

Doing Rude Things The History Of The British Sex Film 19571981

Censored Tom Dewe Mathews 1994 If one drew up a list of the best films ever made, then it turns out that nearly all of them have been heavily censored or banned. Lang's METROPOLIS, Chaplin's CITY STREETS, Eisenstein's BATTLESHIP POTEMKIN, Brando's THE WILD ONE and Kubrick's THE CLOCKWORK ORANGE, for instance, have all suffered from the effects of censorship. This pioneering book explores the absurdities (and occasional virtues) of censorship over the whole history of film in Britain, and places them in the context of their age. From the banning of anti-Nazi films (that continued up to 1939), to the sexual dilemmas of the 50s and 60s as the censors dealt with homosexuality, nudity, violence, drugs, rape and other subjects that came out of the closet, right up to the ludicrous limits still imposed on film-makers by the BBFC, this book is a brilliantly entertaining - but also hard-hitting - account of a control that is often political in its effect, and always contradictory.

Shock Xpress 2 Stefan Jaworzyn 1994

The British Cinema Book Robert Murphy 2009-03-31 The new edition of The British Cinema Book has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new to this edition, including Piccadilly (1929) It Always Rains on Sunday (1947), The Ladykillers (1955), This Sporting Life (1963), The Devils (1971), Withnail and I (1986), Bend it Like Beckham (2002) and Control (2007), and with over 100 images from the BFI's collection. The Editor: Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including British Cinema and the Second World War (2000) and Directors in British and Irish Cinema (2006). The contributors: Ian Aitken, Charles Barr, Geoff Brown, William Brown, Stella Bruzzi, Jon Burrows, James Chapman, Steve Chibnall, Pamela Church Gibson, Ian Conrich, Richard Dacre, Raymond Durnat, Allen Eyles, Christine Geraghty, Christine Gledhill, Kevin Gough-Yates, Sheldon Hall, Benjamin Halligan, Sue Harper, Erik Hedling, Andrew Hill, John Hill, Peter Hutchings, Nick James, Marcia Landy, Barbara Korte, Alan Lovell, Brian McFarlane, Martin McLoone, Andrew Moor, Robert Murphy, Lawrence Napper, Michael O'Pray, Jim Pines, Vincent Porter, Tim Pulleine, Jeffrey Richards, James C. Robertson, Tom Ryall, Justin Smith, Andrew Spicer, Claudia Sternberg, Sarah Street, Melanie Williams and Linda Wood.

British films of the 1970s Paul Newland 2015-11-01 British films of the 1970s offers highly detailed and insightful critical analysis of a range of individual films of the period. This analysis draws upon an innovative range of critical methodologies which place the film texts within a rich variety of historical contexts. The book sets out to examine British films of the 1970s in order to get a clearer understanding of two things - the fragmentary state of the filmmaking culture of the period, and the fragmentary nature of the nation that these films represent. It argues that there is no singular narrative to be drawn about British filmmaking in the 1970s, other than the fact that these films offer evidence of a Britain (and ideas of Britishness) characterised by vicissitudes. While this was a period of struggle and instability, it was also a period of openings, of experiment, and of new ideas. Newland looks at many films, including Carry On Girls, O Lucky Man!, That'll be the Day, The Shout, and The Long Good Friday.

Making Mischief Steve Chibnall 1998 The Cult Films of Pete Walker Walker is celebrated as a film-maker of transgressive vision. His mid 1970's trilogy of 'terror' films, HOUSE OF WHIPCORD, FRIGHTMARE and HOUSE OF MORTAL SIN, are acknowledged classics of the British horror film, and have featured stars Susan George, Stephanie Beacham, Pamela Stephenson, and Ray Brooks. This is the first book to be written about his work, and features interviews and details of his new movie about the Sex Pistols, A STAR IS DEAD.

Screen International 1993

Seventies British Cinema Robert Shail 2019-07-25 Seventies British Cinema provides a comprehensive re-evaluation of British film in the 1970s. The decade has long been written off in critical discussions as a 'doldrums' period in British cinema, perhaps because the industry, facing near economic collapse, turned to 'unacceptable' low culture genres such as sexploitation comedies or extreme horror. The contributors to this new collection argue that 1970s cinema is ripe for reappraisal: giving serious critical attention to populist genre films, they also consider the development of a British art cinema in the work of Derek Jarman and Peter Greenaway, and the beginnings of an independent sector fostered by the BFI Production Board and producers like Don Boyd. A host of highly individual directors managed to produce interesting and cinematically innovative work against the odds, from Nicolas Roeg to Ken Russell to Mike Hodges. As well as providing a historical and cinematic context for understanding Seventies cinema, the volume also features chapters addressing Hammer horror, the Carry On films, Bond films of the Roger Moore period, Jubilee and other films that responded to Punk rock; heritage cinema and case studies of key seventies films such as The Wicker Man and Straw Dogs. In all, the book provides the final missing piece in the rediscovery of British cinema's complex and protean history. Contributors: Ruth Barton, James Chapman, Ian Conrich, Wheeler Winston Dixon, Christophe Dupin, Steve Gerrard, Sheldon Hall I. Q. Hunter, James Leggott, Claire Monk, Paul Newland, Dan North, Robert Shail, Justin Smith and Sarah Street.

The British Film Industry in the 1970s S. Barber 2013-01-22 Is there more to 1970s British cinema than sex, horror and James Bond? This lively account argues that this is definitely the case and explores the cultural landscape of this much maligned decade to uncover hidden gems and to explode many of the well-established myths about 1970s British film and cinema.

Historical Dictionary of British Cinema Alan Burton 2013-07-11 The 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 film 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.

Visions of the Apocalypse Wheeler W. Dixon 2003 'Visions of the Apocalypse' examines the cinema's fascination with the prospect of nuclear and/or natural annihilation, as seen in such films as We Were Soldiers, The Last War and Tidal Wave. Dixon also discusses such topics as the death of film itself, to be replaced by digital video.

Naked Lens Jack Sargeant 2011-04-25 Celebrating the celluloid expression of the Beat spirit - arguably the most sustained legacy in U.S. counterculture - Naked Lens is a comprehensive study of the most significant interfaces between the Beat writers, Beat culture, and cinema. Naked ...

British Film Music and Film Musicals K. Donnelly 2007-08-16 In the first book-length consideration of the topic for sixty years, Kevin Donnelly examines the importance of music in British film, concentrating both on musical scores, such as William Walton's score for Henry V (1944) and Malcolm Arnold's music for The Bridge on the River Kwai (1957), and on the phenomenon of the British film musical.

Sight and Sound 1992

British Trash Cinema Ian Hunter 2017-11-07 BRITISH TRASH CINEMA is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards. From obscure horror, science fiction and sexploitation, to art-house camp, Hammer's prehistoric fantasies and the worst British films ever made, author I.Q. Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema. Beginning by outlining the definitions of trash films and their place in British film history, Hunter explores topics including: Hammer's overlooked fantasy films, the emergence of the sexploitation film in the 1950s and 60s, the sex industry in the 1970s, Ken Russell's high camp Gothic and erotic adaptations since the 1980s, gross-out comedies, revenge films, and contemporary straight-to-DVD horror and erotica.

Chronik des britischen Films Jörg Helbig 2000

Soho on Screen Jingan Young 2022-05-13 Despite Soho's rich cultural history, there remains an absence of work on the depiction of the popular neighbourhood in film. *Soho on Screen* provides one of the first studies of Soho within postwar British cinema. Drawing upon historical, cultural and urban studies of the area, this book explores twelve films and theatrically released documentaries from a filmography of over one hundred Soho set productions. While predominantly focusing on low-budget, exploitation films which are exemplars of British and international filmmaking, Young also offers new readings of star and director biographies, from Laurence Harvey to Emeric Pressburger, and in so doing enlivens discussion on filmmaking in a time and place of intense social transformation, technological innovation and growing permissiveness.

The Encyclopedia of British Film Brian McFarlane 2016-05-16 With well over 6,300 articles, including over 500 new entries, this fourth edition of *The Encyclopedia of British Film* is a fully updated invaluable reference guide to the British film industry. It is the most authoritative volume yet, stretching from the inception of the industry to the present day, with detailed listings of the producers, directors, actors and studios behind a century or so of great British cinema. Brian McFarlane's meticulously researched guide is the definitive companion for anyone interested in the world of film. Previous editions have sold many thousands of copies and this fourth edition will be an essential work of reference for enthusiasts interested in the history of British cinema, and for universities and libraries.

Women in British Cinema Sue Harper 2000-06-01 This book takes a broad perspective and analyses the ways in which the British film industry has dealt with women and their creativity from 1930 to the present. The first part of the book deals comprehensively with different historical periods in British film culture, showing how the 'agency' of production company, director, distribution company or scriptwriter can bring about new patterns of female stereotyping. The second part looks at the input of women workers into the film process. It assesses the work of women in a variety of roles: directors such as Wendy Toye and Sally Potter, producers such as Betty Box, scriptwriters such as Clemence Dane and Muriel Box, costume designers such as Shirley Russell and Jocelyn Rickards, and editors and art directors. This is a polemical book which is written in a lively and often confrontational manner. It uses fresh archival material and takes energetic issue with those explanatory models of film analysis which impose easy answers onto complex material.

Film Genre Reader IV Barry Keith Grant 2012-12-01 From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

British Science Fiction Cinema I.Q. Hunter 2002-01-04 *British Science Fiction Cinema* is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? *British Science Fiction Cinema* celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

The Holiday and British Film M. Kerry 2011-10-27 A refreshing insight into a previously neglected area of popular British cinema - the holiday film - including historical information about the British holiday and analyses of key films from the 1900s to the recent past.

Pornography and Sexual Representation Joseph W. Slade 2001 A three volume reference guide to the available literature concerning pornography and sexual representation in America.

Cinemas of the World James Chapman 2004-06-03 The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir - genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called "new cinemas" of Europe and the wider world since 1960 are also explored. "Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work."—David Lancaster, *Film and History*

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.

Geschichte des britischen Films Jörg Helbig 2016-12-13 *Die Britische Filmindustrie im Überblick. Die Geschichte des britischen Films* bietet eine umfassende Darstellung der Entwicklung des britischen Spielfilms von den Anfängen in der Stummfilmzeit bis zu den Produktionen der 90er Jahre wie z.B. "Vier Hochzeiten und ein Todesfall" oder "Trainspotting".

The Encyclopedia of British Film Anthony Slide 2003 A comprehensive history of the British film industry from its inception to the present day, with minute listings of the producers, directors, actors, and studios behind a century of British cinema. Published in association with the British Film Institute and illustrated with black and white photos of film stars and filmmakers from the 1920s to the present day.

Love Now, Pay Later? Nigel Yates 2011-01-01 Nigel Yates brings together the religious and social dimensions of the 1950s and 60s and examines the enormous changes in moral attitudes that took place in these two decades. Much of the popular literature on post-war Britain tends to present the 1950s as a period of continuing repression and respectability in the area of private and public morality, and the 1960s as one in which

there was rapid social change. Using a wide range of contemporary sources - books (including novels), magazines, newspapers, advertising, fashion catalogues, films and television, as well as a number of significant archive collections - Nigel Yates argues that changes in attitudes to religion and morality in the 1960s were only made possible by developments in the 1950s.

English Gothic Jonathan Rigby 2004 Traces the rise and fall of the horror genre from its nineteenth century beginnings to the present day, encompassing the lost films of the silent era, the Karloff and Lugosi chillers of the 1930's, the lurid classics from Hammer's house of horror and the explicit shockers of the 1970's.

Film - An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Unruly Pleasures Xavier Mendik 2000 The first British volume dedicated to the critical consideration of cult movie making from the margins to the mainstream. In a series of innovative articles by leading film critics and theorists, the book deals with aspects of the medium including the cult film's definitions, genres, film styles and gender depictions.

Michael Reeves Benjamin Halligan 2003-11-08 Michael Reeves died at age 25 in 1969, between the end of Swinging London and the collapse of the British film industry--an apt candidate to represent all that could have been. This critical biography claims Reeves as the great, lost auteur of British cinema and traces his conception of film back to his childhood and formative experiences. Benjamin Halligan examines Reeves' films in the context of the times, citing *The Sorcerers* and *Witchfinder General* as foreshadowing and critiquing the psychedelic and revolutionary zeitgeist. Reeves's earlier work on the fringes of the freewheeling European exploitation cinema is also covered, with particular emphasis on his *Revenge of the Blood Beast*.

Doing Rude Things David McGillivray 1992

The British 'B' Film Steve Chibnall 2019-07-25 This is the first book to provide a thorough examination of the British 'B' movie, from the war years to the 1960s. The authors draw on archival research, contemporary trade papers and interviews with key 'B' filmmakers to map the 'B' movie phenomenon both as artefact and as industry product, and as a reflection on their times.

British Stars and Stardom Bruce Babington 2001 British film stars—even the most famous ones, such as James Mason, Sean Connery, and Julie Andrews—are a neglected subject in film history. This interesting collection looks at the whole of British stardom from circa 1910 onwards, and the many types of British stars who gained worldwide fame through national and international cinema.

Psychedelic Decadence Martin Christopher Jones 2001 Cruises through popular British culture of the 1960s and 1970s by way of a collection of eclectic, illustrated essays. With an emphasis on the 'throwaway' world of sex, drugs, movies, comics and rock'n'roll, Glam and Gutter are explored in detail, courtesy of an occasional surprising diversion... From cliched hippies to nonconformists, through trend-crushing youth movements to pop stars in bad horror movies and prog rock, nothing is safe from the crushed velveteen grasp of Psychedelic Decadence.

Interviews with English Filmmakers: Powell to Pawlikowski R.J. Cardullo 2018-01-14 Interviews with English Filmmakers: Powell to Pawlikowski includes interviews with seventeen British filmmakers: Michael Powell, Carol Reed, David Lean, Charles Crichton, Jack Clayton, Lindsay Anderson, Karel Reisz, John Schlesinger, Ken Russell, Tony Richardson, Ken Loach, Stephen Frears, Peter Greenaway, Mike Leigh, Terence Davies, Pawel Pawlikowski, and Kenneth Branagh. Also included are interviews with the following three Anglo-American directors: Joseph Losey, James Ivory, and Richard Lester. Supplementing all of these interviews are a historical introduction to English cinema, a feature filmography for each director interviewed, director-specific bibliographies, a general bibliography on British film, and a comprehensive index. Interviews with English Filmmakers: Powell to Pawlikowski is hardly designed to be an exhaustive book on the art of British film, but it is intended to be a representative one. Moreover, it is not an erudite or pedantic tome targeted only at a limited audience of specialists. Instead, this volume is meant to be a highly accessible yet subtly expressive and copiously illustrated collection of interviews, all of which deal with cinematic (as well as dramatic) questions of interest to many cultivated readers and spectators—not just British ones. Interviews with English Filmmakers is thus aimed at students, teachers, cinephiles, and educated individuals with an interest in British cinema in particular and global cinema in general, in addition to those readers with an interest in the practice of film directing and production as well as film analysis and criticism. Author Bio: The author of many essays and articles over the years, R. J. Cardullo has had his work appear in such journals as the *Yale Review*, *Cineaste*, *Film Quarterly*, and *Cinema Journal*. For twenty years, from 1987 to 2007, he was the regular film critic for the *Hudson Review* in New York. Cardullo is the author or editor of a number of books, including *In Search of Cinema: Writings on International Film Art*, *Playing to the Camera: Film Actors Discuss Their Craft*, and *Stage and Screen: Adaptation Theory from 1916 to 2000*. He is also the chief American translator of the film criticism of the Frenchman André Bazin, with several volumes to his credit, among them *Bazin at Work: Major Essays and Reviews from the '40s and '50s* and *André Bazin and Italian Neorealism*. R. J. Cardullo's own film criticism has been translated into the following languages: Russian, Chinese, Turkish, Spanish, Korean, and Romanian. He took his master's and doctoral degrees from Yale University and received his B.A., with honors, from the University of Florida in Gainesville. Cardullo taught for four decades at the University of Michigan, Colgate, and New York University, as well as abroad, before retiring in 2012 and moving to his wife's native Finland.

Adult Themes Anne Etienne 2023-08-24 Between the late 1950s and mid-1970s, British cinema experienced an explosion of X-certificated films. In parallel with an era marked by social, political, and sexual ferment and upheaval, British filmmakers and censors pushed and guarded the permissible limits of violence, horror, revolt, and sexuality on screen. *Adult Themes* is the first volume entirely devoted to the exploration of British X certificate films across this transformative period, since identified as 'the long 1960s'. How did the British Board of Film Censors, harried on one side by the censorious and moralistic, and beset on the other by demands for greater artistic freedom, oversee and manage this provocative body of films? How did the freedoms and restrictions of the X certificate hasten, determine, and reshape post-war British cinema into an artistic, exploitative, and unapologetically adult medium? Contributors to this collection consider these central questions as they take us to swinging parties, on youthful crime sprees, into local council meetings, on police raids of cinemas, and around Soho strip clubs, and introduce us to mass murderers, lesbian vampires, apoplectic protestors, eroticised middle-aged women, and rebellious working-class men. *Adult Themes* examines both the workings and negotiations of British film censorship, the limits of artistic expression, and a wider culture of X certificate cinema. This is an important volume for students and scholars of British Film History and censorship, Media Studies, the 1960s, and Cultural and Sexuality Studies, while simultaneously an entertaining read for all connoisseurs of British cinema at its most vivid and scandalous.

British Low Culture Leon Hunt Unpr Chq 2013-10-18 Identifying 'permissive populism', the trickle down of permissiveness into mass consumption, as a key feature of the 1970s, Leon Hunt considers the values of an ostensibly 'bad' decade and analyses the implications of the 1970s for issues of taste and cultural capital. Hunt explores how the British cultural landscape of the 1970s coincided with moral panics, the troubled Heath government, the three day week and the fragmentation of British society by nationalism, class conflict, race, gender and sexuality.

The British School Film Stephen Glynn 2016-09-20 Through close textual and contextual analysis of British films spanning a century, this book explores how pupils, teachers and secondary education in general have been represented on the British screen. The author addresses a number of topics including the nature of public (fee-paying) and state schooling; the values of special, single-sex and co-education; the role of male and female teachers; and the nature of childhood and adolescence itself. From the silents of Hitchcock to the sorcery of Harry Potter, British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape. Beyond this, the school film, varying in scope from low-budget exploitation to Hollywood-financed blockbusters, serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema-going public. This applies especially for gender, race and, in all senses, class.

The Man Who Got Carter Andrew Spicer 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.

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