchanted, a space within the compact pseudo-military confines of a wrecked boat's wheelhouse and the healing power of work. Refitting the ship, he refits himself for postwar life and finds a means to satisfy his need for purpose. Later in the novel, temporarily alone in the alien surroundings of Rome, he pauses to reflect on this transformation and the restorative power of homosociality: 'For three months now I had been married to a ship. For three months I had been fully occupied, mentally and physically. I had been living with men who were alive and interested in doing a job.'[18] Given that Cunningham had returned from war engaged to be married, this represents a categorical rejection of conventional domesticity, and the ship's departure for Italy is an adventure that provides the reinvigorations of risk, while also displacing postwar disenchantment onto the corrupt remains of Europe. Reaching Naples – 'the same bomb-raddled, mean-streeted tart that I had known over a year ago' – Cunningham also stumbles onto an actual damsel in distress, and in rescuing the displaced child woman Monica, he finds a dependent female figure who can provide a legitimising heterosexuality without compromising the homosocial bond.[19]

Dead and Alive, as the title suggests, is a halfway house: an early negotiation of disenchantment and the search for man-making strategies. David Cunningham is not rejected by postwar society, he rejects it – in the form of his stifling fiancée and her smug, insensitive family – and he has sufficient residual wartime and pre-war connections to enable the reconstruction of his life. Jim Pryce, the hapless hero of *The Killer Mine* (1947), is not so fortunate. *The Killer Mine* in many ways represents the coming to maturity of the Innes demobilisation template. The hero, a deserter who has spent two years working in Italian lignite mines to earn his passage home, is robbed, beaten and dumped on a Cornish beach with only five pounds to his name. Friendless, bitter and betrayed, he finds himself incarcerated in a gothic plot, surrounded by mad patriarchs, powerful villains, captive women, buried 'treasure', smugglers, the ghost of his mother and a surfeit of pathetic fallacy. Things look bad for him, but redemption, as ever, comes through work. Pryce is a mining engineer, and the smugglers need him: faced with technical problems to solve, he regains his self-respect and with it his capacity for agency, including the rescue of

[18] Ibid., 86. [19] Ibid., 65.

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the captive woman. In spite of this, Jim has been pushed so far beyond the bounds of social legibility that the plot cannot resolve his outlaw status: he remains a fugitive. Given this failure of social reintegration, the book nonetheless concludes hopefully, as the hero sails into exile, with a loyal helpmeet by his side. It's a long way from the reward and recognition that concludes *The Trojan Horse*, and it was also slightly too much for some reviewers. *The Killer Mine* came hot on the heels of Innes's breakout success, *The Lonely Skier* (1947), and critical consensus agreed with the judgement of the *Oxford Mail*: 'I prefer Mr Innes on skis to Mr Innes in a tin-miner's helmet. In this thriller he piles on the agony a bit too steeply.'[20]

As is evident from these examples, the rescue of a captive woman is a frequent feature of the Innes narrative. However, this figure is more complex than she might initially appear. In the first instance, these women are often resourceful and resilient, and the nature of their captivity may be psychological rather than physical; much like Innes's demobilised men, they are held prisoner by the past. Indeed, there are a number of female veterans among the women: they are pragmatic, skilled, adaptable and, in some remarkable cases, technically gifted.[21] The sheer competence of these women enables them to perform their symbolic duties within the narrative, prime among which is the protection of a father figure or his legacy. In this formulation, Innes produces a significant number of 'daughter cadets'. The daughter cadet adapts a term coined by Raymond Durgnat in his influential survey of British cinema, *A Mirror for England* (1970), and later developed by Andrew Spicer's *Typical Men* (2000). If, as Durgnat and Spicer suggest, cadet masculinity is the legitimate form for youthful heroic identification, the daughter cadet offers an alternative in the exceptional times of the postwar. Given that many male cadets will be absent, killed by war or – arguably more disturbingly – damaged by the

[20] *Oxford Mail*, 27 November 1947. Hammond Innes papers, Cambridge University Library, Add. 9533/14/10/2. In terms of the negotiation of the masculine myth, however, perhaps the most telling, and unintentionally revealing, observation came from the London *News Review*: 'the whole covers one hectic week in the life of Jim Pryce, a deserter from the Eighth Army (*if ever there was such a thing*) who decides to come home' (italics mine; Add. 9533/14/10/1). Historian Ben Shephard sides with Innes, suggesting that desertion was a 'very serious problem' in the Eighth Army (*A War of Nerves: Soldiers and Psychiatrists 1914–1994* (2000), London: Jonathan Cape, 2000, 239).

[21] Jenny, in Hammond Innes's *Maddon's Rock* (1948), is not only an excellent sailor but also a former agent, parachuted into France, captured and imprisoned in Poland; Jill, in *The Blue Ice* (1948), a linguist, sailor and skier, is given a background with the Norwegian Kompani Linge, a branch of the Special Operations Executive (SOE); Jean, in *Campbell's Kingdom* (1952), was a wireless operator in France, her veteran status confirmed by the scars on her face and her familiarity – and comfort – with firearms (London: Vintage, 2013, 74, 149–52, 235).

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conflict and mutated into the 'cad', Durgnat's antithesis of the cadet, the daughter has the potential to acquire a new significance.[22]

In examples considered in Chapter 2, the daughter cadet emerges as a conventional figure. In David Lean's 1952 film *The Sound Barrier*, Sue Garthwaite, daughter of the great aircraft designer John 'J. R.' Ridgefield, replaces both her dead brother and her dead husband, who had himself become a surrogate son to the designer-patriarch. Sue's cadetship is moral and biological: she counsels against excess risk and provides a new inheritor grandson. Innes's daughter cadets, by contrast, can be more radical, acting not just as conduits for male value but as actual inheritors. In the absence of the father, then, the ideal Innes woman fights determinedly for his rights and reputation: she is, above all other qualities, loyal. This combination of 'masculine' competence and 'feminine' devotion distinguishes the virtuous woman from her more problematic postwar other, the 'hard, experienced-looking' woman, with too much lipstick and colourful clothes, who has been divorced from conventional domesticity and rendered *unheimlich* by war.[23] Whatever the heroine has been through (and Innes's persistent use of a first-person male narrator ensures we have little insight into this), she will have qualities of homeliness and nurturance that enable her to care for the damaged protagonist. The agency of the Innes woman, then, is never personal but always in the service of a male other, and her inevitable plot trajectory is towards the security of the heteronormative bond: the transition from good daughter to good wife.[24] In these configurations, Innes's women are typical of the late 1940s 'loyal helpmeet' seen in films such as *The October Man* (1947).[25] More unusually for the thriller genre, though, they largely stay this way throughout the postwar period. While the cinema witnessed an evolution from helpmeet to femme fatale, or at least to an antagonistic materialist femininity that – however desirable – would only create problems for the beleaguered hero, Innes remained an advocate of the companionate nurturing marriage. Crucially, the dynamic of this muted heteronormative plot is one that

[22] The damaged postwar cad is rapidly joined in the cinema by a new-generation cad: young men whose irresponsible delinquency indicates that they have not been tested or tempered by war. In films such as *The Blue Lamp* (1950) and *Cosh Boy* (1952), deviant masculinity is attributed, at least in part, to the absence of appropriate father figures.

[23] Innes, *Air Bridge*, 35.

[24] In cases where there is no viable father figure, as, for example, in *The Killer Mine* (1947), the women exhibit a desire to be regularised, rescued from their anomalous positions by the hero as father and lover.

[25] Jenny in *The October Man* is exemplary in her unwavering support for the amnesiac hero wrongfully accused of murder. When everyone else loses faith in him, she continues to believe in his innocence.

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