



Get Carter and Beyond:  
**THE CINEMA OF  
MIKE HODGES**

Steven Paul Davies

# Get Carter And Beyond The Cinema Of Mike Hodges

**Christian G. Meyer**



## **Get Carter And Beyond The Cinema Of Mike Hodges:**

**Get Carter and Beyond** Steven Paul Davies, 2002 The premiere biography and reference work on Mike Hodges takes the reader on an in depth journey through this influential director's career It explores decades of life in Hollywood and British filmmaking Included are a brief view of Hodges childhood education and television work the making of Get Carter his first impressions of the novel writing the screenplay and casting and shooting in Newcastle a look at Pulp and the glamorization of gangsters the cult 70s sci fi classic The Terminal Man Flash Gordon and Morons From Outer Space Hodges big budget blockbusters the controversial A Prayer for the Dying the award winning Black Rainbow and Croupier and much more Here too are never before published pictures from Hodges own collection and an introduction by Michael Caine

**Get Carter** Steve Chibnall, 2003-04-25 Get Carter is now widely acknowledged as the finest British gangster film of all time Released in 1971 the film fell out of fashion until the cultural changes of the 1990s gave a new currency to its pessimistic vision of a doomed male within a decaying social order Before its re release in 1999 Mike Hodges fusion of the crime genre with social realism received surprisingly little critical attention Steve Chibnall's book now gives Get Carter the consideration it demands With the co operation of Hodges and access to rare documents including an early draft of the script Chibnall places the film in its social context describes its making discusses its characteristics scene by scene and charts its changing status since the 1970s The Man Who Got Carter Andrew Spicer, A.T. McKenna, A. T. McKenna, 2013-10-24

Michael Klinger was the most successful independent producer in the British film industry over a 20 year period from 1960 to 1980 responsible for 32 films including classics such as Repulsion 1965 and Get Carter 1971 Despite working with many famous figures including actors Michael Caine Peter Finch Lee Marvin Roger Moore Mickey Rooney and Susannah York directors Claude Chabrol Mike Hodges and Roman Polanski and author Wilbur Smith Klinger's contribution to British cinema has been almost largely ignored This definitive book on Micheal Klinger largely based on his previously unseen personal papers examines his origins in Sixties Soho sexploitation cinema and shockumentaries through to major international productions including Gold 1974 and Shout at the Devil 1976 It reveals how Klinger deftly combined commercial product the hugely popular Confessions series 1974-78 with artistic experimental cinema that nurtured young talent including Polanski and Hodges Peter Colinson Alastair Reid Linda Hayden and Moshe Mizrahi the Israeli director of Rachel's Man 1975 Klinger's career is contextualised through a reassessment of the British film industry during a period of unprecedented change and volatility as well as highlighting the importance of his Jewishness The Man Who Got Carter offers a detailed analysis of the essential but often misunderstood role played by the producer **Directors in British and Irish Cinema** Robert

Murphy, 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005 Each of its 980 entries on individuals directors gives a resume of the director's career evaluates their achievements and provides a complete filmography It is useful for those interested in film making in Britain and Ireland British Film

Directors Robert Shail, 2007 This concise authoritative volume analyses critically the work of 100 British directors from the innovators of the silent period to contemporary auteurs

**European Film Noir** Andrew Spicer, 2019-01-04 European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas Written by leading scholars this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself for too long considered as a solely American form The Introduction reviews the problems of defining film noir its key characteristics and discusses its significance to the development of European film the relationship of specific national films noirs to each other to American noir and to historical and social change Eight chapters then discuss film noir in France Germany Britain and Spain analysing both earlier developments and the evolution of neo noir through to the present A further chapter explores film noir in Italian cinema where its presence is not so well defined Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts European Film Noir is an important contribution to the study of European cinema that will have a broad appeal to undergraduates cin astes film teachers and researchers

**Historical Dictionary of British Cinema** Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of Bridget Jones while busily adding to franchises like James Bond and Harry Potter So this Historical Dictionary of British Cinema has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information

Escape Velocity Bradley Schauer, 2017-01-03 Today movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters many of which are also critically acclaimed However when the science fiction film genre first emerged in the 1950s it was represented largely by exploitation horror films lurid culturally disreputable and appealing to a niche audience of children and sci fi buffs How did the genre evolve from B movie to blockbuster Escape Velocity charts the historical trajectory of American science fiction cinema explaining how the genre transitioned from eerie low budget horror like It Came from Outer Space to art films like Slaughterhouse Five and finally to the extraordinary popularity of hits like E T Bradley Schauer draws on primary sources such as internal studio documents promotional materials and film reviews to explain the process of cultural aesthetic and economic legitimation that occurred between the 1950s and 1980s as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences

Considering the inescapable dominance of today's effects-driven blockbusters *Escape Velocity* not only charts the history of science fiction film but also gives an account of the origins of contemporary Hollywood *Tom Stoppard* Hermione Lee, 2021 This is a Borzoi book published by Alfred A Knopf

**Neo-noir** Douglas Keesey, 2010-12-01 Directors discussed include the Coen Brothers David Lynch Michael Mann Christopher Nolan Steven Soderbergh and Quentin Tarantino A world-weary detective a seductive femme fatale a mysterious murder these elements of classic film noir live again in more recent hardboiled detective films from *Chinatown* to *Sin City* But the themes and styles of noir have also spilled over into contemporary films about gangsters cops and serial killers such as *Reservoir Dogs* *The Departed* and *Se7en* New hybrid genres have been created including psycho noirs such as *Memento* techno noirs such as *The Matrix* and superhero noirs like *The Dark Knight* Beginning by showing how neo noirs have drawn upon contemporary social and historical events as well as the latest technological advances in filmmaking this book then discusses the landmark neo noirs the cult auteur figures of neo noir international films and the remakes that put a new spin on past noirs The main credits and a plot summary are given for each movie including *Fargo* *Get Carter* *L.A. Confidential* *Mulholland Drive* *Oldboy* and *Pulp Fiction* followed by an in-depth analysis containing original insights into the film's meaning Also included are fascinating facts behind the scenes anecdotes and lively quotes from the cast and crew

Historical Dictionary of Crime Films Geoff Mayer, 2012-09-13 The crime film genre consists of detective films gangster films suspense thrillers film noir and caper films and is produced throughout the world Crime film was there at the birth of cinema and it has accompanied cinema over more than a century of history passing from silent films to talkies from black and white to color The genre includes such classics as *The Maltese Falcon* *The Godfather* *Gaslight* *The French Connection* and *Serpico* as well as more recent successes like *Seven* *Drive* and *L.A. Confidential* The *Historical Dictionary of Crime Films* covers the history of this genre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 300 cross-referenced entries on key films directors performers and studios This book is an excellent access point for students researchers and anyone wanting to know more about crime cinema

Exploring Space Andrzej Ciuk, Katarzyna Molek-Kozakowska, 2013-02-14 *Exploring space* Spatial notions in cultural literary and language studies falls into two volumes and is the result of the 18th PASE Polish Association for the Study of English Conference organized by the English Department of Opole University and held at Kamieński in April 2009 The first volume embraces cultural and literary studies and offers papers on narrative fiction poetry theatre and drama and post-colonial studies The texts and contexts explored are either British American or Commonwealth The second volume refers to English language studies and covers papers on lexicography general linguistics and rhetoric discourse studies and translation second language acquisition foreign language learning and the methodology of foreign language teaching The book aims to offer a comprehensive insight into how the category of space can inform original philological research thus it may be of interest to those in search of novel applications of space-related concepts and to those who wish to acquire an

update on current developments in English Studies across Poland from the Preface *Historical Dictionary of Film Noir* Andrew Spicer, 2010-03-19 Film noir literally black cinema is the label customarily given to a group of black and white American films mostly crime thrillers made between 1940 and 1959 Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents The *Historical Dictionary of Film Noir* is a comprehensive guide that ranges from 1940 to present day neo noir It consists of a chronology an introductory essay a bibliography a filmography and over 400 cross referenced dictionary entries on every aspect of film noir and neo noir including key films personnel actors cinematographers composers directors producers set designers and writers themes issues influences visual style cycles of films e g *amnesiac* noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir's presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon Getting Carter Nick Triplow, 2017-10-25 The story of Ted Lewis carries historical and cultural resonances for our own troubled times Ted Lewis is one of the most important writers you've never heard of Born in Manchester in 1940 he grew up in the tough environs of post war Humberside attending Hull College of Arts and Crafts before heading for London His life described a cycle of obscurity to glamour and back to obscurity followed by death at only 42 He sampled the bright temptations of sixties London while working in advertising TV and films and he encountered excitement and danger in Soho drinking dens rubbing shoulders with the East End boys in gangland haunts He wrote for *Z Cars* and had some nine books published Alas unable to repeat the commercial success of *Get Carter* Lewis's life fell apart his marriage ended and he returned to Humberside and an all too early demise *Getting Carter* is a meticulously researched and riveting account of the career of a doomed genius Long time admirer Nick Triplow has fashioned a thorough sympathetic and unsparing narrative Required reading for noirists this book will enthrall and move anyone who finds irresistible the old cocktail of rags to riches to rags British Cinema, Past and Present Justine Ashby, Andrew Higson, 2013-05-13 *British Cinema Past and Present* responds to the commercial and critical success of British film in the 1990s Providing a historical perspective to the contemporary resurgence of British cinema this unique anthology brings together leading international scholars to investigate the rich diversity of British film production from the early sound period of the 1930s to the present day The contributors address British Cinema Studies and the concept of national cinema the distribution and reception of British films in the US and Europe key genres movements and cycles of British cinema in the 1940s 50s and 60s questions of authorship and agency with case studies of individual studios stars producers and directors trends in British cinema from propaganda films of the Second World War to the New Wave and the Swinging London films of the Sixties the representation of marginalised communities in films such as *Trainspotting* and *The*

Full Monty the evolution of social realism from Saturday Night Sunday Morning to Nil By Mouth changing approaches to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke's Elephant contemporary art and quality cinema from heritage drama to the work of Peter Greenaway Derek Jarman Terence Davies and Patrick Keiller

The British Sitcom Spinoff Film Stephen Glynn, 2023-12-07 This book constitutes the first full volume dedicated to an academic analysis of theatrically released spinoff films derived from British radio and television sitcoms Regularly maligned as the nadir of British film production and marginalised as a last resort for the financially bereft industry during the 1970s this study demonstrates that the sitcom spinoff film has instead been a persistent and important presence in British cinema from the 1940s to the present day and includes occasional works with distinct artistic merit Alongside an investigation of the economic imperative underpinning these productions i.e the exploitation of proven product with a ready made audience it is argued that with a longevity stretching from Arthur Askey and his wartime Band Waggon 1940 to the crew of Krupt FM and their recent People Just Do Nothing Big in Japan 2021 the British sitcom spinoff can be interpreted as following a full generic life cycle Starting with the formative stage where works from Hi Gang 1941 to I Only Arsked 1958 establish the genre's characteristics the spinoff genre moves to its classic stage where secure for form and content it enjoys considerable popular success with films like Till Death Us Do Part 1969 On the Buses 1971 The Likely Lads 1976 and Rising Damp 1980 the genre's revival since the late 1990s reveals a more parodic final stage with films like The League of Gentlemen's Apocalypse 2005 adopting a consciously self reflective mode It is also posited that the sitcom spinoff film is a viable source for social history with the often stereotypical representations of characters and events an often blatant ideological metonym for the concerns of wider British society notably in issues of class race gender and sexuality **British Crime Film** Barry

Forshaw, 2012-09-20 Presenting a social history of British crime film this book focuses on the strategies used in order to address more radical notions surrounding class politics sex delinquency violence and censorship Spanning post war crime cinema to present day Mockney productions it contextualizes the films and identifies important and neglected works

Introduction to Film Studies Jill Neldes, 2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema This completely revised and updated fifth edition guides students through the key issues and concepts in film studies traces the historical development of film and introduces some of the world's key national cinemas A range of theories and theorists are presented from Formalism to Feminism from Eisenstein to Deleuze Each chapter is written by a subject specialist including two new authors for the fifth edition A wide range of films are analysed and discussed It is lavishly illustrated with 150 film stills and production shots in full colour throughout Reviewed widely by teachers in the field and with a foreword by Bill Nichols it will be essential reading for any introductory student of film and media studies or the visual arts worldwide Key features of the fifth edition are updated coverage of a wide range of concepts theories and issues in film studies in depth discussion of the contemporary film industry and technological changes new chapters on Film and

Technology and Latin American Cinema new case studies on films such as District 9 Grizzly Man Amores Perros Avatar Made in Dagenham and many others marginal key terms notes cross referencing suggestions for further reading further viewing and a comprehensive glossary and bibliography a new improved companion website including popular case studies and chapters from previous editions including chapters on German Cinema and The French New Wave links to supporting sites clips questions and useful resources Individual chapters include The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors Linda Craig Lalitha Gopalan Terri Francis Chris Jones Mark Joyce Searle Kochberg Lawrence Napper Jill Nelmes Patrick Phillips Suzanne Speidel Paul Ward Paul Watson Paul Wells and William Wittington     The Movie Guide James Monaco, 1992 From The Big Sleep to Babette's Feast from Lawrence of Arabia to Drugstore Cowboy The Movie Guide offers the inside word on 3 500 of the best motion pictures ever made James Monaco is the president and founder of BASELINE the world's leading supplier of information to the film and television industries Among his previous books are The Encyclopedia of Film American Film Now and How to Read a Film     *British Crime Cinema* Steve Chibnall, Robert Murphy, 2005-07-27 This is the first substantial study of British cinema's most neglected genre Bringing together original work from some of the leading writers on British popular film this book includes interviews with key directors Mike Hodges Get Carter and Donald Cammel Performance It discusses an abundance of films including acclaimed recent crime films such as Shallow Grave Shopping and Face early classics like They Made Me A Fugitive acknowledged classics such as Brighton Rock and The Long Good Friday 50s seminal works including The Lavender Hill Mob and The Ladykillers



## Decoding **Get Carter And Beyond The Cinema Of Mike Hodges**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Get Carter And Beyond The Cinema Of Mike Hodges**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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