Carter (Michael Caine) tells his niece Doreen (Petra Markham) that she has to look after herself, after the death of her father, Carter's brother, in a scene from MGM's action-drama, "GET CARTER," which co-stars Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 2-A

LEARNS TO PLAY POKER

Famed British playwright-actor John Osborne is making his second film appearance this year as a ruthless underworld ganglord in MGM's GET CARTER which opens at the . . . . . theatre on . . . . . .

Osborne said he felt no qualms about acting because he had been a performer for eight years before his play, "Look Back In Anger" established him as one of the world's most significant dramatists.

"But," he said "I was quite terrified about having to play poker for my very first scene. I'm very bad at card games; I'm even hopeless at Snap (an English nursery card game)."

He said he spent over ten hours practicing for the scene, which ultimately went off without a hitch.

Glenda (Geraldine Moffatt) takes a bath in expectation of a visit from her lover, Carter (Michael Caine) a small time London criminal who manages to walk a thin line between the underworld and arrest by police. MGM's action-drama "GET CARTER" co-stars Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 2E

JOHN OSBORNE—NO LONGER ANGRY AT 40 BECOMES AN ACTOR IN "CARTER"

John Osborne, one time 'enfant terrible' of the British theatre and author of such record-breaking plays as "Look Back In Anger" and "The Entertainer", was taking a break between takes on the set of "Get Carter," starring Michael Caine. Osborne's roleelegant underworld crime boss based in North-Eastern England.

Why did Osborne – himself an actor for years before he ever became a distinguished playwright – accept the part?

"Because I was asked," he explains simply. "I still enjoy acting and it makes a welcome break from the typewriter. I get bored with myself and my work very easily and find I get so close to my writing that I can't see it objectively. An acting break such as this helps me focus on my current writing project when I return to it; it separates the wood from the trees."

Osborne – incredibly slim and beneigh handsome—is now 40 and unperturbed by the fact.

"I used to get worried when I was approaching 30 – and remember being furious when a journalist mentioned in an article that I was 'pushing 30', even though I was only 28 at the time! But 40 – that's a different thing entirely. It's an ideal age for a man."

Osborne has left his 'angry young man' image of the fifties behind him. It was his landmark play "Look Back In Anger" which established the phrase – and his reputation – in 1956. The role of Jimmy Porter (created by Kenneth Haigh and later played by Richard Burton in the screen version) became one of the most famous and significant in contemporary drama and drastically changed the whole face of British drama. Osborne understudied for the part during its original production at London's Royal Court Theatre, but never made an appearance.

"But that's all a long time ago and I hope people have forgotten that 'angry young man' image which became rather tiresome in the end," he says.

He enthuses about his role of Cyril Kinnear.

"He's a villain—and villains are always fun to play. He's a big-time provincial crook. A big fish in a small pond. Kinnear has pretensions too. He's the type of man who's been a Warrant Officer in the Army and then wears a Brigade of Guards Regimental tie in later years. But he has a sense of humour, which makes him human . . ."

In Osbone's most impotrant scene in the film, he is seen playing a detailed game of poker with a trio of dubious associates. And the poker turned out to be more of a challenge than the acting as far as Osborne was concerned.

"I just can't play cards and never have been able to," he confessed. After a bit of intensive coaching from his fellow-actors, however, he sailed through the sequence with flying colours. "I even won a few shillings on the side," he admitted afterwards.

Osborne is currently working on two new projects—a stage play and a screenplay—both on the 'secret list' at present.

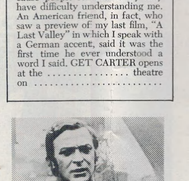
"I take months to work out the idea and shape of a new play, but then the actual writing takes only a week or two," he reveals. He wrote "Look Back in Anger" in nine days and "Inadmissable Evidence" in thirteen days. But only after many soul-searching weeks of preliminary drrafts and creative thinking.

The Michael Klinger production, "Get Carter" is a Metro Coldwyn-Mayer picture, prooduced by Michael Klinger and directeed and written by Mike Hodges from a novel by Ted Lewis. The Metrococolor film stars Michael Caine as a small-time London thug who returns to his hometown of Newcastle-upon-Tyne to avenge his brother's death. Co-starring are Ian Hendry, Britt Ekland, John Osborne, Geraldine Moffatt, Dorothy White, Rosemarie Dunhama, Petra Markham, Tony Beckley, Georrge Sewell and Alun Armstrong.

LANGUAGE PROBLEM

Michael Caine who was born in London's East End and still speaks with a bit of a Cockney accent, remarked that at times sometimes had difficulty understanding the local people in Newcastle where he filmed MGM's GET CARTER.

"This is quite an unusual experience for me", he laughed, "because people sometimes say they have difficulty understanding me. An American friend, in fact, who saw a preview of my last film, "A Last Valley" in which I speak with a German accent, said it was the first time he ever understood a word I said. GET CARTER opens at the . . . . . theatre on . . . . . .



Jack Carter (Michael Caine) forces his girl friend, Glenda (Geraldine Moffatt) into the trunk of his car to keep her out of the hands of rival criminals in the Newcastle underworld, in a dramatic scene from MGM's action-drama "GET CARTER." Co-stars are Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 1D

COOL KILLER . . .Jsing a variety of weapons from slotguns to fists, Carter (Michael Caine) dispatches his brother's killrs one by one, in a private vendetta against British gangsters, in a dramatic scene from MGM's actnn-drama, "GET CARTER," which co-stars Ian Hendry, Britt Eland, and John Osborne, directeby Mike Hodges, produced by Micael Klinger. MAT 1-A

CAINE WON'T BET

An important sequence in GET CARTER, the new Michael Caine thriller which was shooting on location in Newcastle, was shot at the local race-track while it was in full operation.

The cast and crew spent much of their time betting on the ponies . . . . all except the star who refrained from taking any bets.

"I might win", he laughed, "and stay long enough to come out a loser." GET CARTER opens at the . . . . . theatre, on . . . . . .

Carter (Michael Caine) visits Keith (Ajun Armstrong) in his room after been beaten up by local hoodlums who hope to eliminate Carter in a scene from MGM's action-drama "GET CARTER." Co-stars are Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 2F

TRIPLE THREAT

Lovely British actress Petra Markham, who at the ripe old age of twenty-four is making her film debut as a fifteen-year-old opposite Michael Caine in GET CARTER, is an expert at doing three things at once. She played a major role in the MGM film, appeared with an improvisational theatre group at London's Royal Court Theatre, and co-starring the TV series "Victoria & Albert"—all at the same time.

Asked why she keeps up such a strenuous schedule, the actress said with a smile: "I like to eat regularly!"

CAINE ADMIRES BOGART

In MGM's new gangster film, GET CARTER, Michael Caine plays a character which recalls many of the screen roles Humphrey Bogart used to play.

"That's fine with me" said Caine remarking that the late actor is one of his two favorite film actors.

The other?

"Cary Grant" he replies. After "GET CARTER" I'd like to do a love story or a light comedy, the type of film Grant does so well".

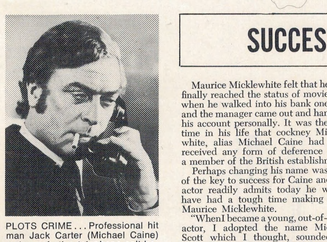
GET CARTER opens at the . . . . . theatre, on . . . . . .

NO TICKETS FOR BRITT

Britt Ekland who is co-starring opposite Michael Caine in GET CARTER, a Michael Klinger production for MGM, mentioned on location in London that she feels she is becoming typecast because GET CARTER is the third film in which she plays a gangster's moll. The beautiful Swedish-born actress thought it particularly ironic because to her knowledge she has never broken any laws.

"I've never even received a parking ticket" she said.

Jack Carter (Michael Caine), a London hoodlum, beats fellow criminal (Bryan Mosley) in a desperate effort to find the man who killed his brother. Carter has returned to Newcastle on a personal vendetta to avenge his brother's death in MGM's action-drama "GET CARTER." Co-stars are Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 2D



PLOTS CRIME . . . Professional hit man Jack Carter (Michael Caine) makes a furtive telephone call before committing murder as a hired killer in a dramatic scene from MGM's action-drama, "GET CARTER," which co-stars Ian Hendry, Britt Ekland, and John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 1C

"GET CARTER" THE CAST

Jack Carter	MICHAEL CAINE
Eric	JAN HENDRY
Anna	BRITT EKLAND
Kinnear	JOHN OSBORNE
Peter	TONY BECKLEY
Cocton	GEORGE SEWELL
Glenda	GERALDINE MOFFATT
Margaret	DOROTHY WHITE
Edna	ROSEMARIE DUNHAM
Doreen	PETRA MARKHAM
Keith	ALUN ARMSTRONG
Brumby	BRYAN MOSLEY
Albert	GLYNN EDWARDS
Thorpe	BERNARD HEPTON
Gerald Fletcher	TERENCE RIGBY
Sid Fletcher	JOHN BINDON
Eddie	GODFREY QUIGLEY
Harry	KEVIN BRENNAN
Vicar	MAXWELL DEES
Mrs. Brumby	LIZ McKENZIE
Architects	JOHN HUSSEY
	BEN ARIS
Old Woman	KITTY ATTWOOD
Pub Singer	DENEA WILDE
Girl in cafe	GERALDINE SHERMAN
Women in Post Office	JOY MERLYN
	YVONNE MICHAELS
Scrapyard Dealer	ALAN HOCKEY

PRINCIPAL TECHNICAL CREDITS

Producer	MICHAEL KLINGER
Director	MIKE HODGES
Screenplay by	MIKE HODGES
based on the novel "Jack's Return Home" by TED LEWIS	
Music composed and played by	ROY BUDD
Lyrics by	JACK FISHMAN
Director of Photography	WOLFGANG SUSCHITZKY
Production Designer	ASSHETON GORTON
Film Editor	JOHN TRUMPER
Production Supervisor	ROBERT STERNE
Art Director	ROGER KING
Camera Operator	DUSTY MILLER
Assistant Director	KEITH EVANS
Location Manager	DEREK GIBSON
Sound Recordist	CHRIS WANGLER
Dubbing Editor	JIM ATKINSON
Dubbing Mixer	HUGH STRAIN
Casting	IRENE LAMB
Costume Designer	VANGIE HARRISON
Continuity	DOREEN DEARNALEY
Makeup	GEORGE PARTLETON

SUCCESS FINDS MAURICE MICKLEWHITE

Maurice Micklewhite felt that he had finally reached the status of movie star when he walked into his bank one day and the manager came out and handled his account personally. It was the first time in his life that cockney Micklewhite, alias Michael Caine had ever received any form of deference from a member of the British establishment.

Perhaps changing his name was part of the key to success for Caine and the actor readily admits today he would have had a tough time making it as Maurice Micklewhite.

"When I became a young, out-of-work actor, I adopted the name Michael Scott which I thought, sounded all right. The trouble was, that there was *another* actor by that name registered with Equity (the actor's union) so I was asked to change it. And quick.

"I was pondering about all this when I went to see "The Caine' Mutiny" at the Odeon, Leicester Square. Afterwards I went for a coffee and hamburger in a snack-bar on the other side of the Square. I looked over and saw "The Caine Mutiny" title up in neonlights and thought to myself 'That's it I'll call myself Michael Caine – which I did.

"A few years later I was fortunate to have a success in "The Ipcress File," which happened to be showing at a cinema in Leicester Square. I went along to that same snack-bar and sat there, having a coffee and gazing at the neon-lit sign which said 'Michael Caine in "The Ipcress File."' I bore-swed' Bogart's movie title, it stuck– and I've been happy with it ever since. It's been lucky."

Caine became an actor to escape from the humdrum life he found himself trapped in as a Korean war veteran.

"When I was 20 and had just left the Army I was working as a porter in Smithfield Meat Market in London. One day I happened to be looking at a paper called "The Stage". I saw an advertisement for an assistant stage manager—with the possibility of small parts'—in a Provincial repertory company. So I applied and got the job. I played a few small parts, saying the odd line here and there such as 'Dinner is served' and 'Excuse me, sir, you're under arrest.'

"But I persevered. I thought, it's the old law of doubling up", which doesn't often work on race-courses, but sometimes works for actors—and certainly, I'm glad to say, worked for me. You know the sort of thing: if I get one line I might get two, if I get two I might get four, If I got four I might get eight – and if I got a thousand, seven hundred and eighty-four I'll be playing the lead!

"I was in repertory for 3½ years. Then I got a job with Joan Littlewood's Theatre workshop at the Theatre Royal in East London. I'd reached the dizzy heights of receiving £8. 10s. a week in repertory—and at the Theatre Workshop I was back to £2. 10s. a week plus a free issue of vitamin tablets every afternoon to keep us going!

"I worked later at Liverpool's New Shakespeare Theatre under Sam Wanamaker. Then I was in Harold Pinter's first play "The Room" at the Royal Court Theatre, in London. Later I understudied Peter O'Toole in "The Long, The Short, and The Tall" in London and played the part on tour for seven months.

"My first film was "A Hill in Korea." in which I had seven lines.

"Then I played 'bit' parts in many pictures. I was a policeman in "The Day The Earth Caught Fire", I was a tough hooligan bullying Norman Wisdom in "The Bulldog Breed", and I was one of William Holden's Navy crew in "The Key".

"All this was in the days when stars never spoke to small-part players. I was treated like a bit of dirt by some of them. I did over 30 films as a piece of dirt and got fed up with the treatment I got from some of the stars. Not all, mind you, but a lot of them.

"That's one reason why I now spend a lot of time chatting to small-part players. I enjoy it, for one thing, and for another I remember what it's like to be totally ignored.

"It was funny that I got my first big break, as they say, as a superior, Etonian Army Officer in "Zulu". With my Cockney upbringing, I mean. But I didn't find the accent difficult to do. After all, I played those upper-class characters for 3½ years in Rep. I lost count of the number of times I dashed in through French windows with my stage sister (usually called Dinity or Fiona) in my white flannnels and blue blazer saying in a fruitty voice "Mummy says we can go to London!" or "Daddy's having a party!" I did a lot of those. I had to re-learn Cockney by the time I finished my stint in Rep. because I never played one Cockney in the whole time. . .

"After "Zulu" I didn't work for a year. British film producers didn't employ actors very much in those days. They employed American and foreign actors. It went on for years. And still does to a certain extent. Nearly all the British stars who made it big did so because they were put into films in Britain by American producers. I was given my role in "Zulu", for instance, by two Americans: Harry Saltzman the producer, and Cy Enfield, the director. I was put into "The Ipcress File" by Saltzman and later under contract by him.

"But an actor has always had to go through hardships. There's a famous story about Jack Benny and George Burns. Burns said 'The first time I met Jack Benny he was a roller-skate dancer' and, because he was quite bright, I said to him 'What's a bright young man like you doing being a roller-skate dancer?' And Benny replied 'Well someone's got to do it . . .'

"That's the strange thing about acting. Nobody *has* to do it. But an awful lot of people do.

"I researched "Get Carter" very thoroughly. I know a few gangsters and I talked to them about the sort of man he is. You find actors often know gangsters—maybe they have a lot in common, when you think about it! Jack Carter is based on someone I know—dress, attitude, frame of mind, talk—even the walk . . .

"In the future I want to have more of a hand in the actual production of pictures, as I have in "Get Carter". I want a say in what's going on, I will probably direct films eventually. I've always imagined myself growing old gracefully behind the camera rather than disgracefully in front of it . . ."

The Michael Klainger Production, "Get Carter", is a Metro-Coldwyn-Mayer Picture, prodduced by Michael Klinger and directeed and written by Mike Hodges from a novel by Ted Lewis. The metrocoolor film stars Michael Caine as a small-time London thug who returns to his hometown of Newcastle upon Tyrne to avenge his brother's death. Co-starring are Jan Hendry, Britt Ekland, John Osborne, Geraldine Moffatt, Dorothy White, Rosemarie Dunham, Petra Markham, Tony Beckley, Georrge Sewell and Alun Armstrong.

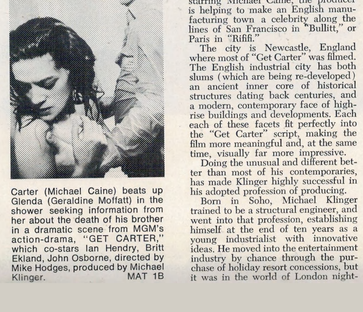
CONFRONTATION . . . Carter (Michael Caine, center) surprises Con McCarty (George Sewell), a gunman from London, with a shotgun as Edna (Rosemarie Dunham) looks on in a dramatic scene from MGM's action-drama, "GET CARTER." Co-starring with

Anna Fletcher (Britt Ekland) talks to Carter, about a date while waiting for her husband to come home, in a key scene from "GET CARTER" starring Michael Caine and Britt Ekland, produced by Michael Klinger, directed and written by Mike Hodges. MAT 1B

SEX BEFORE CEREMONY

While Michael Caine was talking about making GET CARTER for MGM, in England, the actor was questioned about sex before marriage.

"I'm all for it" he quipped, "as long as it doesn't make you late for the ceremony".



Carter (Michael Caine) beats up Glenda (Geraldine Moffatt) in the shower seeking information from her about the death of his brother in a dramatic scene from MGM's action-drama, "GET CARTER," which co-stars Ian Hendry, Britt Ekland, John Osborne, directed by Mike Hodges, produced by Michael Klinger. MAT 1B

MICHAEL KLINGER TALENT SCOUT EXTRAORDINARY

Michael Klinger has spent much of his life in the show business uncovering important young film talent. He was the first to recognize the potential of Roman Polanski, and sign the director to his first English speaking film, "Repulsion." He introduced Cathereine Deneuve, launched the directorial career of Peter Collinson ("Penelope") and gave unknown Alastair Reid his first director's assignment, "Baby Love."

Now as the producer of "Get Carter," starring Michael Caine, the producer is helping to make an English manufacturing town a celebrity along the lines of San Francisco in "Bullitt," or Paris in "Riffi."

The city is Newcastle, England where most of "Get Carter" was filmed. The English industrial city has both slums (which are being re-developed) an ancient inner core of historical structures dating back centuries, and a modern, contemporary face of high-rise buildings and developments. Each each of these facets fit perfectly into the "Get Carter" script, making the film more meaningful and, at the same time, visually far more impressive.

Doing the unusual and different better than most of his contemporaries, has made Klinger highly successful in his adopted profession of producing.

Born in Soho, Michael Klinger trained to be a structural engineer, and went into that profession, establishing himself at the end of ten years as a young industrialist with innovative ideas. He moved into the entertainment industry by chance through the purchase of holiday resort concessions, but it was in the world of London night-clubs that he scored his first important triumphs. During this period he found and hired such cabaret stars as Lance Percival, Rolf Harris and Jacki Trent.

Following his initial success with Roman Polanski's "Repulsion," the young producer backed the director for a second film, "Cul-De-Sac," which starred Donald Pleasance. Again, his judgment was justified. As the producer of "Get Carter," Klinger feels that he assembled an ideal combination of cast and technical people to structure the gangster-type film.

He is also counting on the Newcastle location to help put the gritty, hard-boiled hero across as an anti-establishment underworld character. The star also feels that the selection of locations in Newcastle will be a bonus for "Get Carter."

If the new MGM picture proves as successful as past Michael Caine movies, Newcastle-on-Tyne might become the Hollywood of England.

BRITT EKLAND—FROM TOOTHPASTE SALESLADY TO STAR

If Britt Ekland hadn't appeared in a toothpaste ad when she was fifteen, the world might have lost an actress, and Michael Caine a beautiful co-star in his new gangster type role, "Get Carter" for MGM.

Enthused by the response, the actress began to seek roles in Swedish television shows and films. She attended drama school in Stockholm for two years and gained stage experience when she toured Sweden with a travelling theatre company.

She played her first featured role in an Italian comedy, "And So To Bed", which was made on location in Sweden and starred Alberto Sordi, and this led to a role opposite Toto in "Il Comandante" which was filmed in Rome in 1963.

This was followed by an English television drama, "A Cold Peace", and such films as "After the Fox", again with Sellers, "The Double Man", "Too Many Thieves", "The Night They Raided Minsky's", which was made on location in New York, "Stiletto" and "Machine Gun McCann".

She will soon be seen in "Tintomara", a costume drama set in 18th century Sweden, and opposite top continental actor Pierre Clementi in "Cannibals".

Prior to "Get Carter", she played a comedy role in the British comedy "Percy".

Miss Ekland's marriage to Peter Sellers ended in divorce in 1968. They have a daughter, Victoria, who was born in 1965.

Britt is currently living in London after spending the last few years on the Continent and in the United States. She is a sports enthusiast and spends a good deal of her spare time riding, skiing and horseback riding. She is also endowed with the gift of languages and is fluent in English, French, Italian, German, and, of course, Swedish.

In "Get Carter", Britt Ekland is seen as Anna, the beautiful sexy wife of Gerald Fletcher, a London underworld chief. Her co-star, is Michael Caine who plays a small-time London thug who returns to his home-town of Newcastle-upon-Tyne to avenge his brother's death.