



# Get Carter

**Ted Lewis**



## Get Carter:

*Get Carter* Ted Lewis, 2014-09-09 Famously adapted into the iconic film starring Michael Caine *Get Carter* originally published as *Jack's Return Home* ranks among the most canonical of crime novels With a special Foreword by Mike Hodges director of *Get Carter* It's a rainy night in the mill town of Scunthorpe when a London fixer named Jack Carter steps off a northbound train He's left the neon lights and mod lifestyle of Soho behind to come north to his hometown for a funeral his brother Frank's Frank was very drunk when he drove his car off a cliff and that doesn't sit well with Jack Mild mannered Frank never touched the stuff Jack and Frank didn't exactly like one another They hadn't spoken in years and Jack is far from the sentimental type So it takes more than a few people by surprise when Jack starts plying his trade in order to get to the bottom of his brother's death Then again Frank's last name was Carter and that's Jack's name too Sometimes that's enough Set in the late 1960s amidst the smokestacks and hardcases of the industrial north of England *Get Carter* redefined British crime fiction and cinema alike Along with the other two novels in the Jack Carter Trilogy it is one of the most important crime novels of all time

**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 Cult Film Reader** Mathijs, Ernest, Mendik, Xavier, 2007-12-01 An invaluable collection for anyone researching or teaching cult cinema *The Cult Film Reader* is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich Professor of Film and Television Studies University of East Anglia UK It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight This book will gnaw scratch and infect you just like the cult films themselves Brett Sullivan Director of *Ginger Snaps Unleashed* and *The Chair* *The Cult Film Reader* is a great film text book and a fun read John Landis Director of *The Blues Brothers* *An American Werewolf in London* and *Michael Jackson's Thriller* Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and long overdue Steven Rawle York St John University UK Whether

defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also reassesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study: The Conceptions of Cult, Cult Case Studies, National and International Cults, and Cult Consumption, to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of the biggest trends, icons, auteurs, and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls*, and *Ginger Snaps*. Essays by Jinsoo An, Jane Arthurs, Bruce Austin, Martin Barker, Walter Benjamin, Harry Benshoff, Pierre Bourdieu, Noel Carroll, Steve Chibnall, Umberto Eco, Neziha Erdogan, Welch Everman, John Fiske, Barry Keith Grant, Joan Hawkins, Gary Hentzi, Matt Hills, Ramaswami Harindranath, J. Hoberman, Leon Hunt, I. Q. Hunter, Mark Jancovich, Henry Jenkins, Anne Jerslev, Siegfried Kracauer, Gina Marchetti, Tom Mes, Gary Needham, Sheila J. Nayar, Annalee Newitz, Lawrence O. Toole, Harry Allan Potamkin, Jonathan Rosenbaum, Andrew Ross, David Sanjek, Eric Schaefer, Steven Jay Schneider, Jeffrey Sconce, Janet Staiger, J. P. Telotte, Parker Tyler, Jean Vigo, Harmony Wu, *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 Michael 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.

**The North East of England on Film and Television** James Leggott, 2021-06-28. This book analyses the representation of North East England in film and

television It is a response to the way a number of important British films and programmes for example *Get Carter* 1971 *Whatever Happened to the Likely Lads* 1973 74 *Our Friends in the North* 1996 and *Billy Elliot* 2000 have used this particular setting to explore questions of class identity and history It argues for the significance and coherence of a North East corpus of film and television through a series of case studies relating to specific eras or types of representation These include regional writers working for television in the 1970s the achievements of the workshop movement in the 1980s and works produced within the genres of documentary crime drama comedy period drama and reality television The book discusses how the communities and landscapes of the region have been used to explore processes of cultural change and legacies of de industrialisation

[Send in the Clowns - The Yo Yo Life of Ian Hendry](#) Gabriel Hershman,2013-04-04 The first ever biography of the late Ian Hendry tells the story of a great actor destroyed by his own demons The original star of *The Avengers* Ian went on to give iconic performances in films such as *Live Now Pay Later* *The Hill* and *Get Carter* and TV series such as *The Lotus Eaters* Hailed by John Nettles as a ruined genius and by Brian Clemens as Britain's greatest actor this is a touching story of an outstandingly talented star dogged by tragedy

**Jack Carter's Law** Ted Lewis,2014-10-07 With an Introduction by Max Allan Collins The author of *Get Carter* returns to his greatest invention a smooth operating hardcase named Jack Carter who is about to burn a city down in order to silence an informant London The late 1960s It's Christmastime and Jack Carter is the top man in a crime syndicate headed by two brothers Gerald and Les Fletcher He's also a worried man The fact that he's sleeping with Gerald's wife Audrey and that they plan on someday running away together with a lot of the brothers money doesn't have Jack concerned Instead it's an informant one of his own men that has him losing sleep The grass has enough knowledge about the firm to not only bring down Gerald and Les but Jack as well Jack doesn't like his name in the mouth of that sort In *Jack Carter's Law* Ted Lewis returned to the character that launched his career and once again delivered a hardboiled masterpiece Jack Carter is the ideal tour guide to a bygone London underworld In his quest to dismantle the opposition he peels back the veneer of English society and offers a hard look at a gritty world of pool halls strip clubs and the red lights of Soho nightlife

[TLA Video & DVD Guide 2004](#) David Bleiler,2014-04-08 The *TLA Film Video and DVD Guide 2004* is the absolutely indispensable guide to worthwhile cinema It includes over 10 000 entries on the best of film and video that a real film lover might actually want to see Unlike some of the other mass market guides that tend to be clogged with unenlightening entries on even more unenlightening films *TLA* focuses on independent foreign as well as the best of Hollywood to bring the cineaste an opinionated guide that is both fun to read and easy to use The guide includes Reviews of more than 10 000 entries Four detailed indexes by star director country of origin and theme More than 300 photos throughout A listing of all the major film awards of the past quarter century as well as *TLA* Bests and recommended films A comprehensive selection of cinema from over 50 countries From one of the finest names in video retailing and a growing rental chain comes the latest edition of one of the most respected film video and DVD guides The *TLA*

Film Video and DVD Guide is perfect for anyone with an eclectic taste in cinema      **Crime Wave** Howard Hughes,2006-05-26 Crime movies inhabit dark and desperate worlds yet they account for many of Hollywood's most triumphant successes In full acknowledgement of this achievement Crime Wave offers an authoritative and informative stimulating and entertaining guide to the crime movie phenomenon from its early days to the present charting its history and celebrating the people who have given it a special and enduring place in cinema goes affections Chapters focus on landmark Hollywood films from 1931's *The Public Enemy* through *The Maltese Falcon* *Point Blank* *Dirty Harry* *The Godfather* trilogy and *Goodfellas* to *LA Confidential* and *Ocean's 11* telling their stories and on the way discussing many more crime movies both major and lesser known Crime Wave represents and investigates gangster and heist movies blaxploitation and noir murder mysteries vehicles for vigilante or buddy cops even a gangster love story It features biographies and filmographies detailing the key participants and background details of the film's making locations and sets It also explores each film's sources and influences its impact on the crime genre and current fashion including spin offs copies and sequels It examines the film's themes style and box office fortunes Detailed cast list information is provided for each of the main featured films Written with passion for those who love this cinema Crime Wave is the perfect partner in crime      *The Uses of the Past in Contemporary Western Popular Culture* Tobias Becker,Dion Georgiou,2024-08-24 This book takes an interdisciplinary approach to understanding the different ways in which the past remains present in Western popular culture in the twenty first century It combines theoretical analyses with case study based chapters focusing on examples from Britain the US and Germany among other countries In doing so it pushes beyond a simplistic and monolithic conception of what nostalgia is to allow for a more nuanced and varied conceptualisation of this phenomenon and to also incorporate other ways of understanding the invoking or inclusion of different histories within cultural objects formats and practices      Plender Ted Lewis,2018-10-24 Ted Lewis is one of England's finest but still most neglected post war writers Two men share a common history Growing up together in the small town of Barton Upon Humber in Lincolnshire England Peter Knott is everything that Brian Plender wishes he were Knott is suave good looking an exemplary student and popular The friendship they maintain is as important to Plender as it is forgettable to Knott and eventually leads to a lasting humiliation for Brian Years later Brian Plender is a dangerous man a private investigator who specializes in extortion blackmail and intimidation Knott meanwhile is a family man adrift beholden to his wife for money When at a bar he uses to set up marks Plender spots Knott with a girl way too young to be his wife he decides to follow the pair and see what happens What follows is an edge of your seat trip into a nightmare story that manages to be both incredibly creepy and eerily profound      **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* *A full and accurate report of the proceedings in the case of the Borough of Trinity College, Dublin, as heard before a Select Committee of the House of Commons, A.D. 1791, etc* Trinity College (Dublin, Ireland), 1791 Offbeat (Revised & Updated) Julian Upton, 2022-04-07 For years there has been consensus about the merits of Britain's cult films *Peeping Tom* *Witchfinder General* *The Italian Job* but what of *The Mark* *Unearthly Stranger* *The Strange Affair* and *The Squeeze* Revisionist critics wax lyrical over *Get Carter* and *The Wicker Man* but what of *Sitting Target* *Quest for Love* and *The Black Panther* OFFBEAT redresses this imbalance by exploring Britain's obscurities curiosities and forgotten gems from the buoyant leap in film production in the late fifties to the dying days of popular domestic cinema in the early eighties Featuring essays interviews and in depth reviews OFFBEAT provides an exhaustive enlightening and entertaining guide through a host of neglected cinematic trends and episodes including *The last great British B movies* *Anti swinging sixties* films *Sexploitation* from *Yellow Teddy Bears* to *Emmanuelle in Soho* *The British rock n roll movie* *CIA funded British cartoons* *Asylums in British cinema* *The Children's Film Foundation* *The demise of the short as supporting feature* *Val Guest* *Sidney Hayers* and the forgotten journeyman of British film *Swashbucklers* *crime thrillers* and other non horror *Hammers Now* updated with more than 150 pages of new reviews and essays featuring *The Beatles in Colour* *The History of the AA Certificate* *Ken Russell's 1980s Films* *Iris Murdoch's A Severed Head* *Curating Offbeat films in the Digital Age* And much more **The Carter Times** Carter White Lead Company, 1925 **Crossroads in Literature and Culture** Jacek Fabiszak, Ewa Urbaniak-Rybicka, Bartosz Wolski, 2012-11-05 The book contains a selection of papers focusing on the idea of crossing boundaries in literary and cultural texts composed in English The authors come from different methodological schools and analyse texts coming from different periods and cultures trying to find common ground the theme of the volume between the apparently generically and temporarily varied works and phenomena In this way a plethora of perspectives is offered perspectives which represent a high standard both in terms of theoretical reflection and in depth analysis of selected texts Consequently the volume is addressed to a wide scope of both scholars and students working in the field of English and American literary and cultural studies furthermore it will be of interest also to students interested in theoretical issues linked with investigations into literature and culture **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

**The Gangster Film Reader** Alain Silver,James Ursini,2007-02 In the 1930s the gangster film in the United States coincided with a very real and very sensational gangsterism at large in American society Little Caesar 1931 The Public Enemy 1931 and Scarface 1932 borrowed liberally from the newspapers and books of the era With the release of just these three motion pictures in barely more than a year s time Hollywood quintessentially defined the genre The characters the situations and the icons from fast cars and tommy guns to fancy fedoras and fancier molls established the audience expectations associated with the gangster film that remain in force to this day As with their Film Noir Reader series using both reprints of seminal articles and new pieces editors Silver and Ursini have assembled a group of essays that presents an exhaustive overview of this still vital genre Reprints of work by such well known film historians as Robin Wood Andrew Sarris Carlos Clarens Paul Schrader and Stuart Kaminsky explore the evolution of the gangster film through the 1970s and The Godfather Parts 2 and 3 comprise two dozen newer articles most of them written expressly for this volume by Ursini and Silver These case studies and thematic analyses from White Heat to the remake of Scarface to The Sopranos complete the anthology

Exploring Seriality on Screen Ariane Hudelet,Anne Crémieux,2020-10-25 This collective book analyzes seriality as a major phenomenon increasingly connecting audiovisual narratives cinematic films and television series in the 20th and 21st centuries The book historicizes and contextualizes the notion of seriality combining narratological aesthetic industrial philosophical and political perspectives showing how seriality as a paradigm informs media convergence and resides at the core of cinema and television history By associating theoretical considerations and close readings of specific works as well as diachronic and synchronic approaches this volume offers a complex panorama of issues related to seriality including audience engagement intertextuality and transmediality cultural legitimacy authorship and medium specificity in remakes adaptations sequels and reboots Written by a team of international scholars this book highlights a diversity of methodologies that will be of interest to scholars and doctoral students across disciplinary areas such as media studies film studies literature aesthetics and cultural studies It will also interest students attending classes on serial audiovisual narratives and will appeal to fans of the series it addresses such as Fargo Twin Peaks The Hunger Games Bates Motel and Sherlock

Crime and Spy Jazz on Screen Since 1971 Derrick Bang,2020-04-16 Henry Mancini s Peter Gunn theme Lalo Schiffrin s Mission Impossible theme Isaac Hayes theme from Shaft These iconic melodies have remained a part of the pop culture landscape since their debuts back when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents private detectives cops spies and heist minded

criminals Hundreds of additional films and television shows made from the mid 1950s and beyond have been propelled by similarly swinging title themes and underscores many of which have undeservedly faded into obscurity This meticulously researched book begins with Hayes game changing music for Shaft and honors the careers of traditional jazz composers who as the 1970s gave way to the 80s and beyond resolutely battled against the pernicious influx of synth jukebox scores and a growing corporate disinterest in lavish ensembles Fans frustrated by the lack of attention paid to jazz soundtrack composers including Mort Stevens Laurie Johnson Mike Post Earle Hagen David Shire Elmer Bernstein and many many others will find solace in these pages along with all the information needed to enhance one s music library But this is only half the story the saga s origins are discussed in this book s companion volume Crime and Action Jazz on Screen 1950 1970

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