Your Sales Promotion for
And Soon The Darkness
SYNOPSIS

The story of "AND SOON THE DARKNESS" is set entirely in France—not the France of beaches and the blue Mediterranean—but of dusty roads running straight as an arrow as far as the eye can see. Roads flanked by vast tracts of agricultural land—devoid of any bright spot of colour; terra cotta, muted by the dust that hangs in the air. The only sound is the unceasing buzz of crickets, and this so constant that it serves for silence.

Along these roads cycle two young and pretty English girls on holiday—Jane (PAMELA FRANKLIN) and Cathy (MICHELE DOTRICE). A holiday soon to go terribly, horribly wrong. Two girls alone. And then there was one. Cathy disappears... or does she? A sinister young man who says he is a detective. An unsolved murder that took place here three years before. A sex killer at large... waiting, watching perhaps? Questions that hang on the arid air of a late summer's day. A day too hot to last, too oppressive—not to end in thunder. Questions that are finally answered as the story moves to its terrifying climax.
CAST

Jane ......................... PAMELA FRANKLIN
Cathy ....................... MICHELE DOTRICE
Paul ......................... SANDOR ELÈS
Gendarme .................... JOHN NETTLETON
Schoolmistress .............. CLARE KELLY
Madame Lassal ............... HANA-MARIA PRAVDA
Old man ..................... JOHN FRANKLYN
Lassal ...................... CLAUDE BERTRAND
RENIER ...................... JEAN CARMET

CREDITS

Production Supervisor ... JOHNNY GOODMAN
French Production Manager .. SERGE LEBEAU
French Location Manager ... PHILLIP KENNY
Assistant Directors ......... ALAIN BONNOT
Continuity .................. MARY SPAIN
Casting Director .......... ROBERT LENNARD

Director of Photography . IAN WILSON
Camera Operator ............ GODFREY GODAR
Camera Assistant .......... BRIAN COLE
Make-Up ..................... GERRY FLETCHER
Hairdresser ................. ALLAN McKEOHN
Supervisory Electrician ... TED HALLOWS
Stills ...................... GEORGE COURTNEY WARD

Sets Designed by .......... PHILLIP HARRISON
Assistant Art Directors .. ROGER CHRISTIAN, ERIC SIMON
Wardrobe ................... ROY PONTING
Construction Manager ...... STAN GALE
Properties .................. REX HOBBS

Editor ...................... ANN CHEGWIDDEN
Sound Recordist .......... BILL ROWE
Sound Assistant ............ TERRY ALLEN
Dubbing Editor ............. PETER LENNARD
Recording Director ........ A. W. LUMKIN

Music by ................... LAURIE JOHNSON

Original Story and Screenplay by BRIAN CLEMENS & TERRY NATION
Produced by .................. ALBERT FENNEL
Directed by ................. ROBERT FUEST

AND SOON THE DARKNESS

starring

PAMELA FRANKLIN 75%
MICHELE DOTRICE 75%
SANDOR ELÈS 75%

Music by LAURIE JOHNSON 20%

Screenplay by BRIAN CLEMENS & TERRY NATION 20%

Produced by ALBERT FENNEL
BRIAN CLEMENS 20%

Directed by ROBERT FUEST 20%

TECHNICOLOR ® 10%

RELEASED THROUGH ANGLO-EMI FILM DISTRIBUTORS LTD. 10%

LENGTH 8,874 ft.  RUNNING TIME 98 minutes
And Soon The Darkness

BIographies

Pamela Franklin

Pamela Franklin was born in Yokohama, Japan, on February 3, 1950. Until the age of two, she spoke no English, only Japanese. Her father was in the import-export business, which involved much travelling, and Pamela lived in Hong Kong and Ceylon before leaving the Far East for England to enroll as a boarder at Elmhurst Ballet School, Camberley, Surrey.

It was here that she was chosen, with a number of girls, to audition for a role in 'The Innocents'. She went on to do a screen test and got the part. In making her the final choice for the role of Flora, the angelic-looking Victorian child possessed of an evil spirit. Jack Clayton said: "She has the most natural and impressive talent I have ever seen in a youngster in all my career. Clayton's opinion was endorsed by producer Samuel G. Engel when he saw a preview of 'The Innocents'. He signed Pamela to appear with William Holden and Trevor Howard in his production of 'The Lion'.

"This was the beginning of my 'animal phase' in films," she recalls, "and for a while my career began to read like a zoo catalogue. I signed with Walt Disney and did 'Horse Without a Head' in England, and then I went to Hollywood for 'A Tiger Walks'. I also did 'Flipper and the Pirates' for MGM in the Bahamas.

"In between I played a rather alarming role about a schizophrenic daughter of a murdered psychiatrist. That was 'The Third Secret', with Stephen Boyd, Richard Attenborough and Jack Hawkins." In Hollywood again, Pamela starred in 'See How They Run', with Senta Berger and then returned to London to star opposite Trevor Howard in the American TV production of 'Eagle in a Cage'. For her performance in this, she was nominated for an Emmy.

Next, she played a delinquent child opposite Bette Davis in 'The Nanny'. Jack Clayton then beckoned again, casting her as the juvenile lead in 'Our Mother's House', opposite Dirk Bogarde. She then went to Ireland for John Huston's 'Sinful Davey' and followed this with a trip to Paris to star opposite Marlon Brando in 'The Night of the Following Day'.

"Then came 'The Prime of Miss Jean Brodie', for which she received some of the best notices of her career. She has recently completed the role of Dora in 'David Copperfield' and now has the starring role in 'And Soon The Darkness', in which she is once again working for Albert Fennell, who produced her very first film, 'The Innocents'.

Michele Dotrice

Michele Dotrice made her first appearance on stage at the age of three weeks, when she was 'carried on' in 'Johnny Belinda'. Born in Cleethorpes, Lincolnshire, on September 27, 1947, she spent her childhood in Guernsey, where her father, actor Roy Dotrice, had a repertory company.

When she was 12 she started her professional career at Stratford with the Royal Shakespear Company. Later she went into television. In 1964 she rejoined the R.S.C. where she remained for two years. During that time she played Katherine in 'Henry V', and Abigail in 'The Jew of Malta'. She also played opposite her father for the first time in Brecht's 'Puntilla'.

And now Michele makes her screen debut in 'And Soon The Darkness'.

On December 1, 1956, Sandor Elès left his native Hungary for England. He had no passport, no ticket and no travel permit. His transport was an overcrowded cattle truck on a train bound for the Austrian border. That train was probably the only one running in the whole of Hungary, for the country was in the grip of a General Strike. It was also in the grip of the Russians, who had invaded the country only days before.

Sandor (pronounced: Sandor) was born 20 years earlier, on June 15, 1936, in Budapest. His schooling was normal and uneventful. By the time he reached his late teens, he had decided he wanted to become an actor. The Russian invasion forced him to the conclusion that he would have to realise his ambition outside Hungary. This is why he squeezed onto that cattle truck, packed with other escapers, and headed towards Austria.

After three weeks in a refugee camp, Sandor and 14 others were flown to England by the Red Cross.

Unable to speak English, Sandor studied hard, doing a six-month crash course at Oxford, where he was staying with a family. Having mastered the language to a degree, he applied for an acting scholarship to the Bristol Old Vic. His English wasn't yet good enough for him to audition in the language, so he did it in Hungarian! What's more, he passed!

After early setbacks, work came along, in theatre, films and television. Sandor's stage credits include 'Twelfth Night', 'Present Laughter', 'The Seagull', 'A Patriot for Me' and the hit musical 'Fiddler on the Roof', in which he played Perchik for 18 months. His films include 'Guns of Darkness', 'Evil of Frankenstein', 'The Magnificent Two' and John Huston's 'The Kremlin Letter', which Sandor completed shortly before starting 'And Soon The Darkness'.
AN ACTRESS FROM AN EARLY AGE

Making her screen debut in the forthcoming Associated British film, "And Soon The Darkness," 22-year-old Michele Dotrice. Her father Roy Dotrice, is one of Britain's finest actors, and her mother is the former actress Kay Newman. With such a family background it is no surprise that Michele should, at an early age, decide to become an actress.

But the acting profession can be very tough: over-populated to a degree, often badly paid and about as secure as a card house, it nevertheless attracts more and more people to its ranks every year. Breaking through to success in this strange and precarious world can be a daunting task for worldly-wise adults—for a child or teenager it can be positively terrifying.

When she was 12 she joined the Royal Shakespeare Company at Stratford, doing walk-on parts. Later, she left the Company and went into TV. In 1964 she went back to the R.S.C. for two years, returning to television in '66. So, in the past ten years Michele has gained a lot of experience.

The help she has had from her parents has been considerable. Not in getting roles for her on the 'old boy' network—that they would never do—but help in the form of advice. "My parents have been wonderful in this respect," says Michele. "My mother reads every script that comes my way (father doesn't have time) and we then go through it together. Having been an actress she knows what to look for, and the fact that she is no longer professionally involved in the business means that she can look at a script with detachment. Her objectivity often prevails against my wild enthusiasms!

Once a role has been approved of and won, Roy Dotrice is always ready to lend his great talent if his daughter needs it. "I don't bother him with every little problem," says Michele, "but it's nice to know that he is there when I really need help in preparing for a role."

Thanks to her parents' care and atten-

Bridging the Gap Between Child and Adult star

Pamela Franklin started her acting career at the age of 11. With no experience whatever, not even drama classes at school, she was cast by director Jack Clayton for the key juvenile role in 'The Innocents'. After her screen test Clayton said: "She has the most natural and impressive talent I have ever seen in a youngster in all my career."

This was a remarkable compliment from a very talented film-maker. But, in all fairness, it must be said that such compliments, equally sincere, have been paid to child stars since the film industry itself was a child, and precious few of these wunderkind have carried their natural and impressive talent into adulthood.

"I think that my survival is probably due to the fact that, right from the start, I took film-making seriously," she says. "I am sure there is a terrible temptation for kids to treat the whole business as a marvellous game. A big, shiny car takes you to the studio each day; you meet lots of famous people who make a fuss of you; you're treated like a little prince or princess and you know that there's a lot of money going into your piggy-bank. Every now and then you have to go on set and say some words and do as you're told, and that's about it.

"Obviously, this has going to school beaten all ends up, and I enjoyed myself hugely. But I was lucky that in my first film I had Jack Clayton directing me. Jack really got me interested in what I was doing. He made me realise that filming was not just a game, and that the more one puts into one's work, the more one gets out of it. For an 11-year-old, that was a very important lesson and I've never forgotten it. So, from the very start of my career, thanks to Jack, I've had a professional approach to my work."

Albert Fennell was Executive Producer on 'The Innocents' and is the producer of Pamela's latest film, 'And Soon The Darkness'. He, like Jack Clayton, was extremely impressed with Pamela in that first film, eight years ago, and when he came to cast 'And Soon The Darkness' there was only one actress he considered for the lead—Pamela. "We could probably have found another girl who would have made a good job of it," he says, "but with Pamela I knew we would have no problems and that we would get a marvellous performance from her. There was no point in even considering anyone else. She was a professional eight years ago and she hasn't changed."

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And Soon The Darkness

FEATURES

MICHELE DOTRICE
finds her feet in films

Weird and wonderful are the ways of film-makers. In most jobs, it is generally considered wise to start at the beginning and finish at the end. But in films, this is very much the exception rather than the rule. Very seldom does a film company start shooting at the beginning of the story, let alone continue in sequence to the end. It’s all a question of convenience; if there are location scenes to be filmed these may be shot first, no matter where they come in the story, in order to make the most of favourable weather conditions.

All this can be very confusing to a newcomer to films, especially one who has been trained in the theatre. Such a newcomer is Michele Dotrice, the 22-year-old daughter of Roy Dotrice. Michele began her professional acting career at the age of 12, doing walk-on parts with the Royal Shakespeare Company at Stratford. Since then, she has acted many important roles with the Company and done a lot of television acting.

Recently, she appeared in her first film, the Associated British Production, “And Soon The Darkness”, a thriller produced by The Avengers’ team—Albert Fennell and Brian Clemens. She enjoyed herself immensely, but naturally found it very different from anything she had done before.

“We did the first six weeks filming on location in France,” recalls Michele. “We were miles from anywhere in very flat, agricultural land. I’m sure there have been much stranger locations, but to a beginner the whole thing was a bit bizarre. We drove out to the location from Orleans, where we were staying, passing hardly anybody on the way, suddenly to find a mass of humanity and machinery in the middle of nowhere.

“It was extraordinary to see how order came out of apparent chaos, and almost before you knew it we were filming. I still find it strange, having to learn only the lines needed for one day’s shooting. I’m used to learning the whole thing by heart. Then there’s all the technical talk: like any industry, film-making has its own vocabulary which takes a lot of getting used to. When people start talking about panning, long-shots, zooms, screen ratios and the like—I just walk away and leave them to it!”

Michele may have been confused by the jargon and the stop-go, stop-go technique of filming was obviously rather unnerving at first, after the fluid continuity of the theatre. Nonetheless, she mastered the art of film-acting very quickly, and director Robert Fuest was delighted with her performance. She was pretty pleased, too. And having got over her first-time nerves, she may well stick around on her next film and learn the meaning of terms like panning, long-shots and zooms!
My career must never compete with marriage  

says PAMELA FRANKLIN  

“I will never let my career compete with my marriage,” says Pamela Franklin. “I could never give up acting altogether—I’ve been doing it very happily for half my life and it’s very important to me. But my husband will be even more important and I won’t be able to look after him properly if I’m a few thousand miles away, filming on location.”

“I think one reason why so many show-business marriages fail is the separations caused by location work. I’ve just been in France for six weeks, working on the Associated British film, ‘And Soon The Darkness’, and I missed my boyfriend terribly! But I can imagine that a marriage could suffer badly after a number of separations.”

“One answer to this problem is for the husband to become his wife’s manager. This certainly enables them to stay together all the time, but it would seem to me to be a pretty soul-destroying job for a man—just making all his wife’s career arrangements and taking his ten per-cent.

“That’s another stumbling block—money. It is a man earning a great deal more than her husband, it can lead to trouble if the man gets an inferiority complex about it. But surely, if the man is earning enough to provide adequately for his family without having to rely on his wife’s earnings, he should have no problem: anything she earns can be regarded as a nice family bonus.

“When I do get married, I shall compromise—in favour of marriage. I shall give up acting, as I’ve said, but I shall restrict myself to perhaps one film a year and I shall make sure that there is no lengthy location involved. Besides, I shall be too busy to do any more—I want lots of children, and it seems to me that raising a family and looking after a husband is going to be a full-time job!”

THE MEN BEHIND ‘THE AVENGERS’ TAKE TO FILMS FOR A REST  

“The three of us were sitting around one day and we thought ‘Wouldn’t it be nice to frighten people in the daylight?’” Thus Brian Clemens described how the idea for the film ‘And Soon The Darkness’ was born. The three people concerned were himself and Albert Fennell, producers of the highly successful TV series, ‘The Avengers’, and Terry Nation, who had made a large contribution to the writing and script-editing of the show’s final series.

“Af.so long on ‘The Avengers’, we felt in need of a rest,” went on Brian, “so we looked around for a story for a feature film and came up with one ourselves. We decided on a thriller, and made things difficult for ourselves by insisting that all the action take place in broad daylight. It’s very easy to frighten people in the dark because darkness itself is frightening. We therefore confined all our action to a few hours of one day, and set it in the wide-open spaces of northern France. There are no spooky houses, misty swamps or creaking stairways—just a number of situations building up to a climax. After all, fear is based on a lack of understanding. Even the simplest situation can be frightening to a degree if you don’t know the reasons for that situation.”

“On this premise, Brian and Terry Nation went to work on the plot, bouncy ideas off each other until the story gelled and Brian was able to begin the script.

“Shooting started on location near Orleans, France. The principal roles were taken by Pamela Franklin and Michele Dotrice. In spite of their tender years (20 and 22 respectively) each had an impressive acting background. Pamela started her career at the age of 11 when Jack Clayton chose her to play Flora, a child possessed of an evil spirit, in The Innocents. From that moment she never stopped working, and is now one of the very few people who have made the transition from child star to adult actor. Her most recent films include ‘Our Mother’s House’, ‘Sinful Davey’, ‘The Night of the Following Day’, ‘The Prime of Miss Jean Brodie’ and ‘David Copperfield’.

“Whereas Pamela has no family acting ties, Michele Dotrice bears one of the most respected names in the English theatre. Her father is Roy Dotrice, repaid by the public as one of the great actors of our time. Her mother, Kay Newman, was an actress of note until she gave up her career to look after the family. Michele started acting at the age of 12 with the Royal Shakespeare Company at Stratford. Since then she has worked consistently both on stage and in television. ‘And Soon The Darkness’ is her first film, in marked contrast to Pamela, who has made over a dozen, but who has never appeared on stage.

“Fennell, Clemens and Fust searched long and hard, looking for locations that would complement the story. ‘We needed a very flat landscape, with long, deserted roads and a few acres of woodland here and there,” said Albert Fennell. The search for such a location involved over 4000 miles of driving, before the three men found exactly what they were looking for. About 30 miles North-west of Orleans, near the village of Prenouvellon, was the required desolate landscape.

“Playing opposite the girls is Hungarian-born Sandor Eles. Sandor fled from Hungary at the time of the invasion in 1956 and arrived in England determined to become an actor. The fact that he didn’t speak a word of English was a mere detail as far as he was concerned. He studied the language and then won a scholarship to the Bristol Old Vic, thus realising his ambition. This is his first major film role.

“Other members of the cast are John Nettleton, Clare Kelly, Hans-Marie Pravda, John Franklin, and French actors Claude Bertrand and Jean Carmet—all of whom, at one time or another, come under suspicion in ‘And Soon The Darkness’, a ‘Who Dunnit?’ with a surprise ending that really is just that. But then, with ‘The Avengers’ team in charge, the unexpected is only to be expected.”
And Soon The Darkness

FEATURES

SANDOR ELÈS
Images of Freedom

When Sandor Elès was a young man in his native Hungary, he longed to be an actor—in England! Now, he has achieved that ambition, and has just completed his first starring role in a new film, 'And Soon The Darkness'. But it has taken him 13 years of hard work, starting with a nightmare journey from Hungary, just two weeks after the Russian invasion in 1956.

By jumping onto a cattle truck with many other refugees, Sandor reached Austria, and then came to London via the Red Cross. For some time, he had harboured in his mind images of British life. But these were very different from the official Hungarian description of the way people lived in this capitalist country.

"We were told that England was a country where poverty was rife," recalls Sandor. "There was no food, the workers were starving in the streets and the capitalist millionaires were swishing about town in their limousines, with a whore on either arm. We youngsters, however, saw things differently: to us England was a land of nightclubs, cinemas, jazz and pretty girls. It had to be Paradise on earth. "When I finally arrived here, I couldn’t believe my eyes. As we drove into London from the airport in the late evening, I saw all these night-clubs along the way—the Shell, the Esso, the B.P., all brightly lit and beckoning. It was a hell of a letdown to be told they were all petrol stations! Apart from that, England has lived up to my ideas very well. There’s rather more to it than I imagined, of course, but you can’t blame me for wishful thinking!"

EDITORIAL BLOCKS

Cathy (MICHELE DOTRICE) is startled by a sudden noise for, despite the bright sunshine, the wood takes on a sudden, sinister darkness.

Pleasedly tired from a morning’s cycling Cathy (MICHELE DOTRICE) and Jane (PAMELA FRANKLIN) rest in the afternoon sunshine.

The three principal persons involved in "AND SOON THE DARKNESS". Cathy (MICHELE DOTRICE) and Jane (PAMELA FRANKLIN) are reflected in the glasses of Paul (SANDOR ELÈS).

Pursued by a nameless terror Jane (PAMELA FRANKLIN) tries to escape from the sudden darkness of the woods.
And Soon The Darkness

Pamela Franklin
Michele Dotrice
Sandor Els

Music by LAURIE JOHNSON
Screenplay by BRIAN CLEMENS & TERRY NATION
Produced by ALBERT FENNEL & BRIAN CLEMENS
Directed by ROBERT FLEET

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