CAMPAIGN MANUAL FROM ALLIED ARTISTS

BORIS KARLOFF IN THE SORCERERS

230 West 41 St.
N.Y., N.Y. 10036
212-564-9100
**CAST and CREDITS**

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
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<tbody>
<tr>
<td>BORIS KARLOFF</td>
<td>PROFESSOR MONSERRAT</td>
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<tr>
<td>CATHERINE LACEY</td>
<td>ESTELLE</td>
</tr>
<tr>
<td>IAN OGLIVY</td>
<td>MIKE</td>
</tr>
<tr>
<td>ELIZABETH ERCY</td>
<td>NICOLE</td>
</tr>
<tr>
<td>VICTOR HENRY</td>
<td>ALAN</td>
</tr>
<tr>
<td>SUSAN GEORGE</td>
<td>AUDREY</td>
</tr>
<tr>
<td>DANI SHERIDAN</td>
<td>LAURA</td>
</tr>
<tr>
<td>IVOR DEAN</td>
<td>INSPECTOR MATALON</td>
</tr>
<tr>
<td>PETER FRASER</td>
<td>DETECTIVE</td>
</tr>
<tr>
<td>MEIER TZELNIKER</td>
<td>SNACK BAR OWNER</td>
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<tr>
<td>BILL BARNESLEY</td>
<td>CONSTABLE</td>
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<tr>
<td>MARTIN TERRY</td>
<td>TOBACCONIST</td>
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<tr>
<td>GERALD CAMPION</td>
<td>CUSTOMER</td>
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<tr>
<td>ALF JOINT</td>
<td>RON</td>
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**BORIS KARLOFF in "THE SORCERERS"**

Co-starring ELIZABETH ERCY
IAN OGLIVY
VICTOR HENRY
and with CATHERINE LACEY as "ESTELLE"

**featuring:**

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<td>DANI SHERIDAN</td>
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<tr>
<td>MEIER TZELNIKER</td>
<td>SUE GEORGE</td>
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<td>IVOR DEAN</td>
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<td>PETER FRASER</td>
<td>MARTIN TERRY</td>
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<tr>
<td>GERALD CAMPION</td>
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Lee Grant & The Capitals, Vocals by Toni Daly. Sound through De Lane Lea Ltd. Director of Photography; Stanley Long, Executive Producer; Arnold Miller. Music Composed and Conducted by Paul Ferris. Screenplay by Michael Reeves. From an original idea by John Burke. Produced by Patrick Curtis and Tony Tenser. Directed by Michael Reeves.

*A Tigon-Curtwell-Global Production
Released by Allied Artists*

**SYNOPSIS**

Professor Monserrat has, for many years, been conducting experiments by improving on his old stage act of audience mesmerism, using light and sound in the psychedelic inference. He is assisted by his wife, Estelle, who used to be his stage assistant. The Professor is poor and dreams of the day when he can finalise his experiments by using a young subject to prove that he can, by using his brain, dominate another person from a distance.

Mike is a young man with a "devil may care" attitude. Nicole, a young, French girl is very much in love with Mike and finds it difficult to understand his temperament. Mike's friend, Alan, a more pleasant young man, is in love with Nicole. The three of them are friends and often frequent discoteques together. One evening after a quarrel at their favourite haunt, Mike storms out. Professor Monserrat, looking for his suitable subject, watches Mike entering a coffee bar and after studying him for a few moments, decides that this could well be his subject. After a brief conversation with the boy and offering him undreamed of excitement without any penalties, Mike agrees to go to the Professor's house. The Professor and his wife process Mike with the special equipment he has built up through the years. They send him into another room and, by using their brain only, command him to do certain things. It is a great success, but a success even more than they have ever dreamed of, because after Estelle has commanded Mike to crush an egg in his hands, both the Professor and Estelle experience the sensation in their own hands as if an egg had been crushed in them too.

They send the boy out of the house acting ostensibly normal but mentally completely under their command. When they realise the extent of their success, the Professor feels that this should be put to the good of mankind. Perhaps the boy could act as a subject for a group of old people and be sent, say, on a world cruise, and the old people could sit and experience the boy's sensations. Estelle is not in agreement with this. "It is too early yet" she says, "we have worked many years and have achieved very little in the way of benefits for ourselves. Let him work for us for a little while". She persuades the Professor to agree to one or two initial experiments.

The boy goes for a swim at midnight and the old couple experience the touch of cold water and the sensation of swimming, something they hadn't done for many years.

Estelle's character begins to change with this success. She persuades the Professor to command Mike to rob a fur store so that she could have a mink coat. Against his better wishes the Professor agrees.

After this, on another experiment, Estelle proves that mentally she could control the boy better than the Professor and, in doing so, commands him to do more and more violent things. The Professor decides that this is enough; he is going to bring the boy back and deprocess him. There is a fight in which the Professor is knocked unconscious by Estelle and is bound by his wrists to a heavy cupboard.

From then on Estelle controls the boy and violence follows violence, murder follows murder, until the film builds up into a most terrifying climax and ends on a note of frantic horror!
KARLOFF ARRIVES IN A NEW KIND OF THRILLER

Boris Karloff will be seen in a new kind of thriller, where he and his mad wife control other people’s minds and actions with the aid of an infernal invention, in Allied Artists’ “The Sorcerers” which starts at the Theatre.

Born William Henry Pratt in Dulwich, England, on November 23, 1887, Boris was the youngest of nine children of Edward Pratt, a government civil servant. When he was 23 years of age, after having travelled to Canada and British Columbia, he decided to discard the name of Pratt and adopt his mother’s family name of Karloff, adding Boris because it seemed to fit.

Boris arrived in Hollywood in 1918 where he made his film debut as an extra in a movie starring Douglas Fairbanks. It was thirteen years later before Boris got the break that was to make his name synonymous with motion picture chills. He was eating at the Universal studio commissary when the director of “Frankenstein” met Boris for the first time and “discovered” him for the Monster.

His role as the Monster in “Frankenstein” and in the two subsequent sequels won him acclaim as the greatest horror character actor in motion pictures and he was hailed as the successor to the late Lon Chaney.

In 1941, Boris broke with Hollywood to go to the New York stage where he created another memorable role as Jonathan in “Arsenic and Old Lace”. He appeared in the play a record 1400 times before he left the cast to return to Hollywood to star in “The Climax”.

More successful pictures and plays followed. Most prominent of Boris’ successes were the motion pictures “Bedlam”, “Tap Roots” and “Tower of London” and on the stage “Peter Pan”, “The Linden Tree” and as Cauchon opposite Julie Harris in “The Lark”.

After the war he extended his field into television to which he devoted himself exclusively from 1958 until his return to films in “The Raven”. He moved to London where he made his first starring television series “Colonel March of Scotland Yard” and in 1960-61 he commuted back and forth to Hollywood to make a television series, “Thriller”.

BIOGRAPHIES

ELIZABETH ERCY

Date of Birth 20/7/44

Born in Dresden, Germany, she moved to Paris when she was four. Went to school all over France and then in England to a College at Milton Mount, Crawley. Whilst working as an assistant to a set designer she was asked to test, by the producer and consequently got a part in Jules Dessen’s Phèdre. After Phèdre, she was offered an exclusive contract with Elle magazine which she didn’t really want to do. Carl Forman saw Phèdre and asked her to appear in “The Victors”. She then made a film called “La Dormeuse”, directed by Maurice Pons who was at that time writing for Truefaut. After playing in several television plays and films in France, she then came to England to star in “Doctor in Clover”, after which she went to Spain to play in “Fathom” for 20th Century Fox. She recently returned to England to star in “The Sorcerers”. At present she is in France playing the lead in “The Note” which is being made for the Montreal film festival. The film is directed by Christian Tudieu.

IAN OGLIVY (23)

Trained at R.A.D.A. Then did a year with various repertory companies including Colchester, Canterbury and Northampton. Appeared in several television parts, including leading roles in major dramatic productions for the BBC such as Rudolph Cartier’s “Ironhand” and “The Connoisseur”. Appeared in films in Italy with “La Sorella Di Satana”, director Michael Reeves; then continued film career with “The Day the Fish Came Out”, director Michael Cacoyannis (official Greek entry, Cannes Festival, 1967); next, “Stranger in the House”, with James Mason, Geraldine Chaplin, director Pierre Rouve. Immediately on completing this, started “The Sorcerers” for Tigon-Curtwell Productions. Also starred in Granada TV series, “The Liars”.

MICHAEL REEVES (23)

Started career Hollywood, as temporary dialogue director. Returned to England, worked as Production Associate on numerous TV commercials. Became assistant director in features, including “The Long Ships”, “Genghis Khan”. Went to Italy as Assistant Director on Italo-American productions. Wrote and directed second unit and montage material. Co-wrote and directed “La Sorella Di Satana” for producer Paul Maslansky. Wrote several other scripts of interesting degrees of merit and for varying degrees of money. Co-wrote and directed “The Sorcerers”.

VICTOR HENRY

Trained at R.A.D.A. 1961/63, then joined Belgrade Theatre, Coventry; Castle Theatre, Farnham; Phoenix Theatre, Leicester. He then starred in the six episode series “Diary of a Young Man”, following this he appeared in an episode of “The Villains” and “It's Dark Outside” for Granada TV. He starred in “A Colliers’ Friday Night” at the Royal Court. He played the title role in “Helel Scrawdyke” on Broadway and has just finished starring in “The Daughter in Law” by D. H. Lawrence at the Royal Court.

He played the starring role in “When Did You Last See My Love”. 

A-2

Boris Karloff shares a tense moment with Catherine Lacey in this scene from “The Sorcerers”, the thriller revolving around a diabolical machine with the power to control the human mind. The Allied Artists release was filmed in Eastmancolor.
BORIS KARLOFF
HIS MIND COMMANDS!
They LIVE to it...
They LOVE to it...
They KILL to it!

THE SORCERERS
EASTMAN COLOR

ELIZABETH ERCY • IAN O'GILVY • VICTOR HENRY • CATHERINE LACEY
SCREENPLAY BY: MICHAEL REEVES and TOM BAKER
EXECUTIVE PRODUCER: ARNOLD MILLER
PRODUCED BY PATRICK CURTIS and TONY TENER
DIRECTED BY: MICHAEL REEVES
A TIGON-CORTWELL GLOBAL Production
Released by ALLIED-ARTISTS

Ad Mat 401 4×6¾" 372 lines
BORIS KARLOFF
HE TURNS THEM ON...
HE TURNS THEM OFF...
to live...
love...
die or
KILL!

THE SORCERERS
EASTMAN COLOR

Elizabeth Ercy - Ian Ogilvy - Victor Henry - Catherine Lacey

Screenplay by
Michael Reeves and Tom Baker

Produced by
Arnold Miller and Patrick Curtis

Directed by
Tony Tenser

A Tigon-Curtwell Global Production

Ad Mat 302
3x9 1/2"
405 lines
Boris Karloff
HIS MIND COMMANDS!
They LIVE to it...
They LOVE to it...
They KILL to it!

THE SORCERERS

ELIZABETH ERCY - IAN OGLIVY - VICTOR HENRY - CATHERINE LACEY
MICHAEL REEVES & TOM BAKER - ARNOLD MILLER - PATRICK CURTIS & TONY TENDER - MICHAEL REEVES & A. T. HAIR - CUMWELL GLOBAL. Production Released by ALLIED ARTISTS

Ad Mat No. 301
3 cols. x 5''
210 lines

Boris Karloff
HE Turner THEM ON...
HE Turner THEM OFF...

THE SORCERERS
EASTMAN COLOR

ELIZABETH ERCY - IAN OGLIVY - VICTOR HENRY - CATHERINE LACEY
MICHAEL REEVES & TOM BAKER - ARNOLD MILLER - PATRICK CURTIS & TONY TENDER - MICHAEL REEVES & A. T. HAIR - CUMWELL GLOBAL. RELEASED BY ALLIED ARTISTS

Ad Mat No. 103
1 col. x 7''
100 lines

Ad Mat No. 203
2 cols. x 3½''
100 lines
Composite Mat

Composite Mat Consists of
Ads 101, 102, 103, 201, 202 and 203

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BORIS
KARLOFF
HE TURNS
THEM ON...
HE TURNS
THEM OFF...
to live...
love...
die or
KILL!

THE SORCERERS
EASTMAN COLOR

BORIS
KARLOFF
HIS MIND
COMMANDS!

They LIVE to it...
They LOVE to it...
They KILL to it!

ONE SHEET

22 x 28 LOBBY CARD

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