FACES IN THE DARK

JOHN GREGSON

PUBLICITY SERVICES

ISSUED BY RANK FILM DISTRIBUTORS LTD.
137, Wardour Street, London, W.I
FACES IN THE DARK

Make way for *Faces in the Dark* – a film that will grip you with all the intensity of a vice, and thrill you beyond your wildest expectations, with a story of unalleviated terror. *Faces in the Dark* is, in fact, a film exercise in terror – with its chief character, Richard Hammond – played by John Gregson – blinded and scarred in a factory explosion. Hammond suddenly finds his life in the shadows becoming a terrifying battle against unknown sinister forces.

Into his darkened, bitter world creeps all the evidence of a plot, evil in its cold-blooded cruelty, involving his wife, brother, partner and even his servants. The horror mounts as he groipes helplessly and feverishly for an escape from a situation which brings electrifying suspense.

As we see each of the characters develop the story gains a power of intense horror – and the spine-chilling climax holds all the surprise and suddenness of death itself. Known chiefly on the screen for his light-hearted comedy roles, John Gregson breaks with type-casting for his role in *Faces in the Dark*. Lovely Swedish star Mai Zetterling stars as Christiane Hammond. This beautiful actress originally came to England from her native Sweden to make one film – and stayed to become one of this country’s most popular actresses. John Ireland plays the no-good brother, and Tony Wright the chauffeur with a past. Jon Penington produces *Faces in the Dark* and David Eady directs.

If you remember to:

Note:  
THE SPINE-CHILLING ORIGINALITY OF THE STORY  
THE SPARKLING ARRAY OF STARS  
THE LISTED SUGGESTIONS IN THIS CAMPAIGN  
You will undoubtedly  
Note:  
A SUBSTANTIAL INCREASE IN YOUR BOX-OFFICE RECEIPTS.

THREE LUCKY STARS

JOHN GREGSON, MAI ZETTERLING and MICHAEL DENISON are three popular stars who have virtually reached the pinnacle of their profession – an enviable position indeed.

In *Faces in the Dark* they are, once again, given respective roles to which they can amply demonstrate their remarkable individual talents. The teaming of three such stars is undoubtedly one of the all-important selling factors of this film.

MAI ZETTERLING  
Frenzy  
Iris  
Music in the Dark  
Frieda  
The Bad Lord Byron  
Quarter  
That Romantic Age  
Blackmailed  
The Tall Headlines  
Desperate Moment  
Dance Little Lady  
Knock on Wood  
MICHAELE DENISON  
Hungry Hill  

My Brother Jonathan  
The Blind Goddess  
The Glass Mountain  
The Franchise Affair  
The Tall Headlines  
Angels One Five  
The Importance of being Earnest  
Contraband Spain  
There was a Young Lady  
Tilly of Bloomsbury  

JOHN GREGSON  
Scott of the Antarctic  
Whisky Galore  
Train of Events  
Angels One Five  

The Holly and the Ivy  
The Brave don’t Cry  
The Titfield Thunderbolt  
Genevieve  
A Case of Three Murders  
The Weak and the Wicked  
To Dorothy a Son  
Above Us the Waves  
The Battle of the River Plate  
Jacqueline  
True as a Turtle  
Miracle in Soho  
Rooney  
The Captain’s Table  
Sea of Sand  
SOS Pacific

SELL THE POWERFUL STARS

The most important pre-selling promotion for *Faces in the Dark* should centre on the fact that JOHN GREGSON, MAI ZETTERLING, JOHN IRELAND, MICHAEL DENISON and TONY WRIGHT have combined their divergent talents in a film that is completely different from anything that they have done in the past. Their individual popularity is enormous – together it should prove tremendous.

Teaser campaigns linking all their names should start well before play-date. Notice-board displays should herald the teaming of these five stars as a forthcoming attraction. Foyer and away-from-theatre displays closer to play-date should feature them all together. Finally, front-of-house displays and banners should boldly announce:

FIVE BRILLIANT STARS TOGETHER IN THE THRILLER OF THE YEAR – WATCH OUT FOR JOHN GREGSON, MAI ZETTERLING, JOHN IRELAND, MICHAEL DENISON AND TONY WRIGHT IN:  
"FACES IN THE DARK"
This contest block is one of an ever-popular range for local newspaper placing. It shows John Gregson in six popular roles, and asks contestants to name the films from which these scenes are taken.

Entrants should be told that the first scene shows John Gregson as Richard Hammond in his latest film *Faces in the Dark*. For your information the other scenes are from:

2. *Battle of the River Plate*
3. *Miracle in Soho*
4. *The Captain's Table*
5. *S.O.S Pacific*
6. *Rooney*

Alternatively this block can be used in leaflet form with theatre credits and play-date on the reverse side.

**SELLING LINES**

"Here is fear that clutches the heart—suspense that never lets go!"

The most terrifying adventure in suspense you ever lived.

The most terrifying suspense your heart has ever felt.

Gripping, spine-chilling suspense of the most powerful emotion—**FEAR!**

**TEASER ADVERTISING**

The unusual set of teaser ads, illustrated below have been specially devised for *Faces in the Dark*, and should be placed with your local newspaper well prior to play-date.

Suggested insertions for these are given beneath the ad.

As an alternative to 'newspaper placing' this would prove equally arresting as a locally-produced leaflet.
STARRING
MAI ZETTERLING

Born in Sweden, Mai Zetterling lived in Adelaide, Australia, from the age of two to seven, when she returned to Stockholm. There she took part in a bicycle tour around Sweden for "Children's Theatre" at the age of 13.

She has played in circuses and fairs, and sang in a night-club at the age of 15. At the age of 17 she went to the National Theatre, Stockholm, and had her first big part there in a play by Maxwell Anderson. She stayed there until she was 21, mostly playing Shakespeare.

Her Swedish films include: Frenzy, Iris and Music in the Dark. Amongst her English films are Frieda, The Bad Lord Byron, Quartet, That Romantic Age, Blackmail, The Tall Headlines, Desperate Moment and Dance Little Lady. She made Knock on Wood for Paramount in Hollywood, and has also recently filmed in England Seven Waves Away and The Truth about Women.

Mai Zetterling adds lustre to her reputation by a vital, realistic performance as Christiane Hammond in Faces in the Dark.

Sell this fine actress in one of her most important starring roles by making particular use of the special 11" x 14" glamour stills. Use these stills and other blow-ups in your shop tie-ups, and special effort should be made to arrange displays in beauty parlours, fashion houses and ladies' hairdressers.

The accent of your Mai Zetterling newsboard displays should be on her amazing dramatic progress during the years, and her many varied productions, by using cuttings from the many film magazines - and also stills from the film. This could be accentuated with appropriate captions stressing the fact that Mai Zetterling now has her biggest and most exciting role in the year's most electrifying thriller Faces in the Dark.

IT'S MR WRIGHT

Tony Wright is a most welcome screen visitor. Hero . . . villain . . . man-of-action . . . romantic lover . . . he has proved excellent in any role.

In Faces in the Dark we meet yet another Tony. For this female heart-throb plays the part of Clem, the chauffeur with a despicable past. It is a role offering him maximum scope to demonstrate his more-than-considerable acting ability.

Make full use of this 11" x 14" still (Ref. 'E') by placing it in factory canteens, youth clubs, cafes, etc., and, in fact, any place that young people are liable to congregate.

In addition, you may like to try these novel gimmicks designed to keep Tony Wright's name before the public:

By searching (through the Press diary column) for people who share the same birthday as the star - December 10th - and make them your special first-night guests.

By sending a teaser postcard to people named Wright (listed in the telephone directory) along the lines of: 'Dear Mr. Wright - Mr. Tony Wright is at the Rex this week. Hope you will be able to come along to see him.'

JOHN GREGSON'S NEW TYPE OF ROLE

John Gregson's first important dramatic role in Faces in the Dark is an event of major importance to cinemagoers, who associate him with a long string of happy-go-lucky comedies, such as Rooney, The Captain's Table, Genevieve and True as a Parrot. Few fans will recall that, in fact, John Gregson made his film debut as a dramatic actor in Scout of the Antarctic. That was in 1948.

Stress the dramatic power of Gregson's eagerly awaited performance in Faces in the Dark in your newsboard and foyer displays.

Interest can be stimulated by starting such displays well before play-week - perhaps by using a single dramatic blow-up of Gregson with the caption:

WHO IS THIS POWERFUL DRAMATIC STAR?

and a coloured ribbon leading to a small panel reading:

From top British comedies -
Genevieve - True as a Parrot -
The Captain's Table - Rooney comes
John Gregson,
a star rising to new dramatic heights
in Faces in the Dark.

These displays could be built up with other stills emphasising highlights from the film.

IMPORTANT - DO NOT DISCLOSE!

Faces in the Dark is a film crammed tight with electrifying suspense, and has a climax that will shock and surprise each and everyone of your patrons.

When publicising this film there are two vitally important points to remember. Firstly, the climax of Faces in the Dark must not be revealed. Secondly, your patrons must see the film from the beginning.

These points should be "plugged" by special stage, p.a., and foyer announcements. Your local artist should produce d.c.s or even a bannerette, stressing:

DO NOT TELL THE SECRET OF THE FACES IN THE DARK.

Pay-box stickers might read: CHECK THE TIME! YOU MUST SEE FACES IN THE DARK FROM THE BEGINNING.

If you have foyer clocks special emphasis can be laid on times of programme changes. A couple of lines added to your normal Press advertising - mentioning both points - will be well worth while and, what is more, much appreciated by your patrons.

CHARACTERS ON YOUR DOORS

If you have a talented local artist you could ask him to sketch star-heads on the glass of your main entrance doors and these will serve to sell one of the most attractive casts lined up in any picture.

Each character could have a selling line put in under his or her likeness, such as:

John Gregson
He appeared to have everything - except the power to see into the future.

Michael Denison
The weak business partner, who had nothing to offer - except his capital.

Tony Wright
He was just the chauffeur - but a man with a past . . . an unforgettable soul-destroying past.

Mai Zetterling
She was certainly solicitous - yet, her gently persuasive voice could hide many things - especially from a blind man.

John Ireland
The no-good but charming brother, who between bouts of reckless living, descends to borrow money . . .
SHORT STORY CONTEST
Many local newspapers have had great success in recent years with short-story contests. There are hundreds of budding and aspiring writers who enter for these contests, and we have even heard of occasions where newspapers running a contest over a short period have eventually made these stories a permanent feature.

Prompted by this film suggest to your local editor that he organises a short-story contest linked to the film.

This need not bear any relation to the actual story of Faces in the Dark – nevertheless, it can be emphasised that here is a film exercise in terror – a psychological thriller that is guaranteed to grip every patron with its electrifying suspense – and entrants should write a story with this theme in mind.

This would enable writers to elaborate on their own conception of what constitutes a first-class thriller, and allows them infinite scope in which to work.

It would be necessary for entries to be closed in time for the winning story to be published immediately prior to your play-week.

IDENTIFY THE ‘PLACE IN THE DARK’
The art editor of your local newspaper might be interested in running a competition on the following lines.

A series of photographs could be reproduced of well-known streets and landmarks, which were taken in or around your locality during the evening – hence the ‘place in the dark’.

Readers would be asked to identify as many of the given situations as they can – with the winner receiving a suitable prize.

This could, alternatively, be run as a quiz with the answers given on another page.

AWAY—FROM—THEATRE TIE-UPS
Listed below you will find several suggestions that should prove valuable when planning your local tie-ups:

(1) There are many books that concentrate on thrills, mystery and other similar subjects. You can arrange some useful window displays with your local stockists using such books, and augmented with a selection of stills from the film.

(2) The electricity showroom is a ‘natural’ for this film – with phrasing on these lines:

NEVER IN THE DARK WITH ELECTRICITY—CLEAN AND SAFE.

Faces in the Dark—THE THRILLER OF THE YEAR, SHOWING AT THE REX NEXT WEEK. YOU MUST NOT MISS IT.

(3) The following should be considered for local tie-ups:

Dry Cleaners – a brighter, fresher feeling when you have your clothes cleaned by the Blankstown Valet Service.

And you’ll have a feeling of deep satisfaction when you see Faces in the Dark – the thriller with a difference – showing at the Rex next week.

Furniture Stockists: Don’t be in the dark! Visit our showrooms and plan your home the easy way. You must see Faces in the Dark – a gripping piece of entertainment – showing at the Rex all next week.

THE BOOK
Four Square Publishers Ltd., are publishing a special paper-back edition of the Pierre Boileau and Thomas Narcejac novel of “FACES IN THE DARK.” The cover features a still from the film, complete with credits.

These are being backed by showcards and will prove yet another powerful aid automatically distributed to leading booksellers.

This promotion can be extended by book displays, library tie-ups and locally-produced bookmark give-aways.

IDENTIFY THE ‘FACES IN THE DARK’

Use the block illustrated for either a newspaper contest – or leaflet promotion.

It shows silhouetted profiles of six famous stars. Tell the readers that the first one is MAX ZETTERLING – who stars in Faces in the Dark, coming to (your theatre) shortly – and invite them to identify the remaining five.

For your information they are:

2. TONY CURTIS
3. KENNETH MORE
4. ROCK HUDSON
5. LAUREN BacALL
6. STANLEY BAKER

(Should this contest prove too difficult it could be run as a straight-forward quiz, with the answers given either at the foot of the column or on an alternative page.)
BLOW-UPS

30" x 40" Ref. 'A' 10/-

30" x 20" Ref. 'C' 9/-

20" x 30" Ref. 'B' 9/-

GLAMOUR STILLS
Use this set of 11" x 14" glamour stills (Ref. 'F') in your shop tie-ups. Special effort should be made to arrange displays in beauty parlours, fashion houses and ladies' hairdressers.

Set of four 11" x 14" Ref. 'F' Price 8/-

ATMOSPHERE STILLS
Use this set of 11" x 14" stills (Ref. 'D') in your displays to accentuate the intense drama depicted in Faces in the Dark.

Faces in the Dark

- Approximate Length 7,627 feet
- Approximate Running Time 85 minutes
- Certificate 'A'

Price 8/- per set of four
POSTERS

Also available based on the Quad Design

DOUBLE CROWN
30” x 20” 1/6 each.

QUAD POSTER
30” x 40” 3/-

BLOCKS
Blocks are made to order, normal orders being executed in 48 hours. Priority will be given to orders marked "URGENT" and every effort will be made to meet deadlines. The inclusion of your play-date will help to expedite publicity material required urgently.

STILLS
Set of eight stills on hire, price 10/- the set. Credit of 5/- is allowed on return in good condition promptly after play-date.

THE SHARING OF EXTRA ADVERTISING COSTS

We are prepared to share, up to an agreed maximum, the costs of:
1. Press advertising additional to the normal space booked by the theatre.
2. Extra advertising and exploitation accessories ordered from Ad-Sales Department.
3. Special promotions directly related to the film.

Make your proposals for extra publicity with reasonable notice ahead of play-date to Rank Film Distributors Ltd., Publicity Department, 11, Belgrave Road, London, S.W.1 (Telephone: VICToria 6633). We cannot agree to share the costs of your campaign if your proposals are not submitted and approved in advance of play-date.

All orders or enquiries concerning Ad-Service material to be addressed to Ad-Service Department, Rank Film Distributors Ltd., 127-133, Wardour Street, London, W.1 (Telephone: GERrard 7311).
HAD THEY COME TO HELP HIM... TO MENTOR HIM... OR TO KILL HIM?

JOHN GREGGON MAI ZETTERLING JOHN IRELAND MICHAEL DENISON TONY WRIGHT

WOLKIN FILM DISTRIBUTION LTD. present

FACES IN THE DARK

Produced by JOHN PHEGSON Directed by ROSS CAULI
Synopsis by SPENCER WOOD and JOHN TEALE

4' Double Column FD-J 10/6

5' Single Column FD-C 6/9

2' Double Column FD-G 7/6

1' Single Column FD-A 6/3

Printed in England by Bradley Newsprint Ltd., London, S.E.
EXERCISE IN FEAR...

Only the blind can truly know the blind, their sufferings and loneliness. Only they can truly understand the appalling reality of being inextricably trapped in a world of alien sound.

All the more reason, therefore, for welcoming a picture called “Faces In The Dark”, which goes a long way towards explaining, if not to understanding, then, at least, to pity.

“Faces In The Dark” is an exercise in fear. In it, John Gregson shows new facets of talent as a man, blinded and scarred in a factory explosion, who suddenly finds life in the shadows becoming a terrifying battle against unknown and sinister forces.

Into his darkened, bitter world creeps the slow understanding that his wife, brother, business partner and even his servants, are involved in a plot against him. A plot evil in its cold-blooded cruelty.

The horror mounts as he gropes helplessly and feverishly for escape.

The lovely Mai Zetterling plays the blinded man’s wife—a role which, despite its harsh character, she interprets brilliantly. Tenderly she soothes her husband’s fears while, before his unseeing eyes, her relationship with his partner develops.

Based on the widely acclaimed French novel “Les Visages De L’Ombre”, “Faces In The Dark” is a fine, original picture: a sensitive and terrifying study in extreme mental anguish.

"Faces In The Dark" - deep-moving story of a blinded man's anguish - stars John Gregson, Mai Zetterling, John Ireland, Michael Denison and Tony Wright. The film is a Welbeck Film Distributors presentation released through Rank Film Distributors Limited. Jon Penington produced, David Eady directed.
THE STORY

Ruthless and unswerving ambition is the outstanding characteristic of Richard Hammond.

He is rich, owns a lovely house in Cornwall, 'The White House', an electric light bulb factory near London, and is married to the beautiful Christiane. He also has a no-good, but charming, brother—Max.

Hammond owns the patents to make a new light bulb called 'Apollo' that promises to wipe rival products off the market. It gives him an excited vision of new power—a prospect which he fails, in fury, to implant in the imagination of his partner David Merton.

Immersed in his plans for the future, Hammond fails to sense the sinister, tragic undercurrents in his own domestic life.

Such is the situation on the day Christiane, set on making a final decision about her marriage, is driven to the factory by Clem, the chauffeur—and finds that her husband is too busy to see her.

She decides to leave him....

Hammond, despite warnings of danger, decides to test the 'Apollo' bulb for himself. There is an explosion....

He is blinded for life, his face scarred, and is laid up in hospital for months.

David seems pleased. With Hammond out of the way, he will be the man in charge. Christiane? She is tender—perhaps even over-tender—towards Hammond.

And Clem, the chauffeur? Hammond knows Clem has been in jail and kicked out of the R.A.F. In the past he could control Clem, but now....

Gradually Hammond senses the explosion may have damaged more than his eyes—that he might have a tendency to madness. And Max is subscribing to that suggestion.

Odd things happen. Christiane and David fly to Cornwall to visit Hammond at his Cornish home; the blind man, who is learning Braille, finds the place comforting—yet somehow different.

He picks a rose from a bower he 'knows' to be red—only to be told it is white.

A favourite peach tree simply isn't where it should be. He gropes unsuccessfully to find it. Next day, there it is, in the identical place where he had searched.

There is a smell of pine trees, although he remembers none near 'The White House'.

Hammond, despite these curious problems, is happier than he has been. He is fighting back. He is determined to go back to the factory; he is going to make a success of 'Apollo'—nothing is going to stop him.

Meanwhile, he trustingly signs the paper his wife and partner thrust under his blind eyes.

He has quarrels with Christiane. But she is, as always, patient, understanding and affectionate....

Hammond finds his wife has lied to him. But it is not until the curious disappearance of Max that he begins to suspect the truth.

With suspicion becoming certainty, the panic of a blind man who finds himself helplessly trapped in a grotesque situation, provides a climax of unrelenting tension.
THE PLAYERS

Richard Hammond        JOHN GREGSON
Christiane Hammond    MAI ZETTERLING
David Merton          MICHAEL DENISON
Max                   JOHN IRELAND
Clem                  TONY WRIGHT
Janet                 NANETTE NEWMAN
French Doctor         ROWLAND BARTROP
French Surgeon        JOHN SERRET
1st Nun Nurse         COLETTE BARTROP
2nd Nun Nurse         JOYCE MARLOW
Miss Hopkins          VALERIE TAYLOR
1st Representative    BRUCE WALKER
2nd Representative    KIM PEACOCK

Producer              Jon Penington
Director              David Eady
Screenplay by         Ephraim Kogan
                      John Tully

CAN WE HELP YOU?

Stereos of the 65-screen blocks illustrated on this sheet can be supplied free of charge direct to a newspaper for editorial use.

Order from
Rank Film Distributors Ltd., Press Department,
11, Belgrave Road,
London, S.W.1.
Phone: VIctoria 6633.
You are free to lift or adapt any of the material printed here.

YOUR LOCAL ANGLE?

CAMBRIDGE
DONCASTER
HAMPSTEAD, LONDON

HARRIOW
LIVERPOOL

OXFORD
PERTH
PUTNEY, LONDON
REGENT'S PARK, LONDON
SHEPPERTON
WALLASEY, CHESHIRE
WINDSOR

Below are listed district associations of some of the people who made “Faces In The Dark”. If any of them are of special interest to your area we will be pleased to supply additional material at your request.

DAVID EADY educated there.
MICHAEL DENISON born there.
DAVID EADY born there and educated at Westminster.
MICHAEL DENISON educated there.
JOHN GREGSON born and educated there. He joined Liverpool Old Vic.
MICHAEL DENISON educated there.
JOHN GREGSON in repertory there.
TONY WRIGHT lives there.
MICHAEL DENISON lives there.
JOHN GREGSON lives there.
JON PENNINGTON born there.
TONY WRIGHT in repertory there.