

FABER *ff* MUSIC

proudly presents



FABER SILENTS

A range of silent films featuring scores by *Carl Davis*
available for hire for Live Cinema performances



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The Silent Film Revival

'It was the aim of the exhibitor to eradicate the silence from silent pictures... People sometimes claimed that they went to the movies "just for the music"'

Kevin Brownlow, The Parade's Gone By, 1986

THE SILENT ERA

Many of the greatest movies ever produced were made in the silent era. The cinematography in *Napoléon* and the stunts of great comedians Harold Lloyd and Buster Keaton are still amazing today. Actors like Charlie Chaplin could express the meaning of a spoken sentence through a single gesture.

The silent films were never meant to be silent. At that time cinemas were the largest employers of musicians. Major cinemas had their own music directors who would often assemble accompaniments to films by drawing liberally on popular classics and tunes of the time. The most artistically ambitious films had original scores composed for them.

The silent era was the era of cinematic pioneers. New film-making techniques were being discovered from week to week and huge cinema audiences consumed these changes with relish. However, silent films eventually fell victim to this relentless pace of change.

Carl Davis, Photoplay Productions & The Silent Film Revival

In the fifty years after the first talkie was made, two-thirds of all silent films perished. Many others were lost, cut to pieces or had inappropriate music dubbed on them. To top it all, because of varying film speeds, most silent films could not be shown on sound-film projectors or on television without a ludicrous speeding-up of the action. This changed irrevocably in 1980 when Thames Television sponsored a theatrical presentation of Abel Gance's *Napoléon*. The print of this (then) five-hour masterpiece had been painstakingly restored by Kevin Brownlow and the late David Gill, and a new orchestral score composed by Carl Davis. The impact on the audience was extraordinary and Live Cinema - the fusion of film and live music - was reborn. The same team, Brownlow, Gill and Davis, have since that auspicious beginning worked together on over thirty restorations of silent films, initially financed by Thames and later by Channel Four Television. Their efforts have resulted in a worldwide revival of this lost art form.

In 1990 Brownlow and Gill formed Photoplay Productions with Patrick Stanbury. Photoplay's approach to restoration is uncompromising. The best surviving print material is used to produce prints which are as close as possible to the originals, and the results utterly dispel the preconceptions of those who believe early prints were jerky, grainy affairs with speeded-up action. The beautiful clarity of the cinematography, the use of colour tinting, Technicolor and special effects are, to the uninitiated, a revelation. Combine this with the spectacle of a live orchestra or ensemble playing powerful music which leads you through the emotional structure of the drama, and the effect is exhilarating.



Carl Davis – A Profile

A consummate all-round musician, Carl Davis is widely known internationally in many spheres of music-making. Born in New York in 1936, he studied composition with Paul Nordoff and Hugo Kauder, and subsequently with Per Nørgaard in Copenhagen. His early work in the USA provided valuable conducting experience with organizations such as New York City Opera and the Robert Shaw Chorale. In 1959 the revue *Diversions*, of which he was co-author, won an off-Broadway Emmy

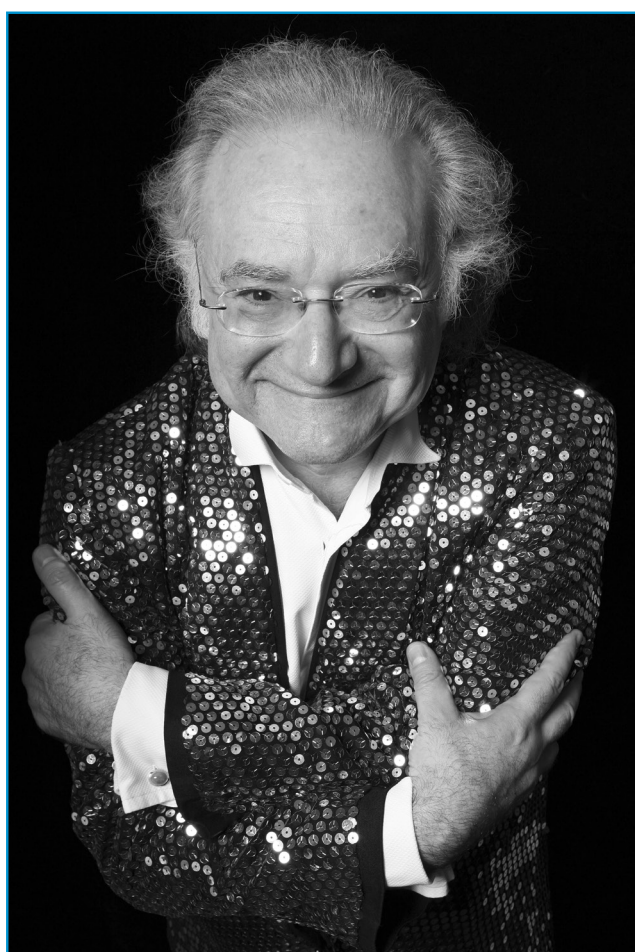
and subsequently travelled to the 1961 Edinburgh Festival. As a direct result of its success there, Davis was commissioned by Ned Sherrin to write music for “*That Was The Week That Was*”. Other radio and TV commissions followed and Davis’s UK career was launched.

Since then he has been enormously successful in the world of theatre, composing scores for the Royal Shakespeare Company and the National Theatre, and working closely with artists of the calibre of Laurence Olivier, John Gielgud, Joan Littlewood, Jonathan Miller, John Wells, Barry Humphries and Billy Connolly.

Davis is equally well-known in the field of dance, working with the major choreographers of the day. His work began with London Contemporary Dance Theatre, for whom he produced music for *David and Goliath* (1975) and *Dances of Love and Death* (1981). Sadler’s Wells Royal Ballet commissioned *A Picture of Dorian Gray* in 1987, and this was followed by commissions from Northern Ballet Theatre - the award-winning *A Simple Man* (1988) and *Lippizaner* (1989) both with Gillian Lynne, *Liaisons Amoureuses* (1989); *A Christmas Carol* (1992). *Aladdin* (2000), with Robert Cohen, was written for Scottish Ballet, and later taken up by David Bintley for Tokyo’s New National Ballet in

2008. His association with Derek Deane has led to a full-length ballet, *Alice in Wonderland* (1995) based on themes by Tchaikovsky and commissioned by the English National Ballet, and later *The Lady of the Camellias* (2008), which was commissioned by the National Ballet of Croatia. A full-length ballet commissioned by David Bintley for Birmingham’s Royal Ballet resulted in *Cyrano* (2007).

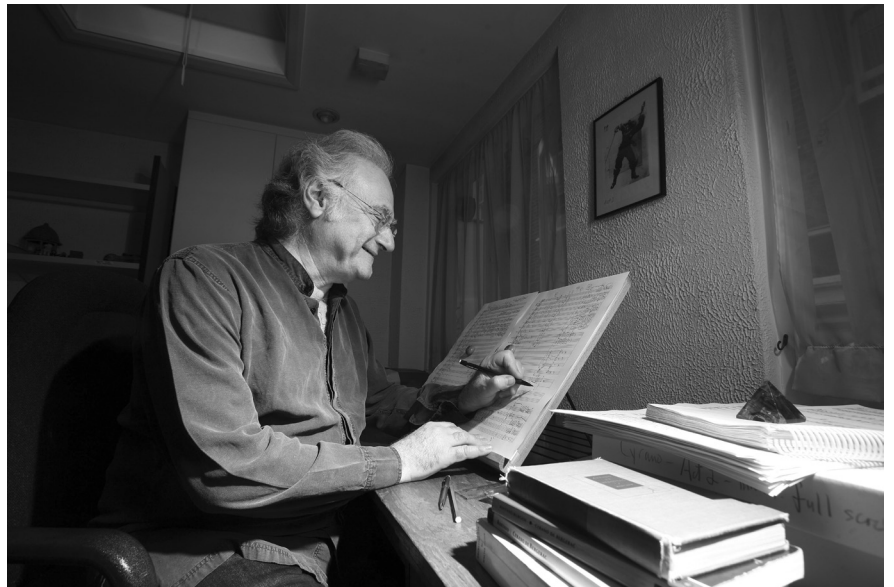
Davis’s output for film and television is vast, including *The World At War*, *The Snow Goose*, *Hotel du Lac*, *Hollywood*, *The Naked Civil Servant*, *Silas Marner*, *Champions*, *Scandal*, *The Commanding Sea*, *Oppenheimer*, *The Rainbow*, *The French Lieutenant’s Woman* (winner of both the BAFTA and Ivor Novello awards). *Pride and Prejudice* (nominated for a BASCA Ivor Novello award for Best Music for a Television Production in 1996) has been one of his best-loved scores, and this was followed by *Cranford* in 2007, also for BBC.





Music for silent films has been an enduring strand to Davis's activities. His 1980 score for Abel Gance's silent film *Napoléon* triggered an extraordinary revival of interest in the silent film, and Davis's oeuvre of more than fifty scores for this medium, including *Flesh and the Devil*, *Ben-Hur*, *The Thief of Bagdad*, *Greed*, *Intolerance*, *I'm King Kong* and *The Godless Girl*, has brought him international acclaim. *The Phantom of the Opera* was the first silent film to be performed at the Royal Opera House (2006) conducted by the composer, while a project to revive the Chaplin films has focussed on 'The Mutuals' - a cycle of 12 short films including the classic *The Immigrant*.

Throughout his career Carl Davis has composed concert works, among which a *Clarinet Concerto*, *Fantasy for Flute, Strings* and *Harpsichord* and a *Symphony* are particularly notable. His symphonic work, *A Circle of Stones*, consists of four symphonic pictures for orchestra and was written for Mike Mansfield Publications for broadcast on S4C in 1997. There are also many concert suites derived from film scores, vocal music, choral works, instrumental and chamber music, and opera. In 1991 his collaboration with Paul McCartney produced *Paul McCartney's Liverpool Oratorio*, which has been performed in many countries throughout the world. The EMI recording of the work has achieved record sales worldwide, whilst the BBC documentary and EMI's commercial video have done much to publicize this new departure for both composers.



Recent commissions include a *Ballade* for cello and orchestra commissioned by the Royal Liverpool Philharmonic Orchestra (2011), and a large-scale choral work for children's choir and the Hallé Orchestra entitled *Last Train to Tomorrow* on the subject of the 'Kindertransport'.

Carl Davis has become a much-loved and sought-after conductor of silent films and concerts throughout the world. In 2005 he was awarded a CBE (Hon). The 'Carl Davis Collection' was formed in 2009 to record and promote his works.

'...one is struck by the inventiveness of Carl Davis's scores and his ability to reflect every level of the film he accompanies.'
Financial Times, 1987

'It is the musical elements introduced by Carl Davis which transform the screening of the series of silents.'
Daily Telegraph, 1989

'Carl Davis's music is doubly successful in that it's partially from original scores, partially original for the series. It helps the silents speak out.'
Variety, 1980 - reviewing the 'Hollywood' series



Listing by Film Type

SHORTS

COMEDIES

Charles Chaplin

The Mutuals: The Adventurer, Behind the Screen, The Count, The Cure, Easy Street, The Fireman, The Floorwalker, The Immigrant, One A.M., The Pawn Shop, The Rink, The Vagabond

How to Make Movies, Kid Auto Races in Venice

Buster Keaton

One Week, The Playhouse

Lupino Lane

Sword Points

Harold Lloyd

An Eastern Westerner, High and Dizzy

ROMANCE

Greta Garbo

Scene from The Divine Woman

DRAMA

Lillian Gish

An Unseen Enemy

FEATURES

COMEDIES

Buster Keaton

The General, Our Hospitality, Steamboat Bill, Jr.

Harry Langdon

The Strong Man

Harold Lloyd

The Freshman, The Kid Brother, Safety Last, Speedy, Why Worry?

ROMANTIC COMEDIES

Clara Bow

It

Marion Davies/William Haines

Show People

ROMANCE

Greta Garbo

Flesh and the Devil, The Mysterious Lady, A Woman of Affairs

Ramon Novarro/Norma Shearer

The Student Prince in Old Heidelberg

DRAMA

Lillian Gish

Broken Blossoms, The Wind

Rudolph Valentino

The Four Horsemen of the Apocalypse

The Crowd (King Vidor), The Godless Girl (Cecil B DeMille), Greed, The Wedding March (both Erich von Stroheim)

ADVENTURE

Douglas Fairbanks Snr

The Iron Mask, The Thief of Bagdad

Rudolph Valentino

The Eagle

HISTORICAL EPICS

Ramon Novarro

Ben-Hur

Intolerance, Napoléon, Waterloo

WAR EPICS

John Gilbert/Renée Adorée

The Big Parade

Buddy Rogers/Clara Bow

Wings

HORROR

Lon Chaney

The Phantom of the Opera



Listing by Director

Clarence Badger

It

John G Blystone

Our Hospitality

Clarence Brown

The Eagle; Flesh and the Devil;

A Woman of Affairs

Frank Capra

The Strong Man

Charles Chaplin

The Adventurer; Behind the Screen;

The Count; The Cure; Easy Street; The Fireman;

The Floorwalker; How to Make Movies;

The Immigrant; One A.M.; The Pawn Shop;

The Rink; The Vagabond

Allan Dwan

The Iron Mask

Abel Gance

Napoléon

D. W. Griffith

Broken Blossoms; Intolerance; An Unseen Enemy

Karl Grune

Waterloo

Rex Ingram

The Four Horsemen of the Apocalypse

Rupert Julian

The Phantom of the Opera

Buster Keaton & Clyde Bruckman

The General

Buster Keaton & Eddie Cline

One Week, The Playhouse

Buster Keaton & Chas. F. Reisner

Steamboat Bill, Jr.

Harold Lloyd

The Freshman

Ernst Lubitsch

The Student Prince in Old Heidelberg

Cecil B. DeMille

The Godless Girl

Fred Newmeyer & Sam Taylor

Safety Last, Why Worry?

Fred Niblo

Ben-Hur

Hal Roach

An Eastern Westerner; High and Dizzy

Mark Sandrich

Sword Points

Victor Seastrom

Scene from The Divine Woman; The Wind

Mack Sennett

Kid Auto Races in Venice

King Vidor

The Big Parade; The Crowd; Show People

Erich von Stroheim

Greed; The Wedding March

Raoul Walsh

The Thief of Bagdad

William A. Wellman

Wings

Ted Wilde

Speedy

Ted Wilde & Lewis Milestone

The Kid Brother



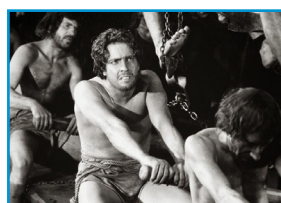
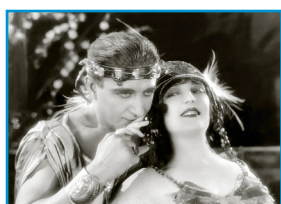
FABER SILENTS

Ben-Hur

Starring: Ramon Novarro, Francis X. Busman

Director: Fred Niblo

Production Company: MGM USA, 1925



Set in the time of Christ, the film chronicles the story of the Jewish prince, Ben-Hur, who embarks on a journey that leads him through betrayal, slavery, battle and revenge to love and Christian revelation.

The most expensive film of the silent era, the making of Fred Niblo's *Ben-Hur* was as epic as its source material. The spectacular sea battle, for which full-scale Roman galleys were built in Italian shipyards, allegedly led to real casualties. The Circus Maximus, where the famous chariot race was filmed, was reconstructed in Hollywood by 800 men over four months, and thousands watched the event live.

Carl Davis's huge Wagnerian score, drawing on a large orchestra with organ, unites the romantic-melodramatic and religious elements of the drama.

PERFORMANCE INFORMATION

Duration: 141 minutes

69 Players: 3(II=afl.III=picc).2.ca.2.bcl.2 - 4331 - timp - perc(4) inc. additional timp - organ - harp - strings (min 12.10.8.6.4)

(an additional horn, trumpet and trombone player are recommended)

'From the simple signature melody denoting the romance of Ben-Hur and Esther to the rousing strains accompanying the famous chariot race (which had the audience applauding), **here was a complete sight and sound experience that will linger in the memory.**

The Sun (Australia), 1988

'Still the epic to beat them all... *Ben-Hur* was the wonder film of the twenties; no superlative seemed adequate.'

The Times, 1987

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta

FILM PRINT INFORMATION

Restored 35mm tinted print with original Technicolor sequences available from **Photoplay Productions**



The Big Parade

Starring: John Gilbert, Renée Adorée

Director: King Vidor

Production Company: MGM USA, 1925

Set in World War One, *The Big Parade* was the first film to portray the ordinary soldier with all his weaknesses and fears. The director, King Vidor, captured the anti-jingoistic mood of the American public at that time while John Gilbert's moving central performance rocketed him to international stardom, playing one of three soldiers from different backgrounds who find themselves fighting side by side at the front. Their comradeship contrasts starkly with the normality of life back home, as does the vividness of a never-to-be-forgotten love.

Carl Davis's score evokes the film's extreme variety of moods, ranging from expressionistic sounds used in the battlefield sequences to the rousing and sentimental popular songs of the day.

PERFORMANCE INFORMATION

Duration: 137 minutes

45 Players: 2(=picc).1(= ca).2(II =bcl).asax.2(II=cbsn) - 3211 - timp - perc(3) - accordion - harp - strings (min 86442)

'The spectacle and devastation of the great battle scenes have lost none of their power. The revelations, however, is the skill and charm of the main actor, John Gilbert, who... shows himself one of the great silent actors.'

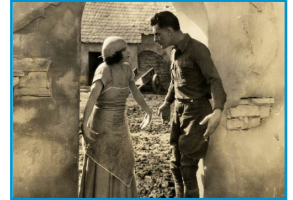
The Times, 1985

'Buoyed up by the music, the film conveys a breadth of emotional conviction of a sort seldom met in today's cinema.'

The Guardian, 1985

FILM PRINT INFORMATION

35mm B&W print with tinted sequences available from
Photoplay Productions



Available Prints

35mm ☒

PAL DVD

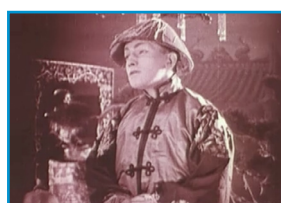
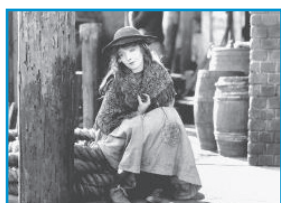
NTSC DVD

DCP

Digibeta



Broken Blossoms



Starring: Lillian Gish, Donald Crisp, Richard Barthelmess
Director: D.W. Griffith
Production Company: Artcraft USA, 1919

Set in China and then Limehouse in London's East End, *Broken Blossoms* tells the story of an idealistic young Chinese poet, whose love for the fifteen-year-old daughter of a drunken boxer leads to tragedy in a finale of shocking violence.

D.W. Griffith's use of stylised sets and soft-focus photography marvellously recreates the atmosphere of the late nineteenth century. A slow, poetic piece with strong moral undertones, *Broken Blossoms* was described as the first 'Art' film. It is a perfect vehicle for Gish, who stars in one of her most moving roles.

Carl Davis arranges and updates Louis Gottschalk's original and effective 1919 score to enhance the exotic atmosphere and drama when necessary, and extended certain passages to fit Griffith's variations in the cut. Griffith himself composed the touching "White Blossom" theme which recurs throughout the film.

PERFORMANCE INFORMATION

Notes: this film begins with a 90-second overture, to be performed before the titles start up. In all other films the orchestra will begin at the same time as the screen titles.

Duration: 90 minutes

31 Players: 1(=picc).1(=ca).2(I=bcl.II=fl+asax).1 - 2210 - perc(3) (I=timp) - cimbalom - pno(=cel+harmonium) - harp - strings (min 64221)

**'... pure Griffith poetry, marvellous use of light and shadow...
 and a truly unforgettable performance from Gish.'**
Time Out, 1984

FILM PRINT INFORMATION

35mm colour print which reproduces all original tints and tones available from **Cohen Film Collection** (N. America);
 Digibeta available from **Park Circus** (Rest of World)

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta ☒



The Crowd

Starring: James Murray, Eleanor Boardman

Director: King Vidor

Production Company: MGM USA, 1928

Made just before the Depression, *The Crowd* might have been made in the thick of it, so poignant is its depiction of unemployment and deprivation. King Vidor wanted to show an ordinary American's journey through life, and his standing at MGM was so high that he managed to convince his paymasters that a picture which broke with Hollywood tradition was worth making.

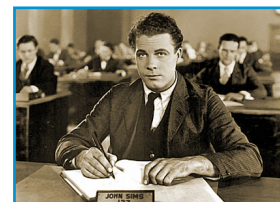
A man in pursuit of the American Dream is convinced that he will succeed and stand out from the crowd, but he has neither the luck nor the determination to make this come true. Eventually his life begins a relentless downward spiral - mirrored in the real life tragedy of lead actor James Murray who ended up a destitute alcoholic.

Carl Davis's jazz-inspired music poignantly evokes the film's 1920s urban setting.

PERFORMANCE INFORMATION

Duration: 103 minutes

45 Players: 1(= picc).1(=ca).3(II=asax.III=Ebcl+bcl).1 - 3.3.2(t/b).1
- timp(=susp.cym+tamb) - perc - drum kit - pno(=cel) -
gtr(=banjo+ukulele) - harp - strings (min 86442)



'...a silent masterpiece with as full an orchestra, as stirring a score and as tumultuous an audience as could be assembled.'
The Listener, 1981

'The Crowd is as much a landmark movie as Napoléon and ranks as one of the most moving documents ever made.'
The Guardian, 1982

FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions

Available Prints

35mm ☒

PAL DVD

NTSC DVD

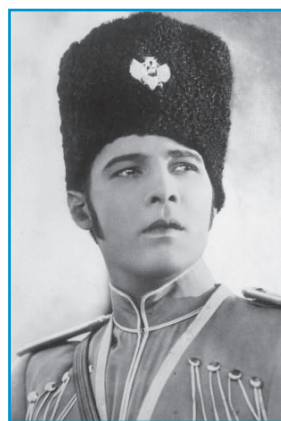
DCP

Digibeta

12



The Eagle



Starring: Rudolph Valentino, Vilma Bánky
Director: Clarence Brown
Production Company: Art Finance Corporation, 1925

Director Clarence Brown drew from Valentino, in *The Eagle*, one of his finest performances. Nominally based on Alexander Pushkin's story 'Dubrovsky', but also containing many elements of Douglas Fairbanks' swashbuckler *The Mark of Zorro*, *The Eagle* is set in Russia during the days of Catherine the Great. Valentino plays army lieutenant Vladimir Dubrovsky, who turns outlaw and wreaks revenge on the evil Kyrilla whilst falling in love with his enemy's daughter, played by Hungarian beauty Vilma Bánky.

Clarence Brown's directorial trademarks are admirably displayed. He was a brilliant technician and introduced a number of surprisingly modern technical flourishes to the picture including a spectacular travelling shot along a banquetting table

Carl Davis's score is thoroughly and gloriously Russian, with echoes of Rimsky-Korsakov, Borodin and Tchaikovsky.

PERFORMANCE INFORMATION

Duration: 75 minutes

42 or 44 Players: 2(II=picc).2(II=ca).2(II=bcl).2(II=cbsn) -
3.2.o.ophicleide or tuba - timp - perc(2) - harp - accordion* - mandolin*
- strings (min 86442)

*these instruments are optional

FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta



FABER SILENTS

13

Flesh and the Devil

Starring: Greta Garbo, John Gilbert
Director: Clarence Brown
Production Company: MGM USA, 1926

Flesh and the Devil was the first of five films in which Greta Garbo co-starred with her real-life lover John Gilbert. Both on and off-screen, theirs was one of Hollywood's greatest romances.

Set in Prussia, the film is a melodrama of love, adultery, duels and retribution, based on Hermann Sudermann's novel 'The Undying Past'.

Davis uses rich scoring with echoes of 19th-century German Romanticism to complement Garbo and Gilbert's on-screen romance. The glorious love theme, as heard for instance in the garden scene, is one of his finest creations.

PERFORMANCE INFORMATION

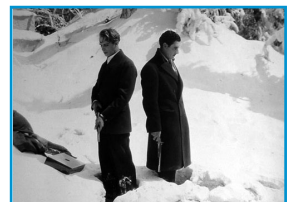
Duration: 110 minutes

60 Players: 3(=picc).2(II=ca).3(II=Ebcl.III=Ebcl+bcl).2(II=cbsn) - 4331 - timp(=perc) - perc(2) - pno(=cel+organ) (1 or 2 players) - harp - strings (min 10.8.6.6.4)

'A marvellous print of this MGM classic, **accompanied with consummate sensitivity by Carl Davis, conducting an adept CBSO through his own specially-composed score,** brought searing illumination to it all, the adrenaline pouring between the legendary Greta Garbo and co-star John Gilbert, throbbing from the screen at a distance of two-thirds of a century.'

Birmingham Post, 1991

'...a voluptuous
 orchestral score...
**Davis has a magical
 touch with silent
 movies.** Splendid
 stuff'
The Glasgow Herald,
 1995



FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions

Available Prints

35mm ☒

PAL DVD

NTSC DVD

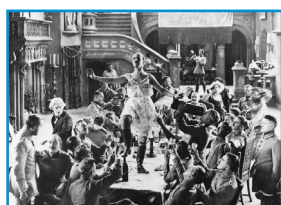
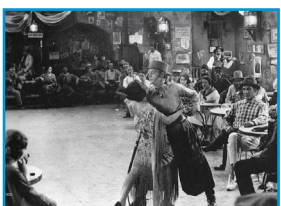
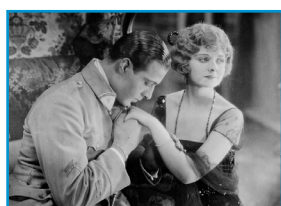
DCP

Digibeta



FABER SILENTS

The Four Horsemen of the Apocalypse



Starring: Rudolph Valentino, Alice Terry
Director: Rex Ingram
Production Company: Metro Pictures USA, 1921

A truly epic drama, Ingram's film begins in the expanse of the Argentinian pampas and ends on the battlefields of World War I. It follows Argentinian family divided after one daughter marries a German and another a Frenchman. Valentino (the French grandson) and his family migrate to France after his grandfather dies where he has an affair with a married woman, who then rejects him, instead devoting herself to nursing her blinded soldier husband. Valentino enlists and goes on to meet his German cousin, and ultimately his death, in battle.

The highpoint of the film comes when Valentino dances the Tango in one of Hollywood's most emblematic moments; a sequence which made him a star.

Davis applies his customary ingenuity to this original and inspirational score, quoting Liszt's *Après une lecture de Dante* to underline the film's epic themes of struggle and catastrophe.

PERFORMANCE INFORMATION

Duration: 132 minutes

45 Players: 2(=picc).1(=ca).2(I=Ebcl.II=bcl).1.cbsn - 3.2.4(3t/b).o - perc(2) - pno - organ - accordion - cimbalom - guitar - strings (min 86442)

'Those who saw the film when it first appeared never forgot it: they were amazed by the battle scenes, the sea of crosses covering the landscape at the end. But what astonished audiences above all was Rudolph Valentino.'
The Guardian, 1992

'The music composed by Carl Davis ... accompanies, enhances and intensifies the pictures and words ... his use of silence, or sudden diminished volume at moments of extreme tension extends over the audience the same terror as that felt by threatened lovers or warriors.'

Herald, 1992

FILM PRINT INFORMATION

Fully restored and tinted 35mm print available from
Photoplay Productions

Available Prints
 35mm ☒
 PAL DVD
 NTSC DVD
 DCP
 Digibeta



FABER SILENTS

15

The Freshman

Starring: Harold Lloyd, Jobyna Ralston

Director: Harold Lloyd

Production Company: The Harold Lloyd Corporation USA, 1925

Released in the late summer of 1925, *The Freshman* became the most popular of all Harold Lloyd's comedies and was one of the star's personal favourites. In it he plays the character of Harold Lamb, an awkward college student, who finally wins the popularity he craves and the girl he loves by scoring a miraculous winning goal on the football field. *The Freshman* took more than \$2.6 million at the box office - among the highest gross receipts for any film made in the twenties, rivalled only by Chaplin's *The Gold Rush*.

With a full orchestral sound emulating Chaplin's late scores, Davis evokes the world of US college football with its foot stomping marches played by the college band. Romantic ballads and a broad waltz theme contrast a Sousa-like march leads Harold to victory in the final game.

PERFORMANCE INFORMATION

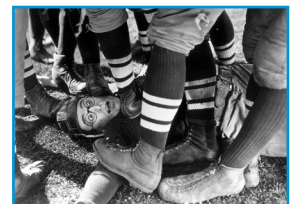
Duration: 75 minutes

40 Players: 2(=picc).1(=ca).3(I=ssax+asax.II=asax.III=bcl+tsax).1 - 2.3.1.btrbn.1 - perc(3) - harp - pno(cel) - gtr(banjo) - strings (min 64432)

'If laughter really is a panacea of some ills, one might hazard that a host of healthy persons were sent away from the Colony yesterday after regaling themselves in wild and rollicking explosions of mirth over Harold Lloyd's comic antics in his latest hilarious effusion, "*The Freshman*."
The New York Times, 1925

FILM PRINT INFORMATION

35mm B&W print, Digibeta and DVD available from
Harold Lloyd Entertainment Inc.



Available Prints
35mm ☒

PAL DVD ☒

NTSC DVD ☒

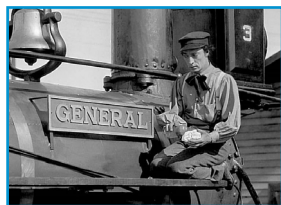
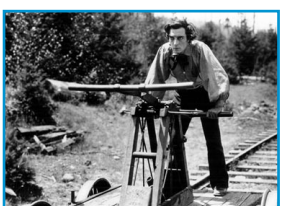
DCP

Digibeta ☒



FABER SILENTS

The General



Starring: Buster Keaton, Marion Mack
Director: Buster Keaton & Clyde Bruckman
Production Company: Joseph M. Schenck Productions USA, 1927

Buster Keaton represents all that is most brilliant and original in silent film comedy, and he is at his very best in this, the ultimate chase movie, based on a real-life incident from the American Civil War. A daring raid by Northerners to capture a locomotive and burn bridges in order to break communication lines is thwarted by an alert and quick-thinking Southern railroad engineer.

The film contains the most expensive single shot ever staged for a silent film. A full-size railroad bridge was built specifically to be destroyed, along with a multi-wagon train.

Carl Davis's symphonic development of a mock-heroic theme builds up an atmosphere of sustained tension and anticipation. He brings out the Civil War conflict through ingenious use of songs of the period.

PERFORMANCE INFORMATION

Duration: 76 minutes

31 Players: 1(=picc).1(=ca).2(II=bcl).1 - 2.2.btrbn.o - perc(3 inc. timp) - harmonica* - pno - synth - banjo - strings (min 64221)

*cued in synth part

(note: the harmonica part in this film is vital. It is possible to replace it with either synthesiser or oboe.)

'...this screening of Buster Keaton's classic Civil War comedy *The General*, with a live score by Carl Davis, deserves nothing but praise... **[the music] made its own powerful contribution to a hugely entertaining evening.** More, please.'
The Scotsman, 1992

'**Carl Davis's music was splendid...** there was a genuine air of disappointment when the performance came to an end.'
Herald, 1992

FILM PRINT INFORMATION

DCP and Digibeta available from **Park Circus** (UK and Europe);
 35mm print and DCP available from **Cohen Film Collection**
 (Rest of World)

Available Prints
 35mm ☒

PAL DVD

NTSC DVD

DCP ☒

Digibeta ☒



The Godless Girl

Starring: Tom Keene, Lina Basquette

Director: Cecil B. DeMille

Production Company: Pathé, 1929

Cecil B. DeMille's last silent film is an intense prison drama set in a Reform School (Borstal) for convicted teenagers. A young atheist girl and the head of a Christian youth organization fall in love but when the two groups start a riot, they are thrown into prison.

The film, with its scenes of sadism and spectacular riot and fire as its finale, was highly controversial in its day and fuelled a review of institutional practice.

Although "The Godless Girl" has a contemporary setting (1928), the director, Cecil B de Mille was known for his exotic, violent and Biblical subjects. He always took a strong moral tone and in this manner, Davis draws heavily on three of the most popular works of J.S. Bach: a chorale from the St. Mathew Passion, the C sharp minor piano fugue and the fugue in D minor for solo violin, all adapted for orchestra and treated in constant variation. Davis combines this with new material specific to the dramatic needs of the film.

PERFORMANCE INFORMATION

Duration: 118 minutes

32 Players: 1(=picc).1(=ca).1(=bcl).1 - 2210- perc(2) - pno duet - strings (min 65432)

'...the raw prison scenes still have the power to shock. This is an intriguing film that shows off DeMille's strengths, as well as the beauty and the power that silent film had achieved on the eve of its death.'

Moviessilently.com

FILM PRINT INFORMATION

35mm B&W print with one tinted sequence available from **Photoplay Productions**



Available Prints

35mm ☒

PAL DVD

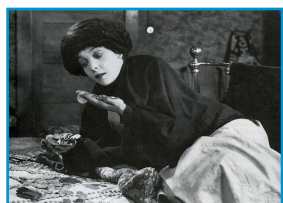
NTSC DVD

DCP

Digibeta



Greed



Starring: Gibson Gowland, Jean Hersholt, Zasu Pitts
Director: Erich von Stroheim
Production Company: MGM USA, 1924

Although Greed was not a financial success in its day, it is regarded now as one of the greatest American films.

Greed tells the story of a giant misfit from the Californian gold fields who, after an apprenticeship to a quack dentist, sets up a practice in San Francisco. By wooing an innocent woman away from his best friend, he creates a vicious love-triangle that destroys them all, culminating in a final struggle set in Death Valley.

Carl Davis uses very unusual orchestral combinations to capture the expressionist style of the film. There are interludes of spit-and-sawdust piano, parodies of German band music and starkly bleak passages that explore the darker sides of human emotion.

PERFORMANCE INFORMATION

Duration: 130 minutes

23 Players: 2(I=picc, II=afl +picc).1.ca.2(II=Ebcl+bcl).asax(=ssax).1.cbsn - 2.2.2(t/b).o - perc(3) - 2 pno(=cel+harmonium) - accordion - vln.db

'...has a spectacularly effective musical score by Carl Davis, performed by a full orchestra, which shakes any dust off the film which may have collected over the years.'
News and Courier, 1990

'The level of reality is so concentrated, so unremitting, that at the end of ten reels the spectator is practically exhausted...'
Sight and Sound, 1953

Available Prints
 35mm ☒
 PAL DVD
 NTSC DVD
 DCP
 Digibeta

FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions



Intolerance

Starring: Constance Talmadge, Mae Marsh, Robert Harron and Lillian Gish

Director: D. W. Griffith

Production Company: Wark Producing Corporation USA, 1916

D. W. Griffith's revolutionary shooting and editing techniques, coupled with its epic plot, have made *Intolerance* one of the most extraordinary and influential films ever made.

Four stories with a shared theme of intolerance are inter-cut: the destruction of Babylon, the massacre of the Huguenots, the crucifixion of Jesus and a contemporary (1915) story of social injustice involving a daring last-minute rescue attempt. The set of Belshazzar's Palace was one of the most spectacular ever seen on film.

Davis draws on a large orchestra for the musical delineation of each narrative. The modern story mainly uses a small theatre orchestra, the Renaissance episode adds recorder and guitar, the biblical story has elements of Baroque style, and the music for Babylon is lush and exotic. All the episodes are underpinned by a chorale theme representing intolerance.

PERFORMANCE INFORMATION

Duration: 167 minutes

61 Players: 3(I+II=picc+recorder [opt].III=picc+afl).3(II=bob. III=ca).3(II=Ebcl.III=bcl).2.cbsn - 4.3(III=flhn).3.1 - timp - perc(3) - harp - banjo(=gtr) - pno(=cel) - organ(=pno+cel) - strings (min 88653)

'With its **gut-wrenching score**, an epic story set in four epochs, emotions on a vast melodramatic scale and a beautifully tinted print, the evening made me think of how pallid most movie-going is nowadays.'

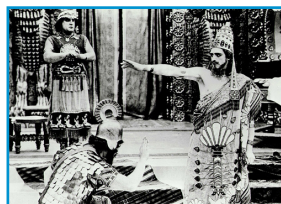
New Statesman, 1988

'...perhaps the greatest movie ever made. In it one can see the source of most of the major traditions of the screen.'

New Yorker, 1980

FILM PRINT INFORMATION

35mm print and DCP available from **Cohen Film Collection** (N. America); DCP and Digibeta available from **Park Circus** (Rest of the World)



Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP ☒

Digibeta ☒

20



The Iron Mask



Starring: Douglas Fairbanks Snr., Marguerite De La Motte, Nigel De Brulier

Director: Allan Dwan

Production Company: Elton Corporation USA, 1929

In his final swashbuckling success, Douglas Fairbanks returned to a role he was born to play: Alexander Dumas's D'Artagnan.

The character provided a perfect foil for the qualities that had established Fairbanks as the silent screen's most beloved hero - exuberance, agility, and devil-may-care courage. Drawing on Dumas's 'The Three Musketeers' and 'The Man in the Iron Mask', Fairbanks and director Allan Dwan concocted a tale of Machiavellian intrigue on a lavish scale. The birth of twins to Anne of Austria and Louis XIII bodes ill for the French monarchy. Unwittingly, D'Artagnan is embroiled in the subterfuge after the abduction of his lover, Constance. His search leads to the 'eminence gris' himself, Cardinal Richelieu, with whom he strikes a bargain for the lives of his comrades in arms, the Three Musketeers. His charge is to protect the true heir to the throne from the machinations of the villainous Count de Rochefort.

Made in 1929, this film marks the silent screen's last homage to a more chivalrous age and Fairbanks' spectacular farewell to the art that had made him the uncrowned King of Hollywood.

Davis's score, without making direct quotes, reflects the 17th Century musical world of Lully and Charpentier.

PERFORMANCE INFORMATION

Notes: this film contains two sequences of silence for the orchestra, where the film itself includes a soundtrack. The first occurs at the beginning (after the titles) and the second at the opening of the second half. On both occasions the orchestra remain silent and wait for the conductor to cue them in. Check with **Photoplay Productions** regarding special sound requirements.

Duration: 103 minutes

57 Players: 2(II=picc).2(II=ca).2(II=bcl).2 - 4231 - timp - perc(3) - harp - strings (min 10.8.6.6.4)

(an additional horn and trumpet player are recommended)

FILM PRINT INFORMATION

Newly restored 35mm B&W print available from
Photoplay Productions

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta



21

It

Starring: Clara Bow, Antonio Moreno

Director: Clarence Badger

Production Company: Famous Players-Lasky USA, 1927

Coined in Elinor Glyn's book of the same title, the word 'It' denoted sex appeal. The word became synonymous with the film's star, Clara Bow, the 'It' girl.

Like *Safety Last*, *It* uses the department store as an icon of people's aspirations. Bow plays a spunky sales assistant who aspires to marry the owner of the store.

For "It" read sex appeal and Clara Bow, the Marilyn Monroe of her day, who gives an amazingly modern performance. The plot gives her acting skills full emotional range which Carl Davis's jazzy score faithfully follows.

PERFORMANCE INFORMATION

Duration: 76 minutes

15 Players: o.o.3(I=ssax+asax.II=fl+asax.III=bcl+tsax+bsax).o - 2111 - perc(1) - drum kit - pno(=cel) - gtr(=banjo+ukulele) - vln(3)

'The Egyptian [theatre] can accomodate a live orchestra, and one was on hand to perform **Carl Davis's wonderful score for Clara Bow's best movie**, the delightful *It*'
New York Post, 2013

FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions



Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta



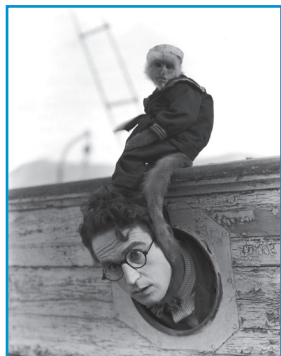
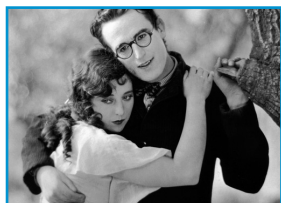
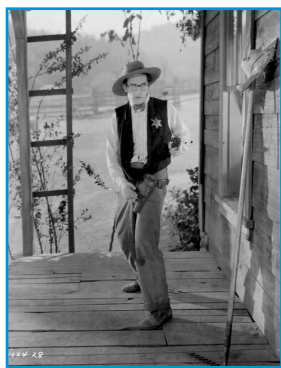
FABER SILENTS

The Kid Brother

Starring: Harold Lloyd, Jobyna Ralston

Director: Lewis Milestone & Ted Wilde

Production Company: The Harold Lloyd Corporation USA, 1927



The *Kid Brother* is set in rural America with Lloyd playing the timid youngest son of a sheriff. A crooked medicine show arrives in town and is used by the sheriff's enemies to cause mayhem. It is left to the kid brother to save the day, and in doing so he wins the love of the girl he has rescued, and the respect of his father and brothers.

The *Kid Brother* is Harold Lloyd's masterpiece and Lloyd's favorite of all his films. Harold is a country boy who is the "Cinderella" of the Hickory family. Shy and bespectacled, his wit and ingenuity are not appreciated by his physically robust but none-too-bright father and brothers. When Mary arrives with the traveling road show, Harold needs all his quick wits and courage to defeat the villains, win the girl of his dreams and finally gain his father's approval.

The music of rural America is the source of Davis's inspiration for this delightful chamber score.

PERFORMANCE INFORMATION

Duration: 82 minutes

18 Players: 1110 - 1110 - perc(2) - pno(=cel) - strings (min 22221)

'When Harold Lloyd leaps on to the screen at Sadler's Wells in the Live Cinema presentation of his delightful comedy *Kid Brother* something wonderful will happen... perhaps Lloyd's best film.'

The Times, 1995

'It was a brilliant idea. A classic silent movie with music scored by leading composer-conductor Carl Davis... he and the musicians interpreted the screenplay so well.'

Surrey Advertiser, 1995

FILM PRINT INFORMATION

35mm B&W print, Digibeta and DVD available from
Harold Lloyd Entertainment Inc.

Available Prints

35mm ☒

PAL DVD ☒

NTSC DVD ☒

DCP

Digibeta ☒



23

The Mysterious Lady

Starring: Greta Garbo, Conrad Nagel
Director: Fred Niblo
Production Company: MGM USA, 1928

In one of her most transfixing performances, Greta Garbo plays the femme fatale in this spy romance, set in Vienna just before the First World War. As a Russian agent and mistress of an Austrian spy-master she tries to save her lover from execution after he is accused of treachery.

The central characters meet at the opera during a performance of Puccini's 'Tosca' and Davis uses the central aria 'Vissi D'arte' as a principal element of the score as the action moves from Vienna to the Russian front, using a variety of Russian, Polish and German characteristic themes along the way, as the film winds its way to a surprisingly happy ending.

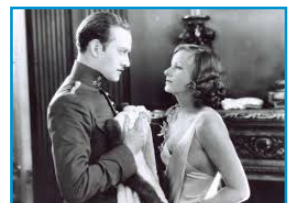
PERFORMANCE INFORMATION

Duration: 84 minutes

69 Players: 3(II=afl.III=picc).3(III=ca).3(II=Ebcl.III=bcl).3(III=cbsn) - 4331 - timp - perc(3) - pno(=cel) - harp - strings (min 12.10.8.6.4)

'The interaction of sound and image in this Garbo film is a unique experience.'
Neue Presse, 1988

'The best Garbo silent film.'
Lübecker Nachrichten, 1988



FILM PRINT INFORMATION

35mm B&W print available from
Photoplay Productions

Available Prints
 35mm ☒
 PAL DVD
 NTSC DVD
 DCP
 Digibeta



Napoléon



Starring: **Albert Dieudonné, Antonin Artaud, Gina Manès**
Director: **Abel Gance**
Production Company: **Société Générale de Films France, 1927**

Since *Napoléon* was first restored, close to its original length and with a new score, no praise for Gance's film has been too high. It has been performed all over the world at major film festivals, forcing a general reappraisal of silent cinema.

Gance's panoply of innovative techniques range from attaching a camera to a horse, to the triptych where three projectors run simultaneously. The result is a gripping, emotional and vivid evocation of Bonaparte's early years leading up to the Italian campaign of 1797.

The new version (2000) restores to the film its original colour tints with improved picture quality and some newly discovered footage.

Carl Davis's score is based on the classical and popular music of *Napoléon's* lifetime, drawing in particular on Beethoven and French Revolutionary songs. Two striking themes recur throughout the film and bind the score together as a whole: "The Eagle of Destiny" and "Josephine".

PERFORMANCE INFORMATION

Duration: 331 minutes

46 Players: 2(=picc).2(=ca).2(=basset-horn [opt] +Acl.

II=Ebcl+bcl+Acl).2(II=cbsn) -4.2.3(I=atrbn).o - timp(=perc) - perc(2) - organ - hurdy-gurdy - strings (min 86442)

(an additional horn and trumpet player are recommended)

FILM PRINT INFORMATION

35mm print of new restoration (2000) available from
Photoplay Productions.

Contact ***Photoplay Productions*** in the first instance,
 with regard to film rights and special technical
 screening requirements

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta



FABER SILENTS

Napoléon

'This... was a rare opportunity to experience the sublime. In a highlight of the performance, during the second act's finale against the British (including a few notes of Rule Britannia here and there), as Gance superimposes an earlier scene from his childhood snowball fight onto Napoleon's current battle, **Davis flawlessly intersperses the opening melody of Mozart's Symphony no. 25 throughout Beethoven's Eroica.** Reflecting the superimposition on screen, the composer's awe-inspiring musical arrangement truly shines here.'

Bachtrack, 2014

'Abel Gance's 1927 epic *Napoléon* was shown in its latest version with live orchestral accompaniment composed and conducted by Carl Davis. It was magnificent, awe-inspiring, colossal, sublime - all those words you use when you look at a work of art and find your critical reactions defused by its enormity.'

The Guardian, 2000

'Abel Gance's film is an epic revelation, a celebration of the myth-creating power of cinema.'

Sunday Times, 1989

'To see *Napoléon*, with a full orchestra performing Carl Davis's score, is an almost unimaginably thrilling experience... No superlative is enough'

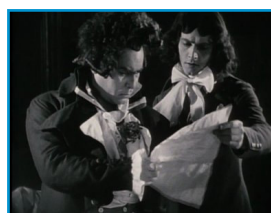
Time Out, June 2000

'... this is a voiceless opera... **it will henceforth be impossible to imagine Gance's film without Davis's score.**

The Scotsman, 1981

'The score is by Carl Davis, who was set a task that would have daunted Wagner; indeed it is considerably longer than *Gotterdammerung*. Myr Davis, wisely, has not attempted to write the lot himself; he has ransacked Haydn, Mozart and above all Beethoven, and fitted their work to his so skillfully that the seams are truly imperceptible. **On an ocean of C Major the silent film floats, sounding depths and breadths that anyone would have thought impossible in a two-dimensional medium.**

The Times, 1990



Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta

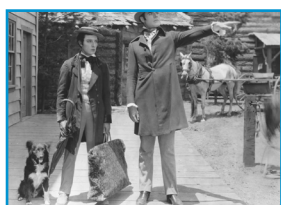
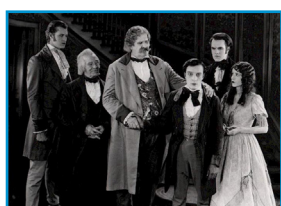


Our Hospitality

Starring: Buster Keaton, Natalie Talmadge

Director: John G. Blystone

Production Company: Metro USA, 1924



Our *Hospitality* has a more sophisticated plot and greater comic subtlety than many of Keaton's better-known films. Set in the early 19th century it opens with a dramatic prologue showing a family feud and develops into an enchanting comedy-thriller involving truly astonishing stunts.

There is a surprising emphasis on period authenticity. The depiction of 19th-Century New York City will be hilarious to contemporary inhabitants of the metropolis, and for the long railway journey which forms the centrepiece of the film (and from which a surprising amount of comic mileage is drawn) a precise reproduction of an early locomotive was used. *Our Hospitality* is a family affair with Keaton's wife, Natalie, the sister of the celebrated stars Norma and Constance Talmadge, playing the female lead, his son the baby and his father the engine driver.

Davis's sound world of 'Our Hospitality' is in the early 19th-Century chamber music style of Schubert. There are 18 soloists with a virtuoso piano part and no percussion. The style is melodrama using plenty of leitmotifs and diminished chords. A spectacular river and waterfall rescue accompanied by a torrent of notes for the band.

PERFORMANCE INFORMATION

Duration: 74 minutes

18 Players: 1(=picc).1(=ca).2(I=bcl.II=fl).1 - 1110 - pno(=harmonium) - strings (min 22221)

'Davis's score encapsulated the high drama and the sinister aspects of the story and balanced them with lavish romantic passages.'

Glasgow Herald, 1998

FILM PRINT INFORMATION

35mm tinted print available from **Cohen Film Collection** (N. America); DCP and Digibeta available from **Park Circus** (Rest of World)

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP ☒

Digibeta ☒



The Phantom of the Opera

Starring: Lon Chaney, Mary Philbin, Norman Kerry

Director: Rupert Julian

Production Company: Universal USA, 1925

This, the earliest film version of Gaston Leroux's 1910 novel, is also the one which follows it most closely. Lon Chaney - "The Man of a Thousand Faces" - was so perfect for the role of the Phantom that when he read the story, Rupert Julian declared 'Lon Chaney - or it can't be done'. Universal finally secured Chaney, but the actor resented Julian's autocratic style and the two clashed on set. Filming took place over ten miserable weeks, plagued by what one writer called the 'Phantom Jinx'

Despite the difficulties, the film was a smash hit. Some scenes - especially the unmasking- terrified audiences. The newly-restored Photoplay Productions print has the famous Technicolor sequences with all the original tints and colour effects.

Davis's score draws heavily on Gonoud's Faust - a Paris Opera production of which forms the backdrop to the story - but otherwise concerns itself with depicting the character of the Pantom: in the words of the conductor, 'horror, pure horror'.

PERFORMANCE INFORMATION

Duration: 93 minutes

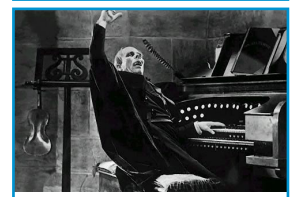
48 Players: 2(=picc).2(II=ca).2(I=Ebcl.II=bcl).2(II=cbsn) - 4231 - timp - perc(3) - harp - org - strings (min 86442)

'The music, while separable from the image at the beginning, was soon as integral a feature of the film as the visuals themselves... That Carl Davis, who was conducting the RSNO, has done a great job on the music was illustrated by the way it drew the audience into the film.'

Glasgow Herald, 1996

FILM PRINT INFORMATION

35mm restored print with original
Technicolor sequences available from
Photoplay Productions



Available Prints
35mm ☒

PAL DVD

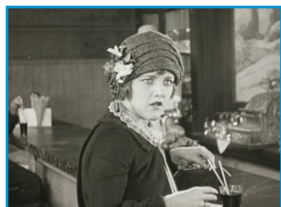
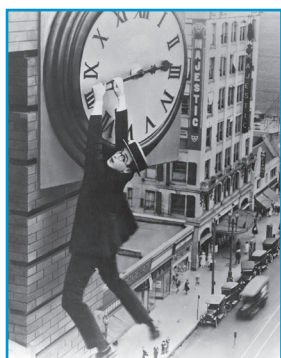
NTSC DVD

DCP

Digibeta



Safety Last



Starring: Harold Lloyd, Mildred Davis, Bill Stroth
Directors: Fred Newmeyer, Sam Taylor
Production Company: Hal Roach Studios, 1923

Harold Lloyd's search for a character that could capture the American public's imagination resulted in 'the Boy', a bespectacled, straw-hatted, aspiring young man typical of his generation.

Safety Last is the classic thrill picture, inspired by the 'human fly' phenomenon of the time in which men climbed sky-scrapers unaided as publicity stunts. Lloyd plays the Boy, who comes to the big city and wins a fortune, and his girl, by accidentally becoming a human fly.

The orchestration of Davis's score is based on the line-up of the Paul Whiteman Band, and is inspired by the popular music of the Twenties. The two-reeler *An Eastern Westerner* has the same orchestration so that the two films can be run as a double bill.

PERFORMANCE INFORMATION

Duration: 74 minutes

22 Players: o.o.3(I=ssax+asax.II=asax+fl+picc.III=bcl+tsax+bsax).o - 2.2.2(t/b).1 -perc(=timp) - drum kit(=perc) - pno(=cel) - banjo(=gtr) - strings (min 6vln.vlc.db)

'It is a fast, brash and hilarious film and Davis, once again conducting his own music from the podium, created a **colourful score** to accompany the hectic action.'
The Scotsman, 1993

'More than just a fitting score, it was a musical tribute to Lloyd.'

Santa Monica Evening Outlook, 1993

FILM PRINT INFORMATION

35mm, B&W print, Digibeta, DVD, Blu-Ray (Criterion version) and DCP available from **Harold Lloyd Entertainment Inc**

Available Prints

35mm ☒

PAL DVD ☒

NTSC DVD ☒

DCP

Digibeta ☒



Show People

Starring: Marion Davies, William Haines

Director: King Vidor

Production Company: MGM USA, 1928

Show People is a comedy about Hollywood loosely based on Gloria Swanson's early career. Marion Davies plays a star-struck girl trying to make it big in Hollywood. Starting in slapstick and comedy she progresses to romantic features and stardom, only to renounce its pretentious trappings by going back to comedy and the man she really loves.

The audience are treated to behind-the-scenes glimpses of the stars and the studios. Many stars of the day, including Charlie Chaplin, John Gilbert and Douglas Fairbanks Snr., make cameo appearances.

Carl Davis's music alternates in mood between slapstick and sentiment and quotes heavily from his score for the *Hollywood* television series.

There is a unique moment in the film when musicians on the set are seen playing on screen to help the artistes get into the right mood - an irony not lost in the score.

PERFORMANCE INFORMATION

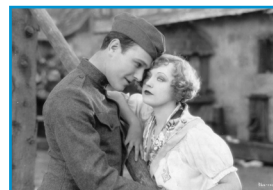
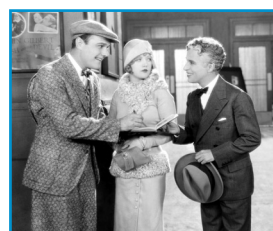
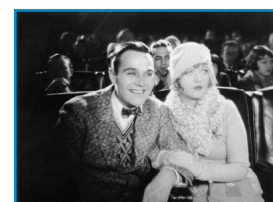
Duration: 79 minutes

30 Players: 1(=picc).1(=ca).2(I=bcl.II=fl).1 - 2310 - perc(2) inc. drum kit - pno(=cel+harmonium) - harp - strings (min 64221)

'...it has Marion Davies in her best performance as a Swanson-type star and is helped by **Carl Davis's fresh and imaginative score.**'
The Guardian, 1983

FILM PRINT INFORMATION

35mm restored print available from
Photoplay Productions



Available Prints
35mm ☒

PAL DVD

NTSC DVD

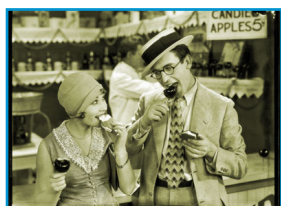
DCP

Digibeta

30



Speedy



Starring: Harold Lloyd, Ann Christy, Babe Ruth
Director: Ted Wilde
Production Company: Paramount USA, 1928

Speedy is one of Harold Lloyd's most stylish comedies, and his final silent film. He plays a young man continually distracted by baseball who eventually makes good and saves New York's last horse-drawn trolley (belonging to his girlfriend's grandfather) from electric car tycoons.

The film was shot on location and pays tribute to New York with evocative scenes in Coney Island and Yankee Stadium. The legendary baseball star Babe Ruth makes an extended cameo appearance. The restored print includes hitherto unseen material.

Incorporating old music hall songs such as 'the Sidewalks of New York' Davis's score for small ensemble covers the supercharged dance rhythms of the day – Quickstep, Charleston, and Blues as well as catering to Speedy's obsession with baseball with the baseball hymn "Take Me Out to the Ball Game"

PERFORMANCE INFORMATION

Duration: 87 minutes

18 Players: o.o.3.cl(I=ssax+asax.II=fl+opt ssax+asax.III=bcl+tsax+bsax).
 bsn - 2111 - 2 perc(I=timp) - drum kit - pno(=cel) - banjo(=gtr) -
 vln.vla.vlc.db

(an additional trumpet player is recommended)

'The introduction of the city itself is done in a fashion that will make every New Yorker proud of the Empire City. And for that matter, wherever Mr. Lloyd takes you in this film he rather makes you regret that you haven't been there for some time.'

The New York Times, 1928

FILM PRINT INFORMATION

35mm B&W print, Digibeta and DVD available from
Harold Lloyd Entertainment Inc.

Available Prints

35mm ☒

PAL DVD ☒

NTSC DVD ☒

DCP

Digibeta ☒



31

Steamboat Bill, Jr.

Starring: Buster Keaton, Marion Byron

Directors: Buster Keaton & Chas. F. Reisner

Production Company: Joseph M. Schenck Productions USA, 1928

A marvellous comedy set in a lazy riverside town in the Deep South, with Buster as the foppish, city-educated boy who returns home to prove a grave disappointment to his father, a burly steamboat captain looking for stout filial support, and reluctantly joins him in his efforts to fight off a wealthy rival threatening to take over the river.

The Davis score makes use of the 1910 popular song 'Steamboat Bill'. What follows is a score of determined Americana: marches, hornpipes and blues. The ultra modern heroine in her smart new car speeds on to a Charleston while the eccentric Buster is more sedate but is incredibly agile and clever, moving through the score in Ragtime.

PERFORMANCE INFORMATION

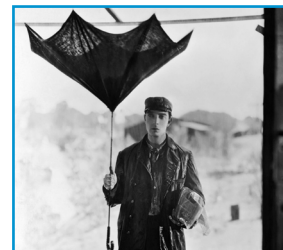
Duration: 71 minutes

Players: 1(=picc).o.1.o - o111 - perc(3): - pno/synth - ukulele(=gtr and electric gtr) - strings (11111)

'Hilarious, of course, with both delicately observed jokes and energetically athletic stuntwork coursing through the movie. But what really delights is the detailed depiction of small town life, plus Keaton's comic awareness of his own persona... And the final masterstroke is the cyclone sequence, in which the entire town is destroyed but Buster remains miraculously untouched.'

Time Out, 2015

'...it's a pip of a comedy. It's one of Keaton's best.'
Variety, 1927



Available Prints
35mm

PAL DVD

NTSC DVD

DCP ☒

Digibeta

FILM PRINT INFORMATION

New 4k restoration DCP available from **Cohen Film Collection** (N. America) and **Park Circus** (Rest of World)



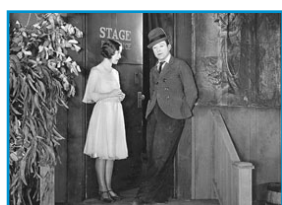
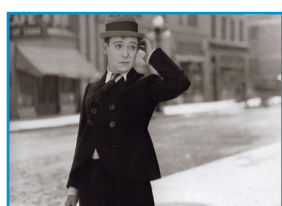
FABER SILENTS

The Strong Man

Starring: Harry Langdon

Director: Frank Capra

Production Company: First National USA, 1926



Harry Langdon stars at his comic best playing Paul, a Belgian war veteran. In the company of a German professional weightlifter, Zandow the Great, he goes to America in search of his pen-friend. He finds her in a small American town which is terrorised by a gang of bootleggers. They declare their undying love and when Paul has to replace Zandow in the ring at short notice he succeeds in driving the gang out of town.

In 2007, *The Strong Man* was selected for preservation in the United States National Film Registry by the Library of Congress as being “culturally, historically, or aesthetically significant.”

Using a small ensemble, Davis captures the quality of Langdon’s acting and Capra’s direction with long sustained passages of static harmony and repeated rhythmic patterns.

PERFORMANCE INFORMATION

Duration: 76 minutes

13 Players: o.o.2(I=fl+tsax.II=asax+bsax).1 - o110 - perc(2)(I=timp,II=drum kit) - pno - synth - strings (11101)

(note: piano and synthesizer require separate players)

“Harry Langdon has a comic method distinct from other film fun makers. The quality of pathos enters into it more fully than the style of any other comedian with the possible exception of Chaplin. His gift of legitimate comedy here has a splendid vehicle.” *Variety*, 1925

FILM PRINT INFORMATION

35mm B&W print struck from the original camera negative available from **Cohen Film Collection** (N. America); Digibeta available from **Park Circus** (Rest of World)

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta ☒



The Student Prince in Old Heidelberg

Starring: Ramon Navarro, Norma Shearer

Director: Ernst Lubitsch

Production Company: MGM USA, 1927

Based on Romberg's Broadway-smash operetta, 'The Student Prince', Lubitsch's film is set in a storybook German kingdom at the turn of the century. A crown prince leaves the formalities of the court for university in Heidelberg where he discovers the joys of ordinary life and falls in love with the innkeeper's daughter. After the death of his uncle, the King, he is recalled from Heidelberg to be crowned; but when he eventually returns to the university, he finds that now he is an outsider. This bittersweet romantic masterpiece is a perfect example of what became known as 'the Lubitsch touch'.

Carl Davis's lush romantic orchestral textures, interspersed with German folk and student drinking songs to accompany the boisterous scenes of university life, perfectly complement the spirit of this poignant romance.

PERFORMANCE INFORMATION

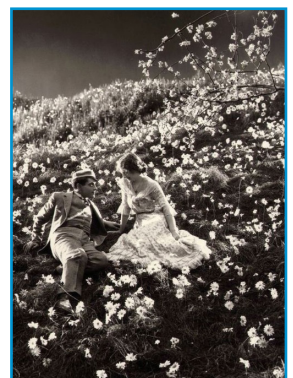
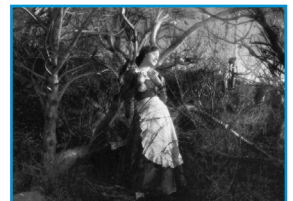
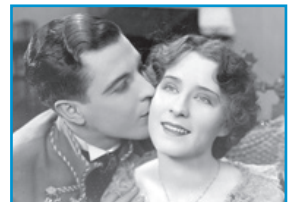
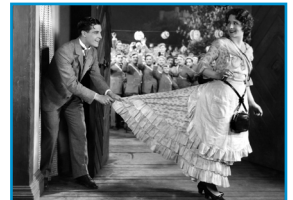
Duration: 105 minutes

43 Players: 2(=picc).2(=ca).3(II=Ebcl+bcl).2(II=cbsn) - 4300 - timp - perc(3) - harp - strings (min 86442)

'In this new offering Mr. Lubitsch lives up to all that has been written about him. He may be a stylist, but he is one who does not choose to repeat on any of his past bright camera ideas. Yet the satirical shafts, the careful attention to telling details, the half-second notes and the keeping within certain bounds inform the spectator, even though the name of Lubitsch were not emblazoned on the screen, that it is the master from Berlin who has directed this splendid shadow story.'
The New York Times, 1927

FILM PRINT INFORMATION

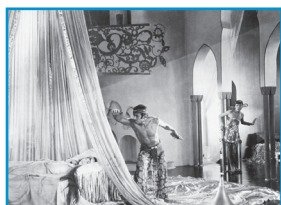
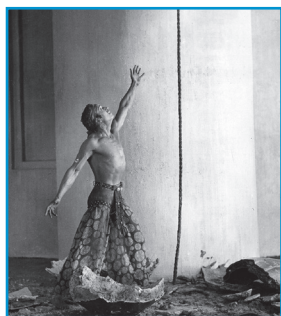
35mm print including two original tinted sequences
 available from **Photoplay Productions**



Available Prints
 35mm ☒
 PAL DVD
 NTSC DVD
 DCP
 Digibeta



The Thief of Bagdad



Starring: Douglas Fairbanks Snr., Julianne Johnston, Sintz Edwards, Anna May Wong

Director: Raoul Walsh

Production Company: Douglas Fairbanks Snr. USA, 1924

A landmark of the silent era, *The Thief of Bagdad* was made at enormous expense. It sparkles with the energy and acrobatics of the swashbuckling Douglas Fairbanks Snr. and the seductive designs of William Cameron Menzies.

Ahmed is the thief-turned-deliverer embarking on a series of exotic adventures to win the hand of his beloved princess. Magic and the most extraordinary special effects, including a flying carpet, abound in this Arabian adventure.

Carl Davis's exotic and imaginative score is based on Rimsky-Korsakov's *Scheherezade*, and also some of the Russian master's other, lesser-known works. For the Mongol invasion, he drew on a little-known opera called *The Invisible City of Kitezh*, although elsewhere the music depicting the Mongols is original Davis.

PERFORMANCE INFORMATION

Duration: 147 minutes

70 Players: 3(II=picc.III=picc).3(III=ca).3(II=Ebcl.III=bcl).3(III=cbsn) - 4331 - timp - perc(5) - harp - strings (min 12.10.8.6.4)

(an additional horn and trumpet player are recommended)

'The Thief of Bagdad... achieved heights of fantasy and imagination that the silent era would never again match.'
Sun Sentinel, 1987

'...a lovely new score...'
Daily News, 1987

'The film is accompanied by an intoxicating score from Carl Davis, performed by the London Philharmonia Orchestra that will spirit viewers away, not only to the golden era of early Hollywood, but back to ancient Bagdad itself.'

Twitchfilm.com, 2014

FILM PRINT INFORMATION

DCP and Digibeta available from **Park Circus** (UK and Europe); 35mm colour print and DCP available from **Cohen Film Collection** (Rest of World)

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP ☒

Digibeta ☒



Waterloo

Starring: Charles Vanel, Otto Gebühr, Oskar Marion, Vera Malinowskaia

Director: Karl Grune

Production Company: Emelka Films Germany, 1928

Waterloo tells the story of the battle from the Prussian perspective and in particular celebrates the character and achievements of General Blücher. The film also paints a very sympathetic picture of Wellington and re-creates the historic progress of Napoléon during the '100 days'.

The film uses all the camera tricks of the time: split screen, rapid montage and thrilling panning and tracking shots. The finale, the battle itself, faithfully reproduces the site and circumstances of Blücher's rescue, turning what might have been Napoléon's victory into his defeat.

Carl Davis indicates this score to be a follow-up to his 1980 score for Abel Gance's 'Napoléon', liberally mixing compositions of the period with sympathetically-composed music of his own.

PERFORMANCE INFORMATION

Duration: 130 minutes

80 Players: 3(I+III=picc.II=picc+afl).2.ca.3(II=Ebcl.III=bcl).3(III=cbsn) - 4431 - timp - perc(3) - pno(=cel+harp) - harp - strings (14.12.10.8.6)

'The dynamics of the music perfectly accentuate the tragic events on screen, making Waterloo a delight in sound and vision.'
Luxemburger Wort, 1995

'Karl Grune's silent film masterpiece enchanted the audience.'
Republican Lorrain, 1995

FILM PRINT INFORMATION

35mm restored B&W print available from the
Cinémathèque Royale de Belgique

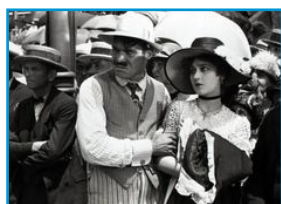


Available Prints
35mm ☒
PAL DVD
NTSC DVD
DCP
Digibeta



FABER SILENTS

The Wedding March



Starring: Erich von Stroheim, Fay Wray
Director: Erich von Stroheim
Production Company: Paramount USA, 1928

The opening title states that *The Wedding March* is "In its Entirety an Erich von Stroheim creation", and as far as it goes, it is. Stroheim actually had in mind a much longer film, but he was eventually forced to stop shooting. When the film was divided into two parts, only the first part was released in America. It appears to be a charming romance between a prince and an innkeeper's daughter, but soon a much darker aspect is revealed and the film depicts a corrupt society with startling cynicism.

Photoplay Productions' restored print includes a 3-minute Technicolor sequence of the Corpus Christi procession outside the Stefansdom, Vienna.

The *Wedding March* is director Erich Von Stroheim's love letter to Vienna, placing squalor next to splendour. Davis draws on the entire spectrum of the Viennese repertoire, from Schrammelmusik, the music of the wine bars, to arrangements of songs by Schubert, and Hungarian Dances by Brahms as well as embracing the entire Strauss family.

PERFORMANCE INFORMATION

Duration: 111 minutes

49 Players: 2(II=picc).2(II=ca).3(II=Ebcl.III=bcl).2(II=cbsn) - 4231 - timp - perc(3) - harp - org(=pno+cel) - strings (min 86442)

'the film would perhaps appear to be its cynical creator's most romantic work, were it not for the marvellously detailed portrait of the corruption of society in general, rich and poor. Nevertheless, it is the love scenes, played beneath shimmering apple blossoms in lyrical soft focus, that stick in the memory...'

Time Out

FILM PRINT INFORMATION

35mm restored print with Technicolor sequence
 available from **Photoplay Productions**

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta



37

Why Worry?

Starring: Harold Lloyd, Jobyna Ralston
Directors: Fred Newmeyer, Sam Taylor
Production Company: Hal Roach Studios, 1923

Lloyd plays a wealthy hypochondriac, Harold van Pelham, who travels with his private nurse (Jobyna Ralston) to the fictitious island of Paradiso to live blissfully in a warm climate in order to regain his health. In Paradiso he finds himself in the middle of a revolution, which Harold assumes is being staged as an entertainment for his amusement. With the aid of an 8'9" giant named Colosso (Johan Aasen), Harold crushes the rebellion and the excitement cures him of his imagined ailments. *Why Worry?* is unquestionably one of Lloyd's most hilarious comedies.

Here is one of Lloyd's rare outings playing an unpleasant character, a millionaire hypochondriac. His need for peace and quiet takes him and his butler and nurse to a tropical island, originally Mexico. This leads inevitably to the unique sounds of the Mariachi Band which pervades the whole score with its three violins, two trumpets and guitars. From the moment Lloyd and his entourage land, Mariachi rules!

PERFORMANCE INFORMATION

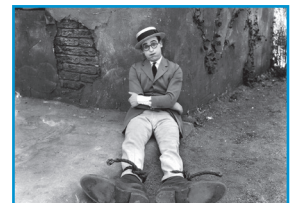
Duration: 64 minutes

18 Players: 1(picc).1(ca).1(bcl).1 - 1210 - 1 perc - drum kit (=perc) - 2 gtr - accordion - 3vln.vc.db

(an additional trumpet player is recommended)

FILM PRINT INFORMATION

35mm B&W print, Digibeta and DVD available from
Harold Lloyd Entertainment Inc.



Available Prints
 35mm ☒
 PAL DVD ☒
 NTSC DVD ☒
 DCP
 Digibeta ☒

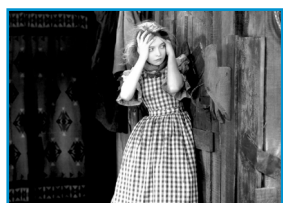


The Wind

Starring: Lillian Gish, Lars Hanson, Montagu Love

Director: Victor Seastrom

Production Company: MGM USA, 1928



In one of her most powerful roles, Lillian Gish plays a sheltered Virginian girl who goes to live in the hostile and windy environment of the Texan prairies where the wind of the title becomes one of the film's most haunting and violent protagonists. Driven to distraction by isolation and violence, Gish gives a staggering performance of a woman on the edge.

The windswept setting is marvellously evoked by Carl Davis, not only with apt orchestral effects, but by an eerie and ominous Native American beat that builds to the terrifying climax of the storm.

PERFORMANCE INFORMATION

Duration: 80 minutes

37 Players: 0000 - 0000 - timp - perc(5) -
pno duet (I=cel,II=harmonium) - cimbalom - strings (66664)

'Carl Davis has composed one of his richest scores for this picture, and in the celebrated storm scene, where Gish kills a lecherous horse-dealer, his music has a power that has you clutching at the arms of your seat lest you be blown away. Only a live orchestra could give a film this impact.'

Observer, 1983

'...one of cinema's great masterpieces... not to be missed.'
Time Out, 1983

Available Prints

35mm ☒

PAL DVD

NTSC DVD

DCP

Digibeta

FILM PRINT INFORMATION

35mm B&W print available from

Photoplay Productions



FABER SILENTS

Wings

Starring: Clara Bow, Charles 'Buddy' Rogers, Richard Arlen

Director: William A. Wellman

Production Company: Paramount USA, 1927

Wings is an exhilarating action epic about war in the air which celebrates the bravery of early flyers. Written by one combat pilot (John Monk Saunders) and directed by another (William A. Wellman), the film was produced on a massive scale and needed the co-operation of the US government and its armed forces. The flying scenes have an epic grandeur - Wellman refused to stage them in the safety of a studio and sent his actors up in the charge of experienced pilots.

He fought Paramount's executives to let him wait for visual effects such as clouds for the dogfights and at the time he cost the company a fortune, but the film was a smash hit with the critics and the box office, winning the first ever Oscar for Best Film.

Wings tells the story of two young men from the same town who join the Air Service during World War I. Rivals at first over a girl, they become comrades-in-arms and great friends. Decorated for their acts of bravery, their friendship ends in tragedy when one mistakes the other for the enemy and shoots him down.

Carl Davis's symphonic score animates superbly the excitement of the film; the drama of battles and love, and breath-taking flying scenes.

PERFORMANCE INFORMATION

Duration: 136 minutes

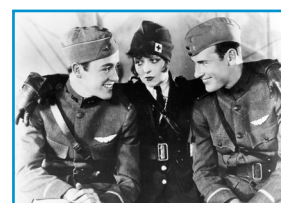
45 Players: 2(=picc).1(=ca).2(II=bcl).l - 3.3.2.ttuba.btuba - timp - perc(3) - harp - strings (min 86442)

'...William Wellman's 1927 aviation epic. Wings, accompanied by an orchestral performance of **Carl Davis's fine new score** conducted by the composer.'
The Observer, 1993

'...a stirring new score by **Carl Davis.**'
The Times, 1993

FILM PRINT INFORMATION

35mm print tinted in accordance with original scripts
available from **Photoplay Productions**



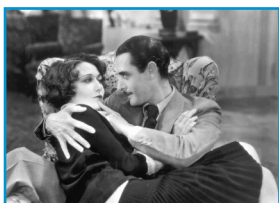
Available Prints
35mm ☒
PAL DVD
NTSC DVD
DCP
Digibeta

40



FABER SILENTS

A Woman of Affairs



Starring: Greta Garbo, John Gilbert, Douglas Fairbanks, Jr.
Director: Clarence Brown
Production Company: MGM USA, 1928

A *Woman of Affairs* features Greta Garbo and John Gilbert in one of their most sizzling partnerships playing forbidden lovers. Diana (Garbo) and Nevs (Gilbert) are in love but his father opposes the union and sends his son away. After waiting two years for his return, Diana marries a childhood friend who commits suicide during their honeymoon, following which her brother (Fairbanks, Jr.) dies from alcohol abuse. Nevs eventually reappears in Diana's life but realising that they can never be together she takes her own life, driving her car at high speed into the tree where she and Nevs first vowed their love.

D avis's score draws upon a beautiful piano work of Franz Liszt, his setting of Petrarch's Sonnet no. 123, as the central theme for this adaptation of Michael Arden's sophisticated and scandalous novel of love and sacrifice amongst the British upper classes. Liszt supplies the heart of the matter but to the solo piano music Davis adds an ensemble of 17 soloists to delineate the world the lovers inhabit.

PERFORMANCE INFORMATION

Duration: 80 minutes

18 Players: 1(picc+afl).1(=ca).2(I=asax.II=Ebcl+bcl).1(=cbnsn) - 1110 - pno - strings (22221)

'...in order to get around Hay's code (of decency) immense subtlety and suggestion is employed with breathtaking effect... the Garbo-Gilbert magic is something to behold.'
City Limits, 1984

'...a full orchestral score by a man who has become a master of the art... brilliant use of a theme from the Petrarch Sonnet, number 123 by Liszt..
The Times, 1984

FILM PRINT INFORMATION

Available Prints
 35mm ☒
 PAL DVD
 NTSC DVD
 DCP
 Digibeta

35mm B&W print available from
Photoplay Productions



Charlie Chaplin's Mutuals

The 12 short films Chaplin made for the American film company Mutual in 1916-7 (often referred to as 'The Mutuals') are regarded by Chaplin connoisseurs as the finest achievements of his whole career. They brought him international renown, characteristically combining sentiment, social comment and pure comedy. They can be shown as an opener to a feature film, or three or four together for a full programme.

Carl Davis's scores mirror Chaplin's use of sentimental and comic styles. In turn poignant and witty, the music illuminates the narrative from moment to moment with unfailing skill.

Carl recently provided a guest post for silent film enthusiast site, silentlondon.co.uk, in which he detailed his relationship with these films.

"During the course of composing these scores, I began to discern an overall form, a defining shape to the material. Just as Charlie employed a small group of actors of contrasting size, shape and disposition across the whole cycle, I too could use a handful of themes which could jump from film to film. Seeking further insights into the material, I sifted his output into early, middle and late periods.

The early period comprises the first three films, which are very heavily plotted, Victorian melodrama even: absconding with a mountain of cash from a department store's safe, a fire insurance scam and the kidnapping of a young girl by gypsies, all to suitably sinister music. The fun is in the stuff in-between. At this point, Chaplin makes the plotting of secondary interest and focuses instead on the gags.

The 'middle period' films are held together more by their theme rather than plot: a portrait of early Hollywood, a drunken swell struggling with his rebelling house, a tailor's assistant invades a posh costume ball.

It is in the final group that Charlie really hits his stride, where the plot and the jokes are in perfect balance. These films are his acknowledged masterpieces, *The Cure*, *The Immigrant*, *Easy Street* and *The Adventurer*.

I use a consistent orchestra line-up, which I designate "not quite an orchestra". A handful of wind, brass, piano and percussion and a string quartet plus bass give sufficient sound to bridge the sparseness of the solo piano or organ to the lushness of Chaplin's post-1930 scores. For these 12 jewels have now had an extensive "live" career from curtain-raisers to features, sometimes by Chaplin, sometimes not, to a full "Mutual" evening. In recent years I have also been using them as the basis of a lecture with clips illustrating Chaplin's extraordinary life story. Using only these films I am able to show scenes from the slums of Lambeth, the British Variety stage, the Atlantic crossing and his first experiences in Hollywood."

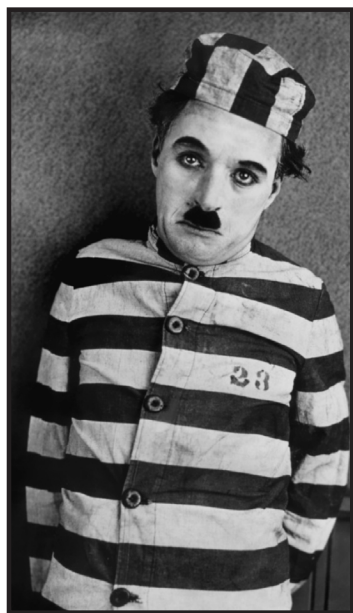
[The full article can be read at](http://silentlondon.co.uk/2015/04/16/music-for-charlie-chaplin-carl-davis-on-scoring-the-mutuals/)

<http://silentlondon.co.uk/2015/04/16/music-for-charlie-chaplin-carl-davis-on-scoring-the-mutuals/>

All Mutuals are available as 35mm B&W print, DigiBeta and DVD from Faber Music



Charlie Chaplin's Mutuals



The Adventurer

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1917

An escaped convict saves a woman from drowning and becomes a guest in her house. After causing a riot at her party, he is recognised and has to go on the run once more.

PERFORMANCE INFORMATION

Duration: 20 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)



Behind the Screen

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

Charlie is 'David' to a head carpenter's 'Goliath' in this film studio comedy. In the course of one day Charlie helps a girl to get a job, causes chaos on set during a custard-pie fight, and gets involved in a studio strike.

PERFORMANCE INFORMATION

Duration: 20 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)

FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print, DigiBeta and DVD format from **Faber Music**



Charlie Chaplin's Mutuals

The Count

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

Charlie, a tailor's apprentice, is clumsy with a lady customer and gets the sack. Visiting his girlfriend, a cook at a rich household, he unmasks his former employer who is posing as a foreign count. Charlie takes on the role instead, making his late boss play his secretary, and becomes the star of the party.

PERFORMANCE INFORMATION

Duration: 24 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) - pno - strings (11111)



The Cure

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

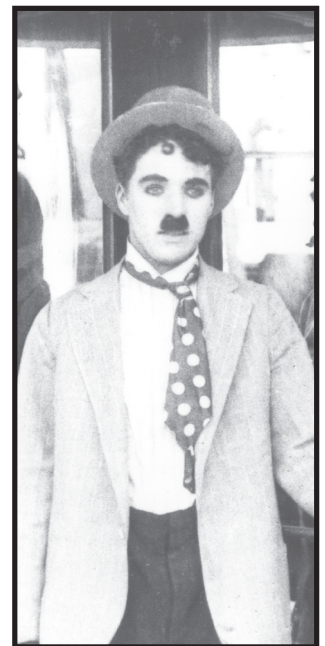
Year: 1917

Charlie - permanently drunk - visits a health resort to take the water cure, but makes sure to bring his own liquor supply with him! Chaos ensues when this is accidentally dumped in the spa pool and all the patients imbibe freely.

PERFORMANCE INFORMATION

Duration: 23 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)



FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print,
DigiBeta and DVD format from **Faber Music**



Charlie Chaplin's Mutuals



Easy Street

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1917

Charlie's tramp is drawn to a Street Mission by the hymns and vows to reform for the love of a young woman. Joining the police force he is assigned the toughest beat where he becomes a hero after defeating the local bully.

PERFORMANCE INFORMATION

Duration: 23 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)



The Fireman

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

Fireman Charlie and his brutish Chief are in love with the same woman. Her father promises her to the Chief if he assists his insurance scam by keeping the brigade away when he burns his house down. Unknowingly, he sets fire to the house while his daughter is upstairs but luckily Charlie comes to the rescue.

PERFORMANCE INFORMATION

Duration: 24 minutes

16 Players: 1(=picc).1.2.1 - 2110 - perc - pno - strings (11111)

FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print, DigiBeta and DVD format from **Faber Music**



Charlie Chaplin's Mutuals

The Floorwalker

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

Charlie is a customer who intervenes in a massive fraud that the manager and floorwalker are perpetrating. The principal prop is an escalator which provides Charlie with some of his most spectacular gags!

PERFORMANCE INFORMATION

Duration: 25 minutes

16 Players: 1(=picc).1(=ca).2.1 - 2110 - perc - pno - strings (11111)



The Immigrant

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1917

Apenniless but ingenious immigrant falls in love with a girl on a boat bound for America. On arrival in the Land of Liberty the lovers go their separate ways but are reunited in a café where they manage to outwit an aggressive waiter.

PERFORMANCE INFORMATION

Duration: 26 minutes

16-18 Players: 1(=picc).1(=ca).2.1 - 2110 - perc(1 or 2) incl. timp - harp* - pno - strings (11111)

*optional - alternative piano part available with harp cues

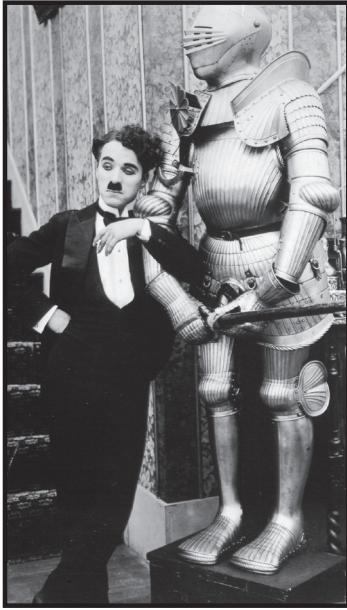


FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print, DigiBeta and DVD format from **Faber Music**



Charlie Chaplin's Mutuals



One A.M.

Starring: Charles Chaplin

Director: Charles Chaplin

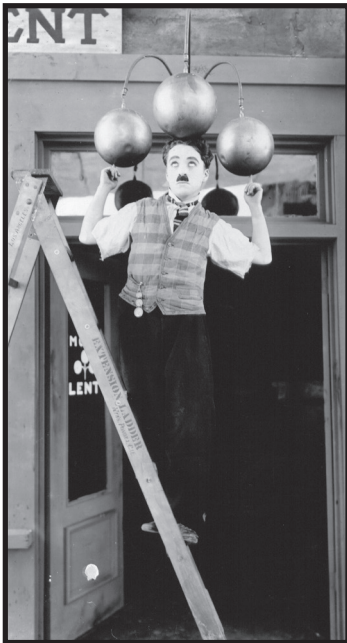
Year: 1916

A solo tour de force with Chaplin in his 'drunken swell' role returning to his home and entangling with tigerskin rugs, staircases, a pendulum clock and a bed with a mind of its own.

PERFORMANCE INFORMATION

Duration: 26 minutes

16 Players: 1(=picc).1(=ca).2.1 - 2110 - perc - pno - strings (11111)



The Pawnshop

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

A rather dapper Charlie is the assistant shopkeeper in a pawnshop. His working day involves battles with his colleague and eccentric customers, and flirting with the pawnbroker's daughter before foiling an attempted robbery.

PERFORMANCE INFORMATION

Duration: 25 minutes

16 Players: picc.ca.cl.bcl.bsn - 2110 - perc - pno - strings (11111)

FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print,
DigiBeta and DVD format from **Faber Music**



Charlie Chaplin's Mutuals

The Rink

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

Charlie, a clumsy waiter, poses as Sir Cecil Seltzer when he goes roller skating in his lunch break and saves a woman from the advances of the heavyweight Mr Stout.

PERFORMANCE INFORMATION

Duration: 22 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)



The Vagabond

Starring: Charles Chaplin, Edna Purviance

Director: Charles Chaplin

Year: 1916

In an ambitious plot, Charlie plays an itinerant musician who rescues a stolen girl from gypsies. He falls in love with her but is rejected in favour of a passing artist.

PERFORMANCE INFORMATION

Duration: 25 1/2 minutes

18 Players: 1(=picc).2.2(I=cl in A).1 - 2111 - perc - pno - strings (11111)



FILM PRINT INFORMATION

All Mutuals are available in 35mm B&W print, DigiBeta and DVD format from **Faber Music**



Other Shorts

Faber Silents is proud to be able to offer further shorts featuring great silent comedians Harold Lloyd and Buster Keaton along with a couple of Charlie Chaplin rarities; *How to Make Movies* and *Kid Auto Races at Venice*, the first film to be released featuring Chaplin's Tramp persona. We can also offer Lillian Gish's cinematic debut in D. W. Griffith's *An Unseen Enemy*, an extraordinary 9-minute fragment from Greta Garbo's famous 'lost' film, *The Divine Woman*, and Lupino Lane in Musketeer parody, *Sword Points*.



An Eastern Westerner

Starring: Harold Lloyd, Mildred Davis, Noah Young

Director: Hal Roach

Production Company: Hal Roach Studios, 1920

Harold is a spoiled east coast youth packed off to a ranch in the West in this fast and furious parody of Western films.

Carl Davis's score draws on Western-style themes, as well as the "William Tell" overture and Wagner's "Ride of the Valkyries", all arranged for jazz band. Its orchestration, based on the lineup of the Paul Whiteman Band, is the same as that for *Safety Last* to enable the two films to be run as a double bill.



PERFORMANCE INFORMATION

Duration: 27 minutes

22 Players: o.o.3(II=fl, III=bcl+tsax).o - 2221 - perc(2) - gtr(=banjo) - pno - 6 vln.vlc.db

FILM PRINT INFORMATION

35mm B&W print, DigiBeta and DVD available from
Harold Lloyd Entertainment Inc.



High and Dizzy

Starring: Harold Lloyd, Mildred Davis, Roy Brooks

Director: Hal Roach

Production Company: Hal Roach Studios, 1920

Harold becomes intoxicated on some homemade liquor and follows a sleep-walking woman onto a skyscraper ledge. The second of Lloyd's five famous "thrill" comedies.

Davis accompanies the high-rise routine with one of Bellini's most beautiful melodies.



PERFORMANCE INFORMATION

Duration: 26 minutes

18 Players: 1(=picc).1.1.0 - 1.1.ten.tr.o - perc - pno - strings (2.2.2.2.2)

FILM PRINT INFORMATION

35mm B&W print, DigiBeta and DVD available from
Harold Lloyd Entertainment Inc.

How to Make Movies

Starring: Charles Chaplin

Director: Charles Chaplin

Production Company: First National USA, 1918

How to Make Movies features Charlie Chaplin rehearsing and preparing scenes in his own studio. He never completed the film but Kevin Brownlow found a cutting order and edited it as Chaplin intended.

Carl Davis's score emulates Chaplin's own style of composition - comedy mixed with sentiment - much influenced by English music-hall tradition.

PERFORMANCE INFORMATION

Duration: 16 minutes

16 or 17 Players: 1(=picc).1.2.1 - 2110 - perc(1 or 2) incl. drum kit - pno - strings (11111)

FILM PRINT INFORMATION

35mm B&W print available from *Roy Export Co.*





Kid Auto Races at Venice

Starring: Charles Chaplin

Director: Mack Sennett

Production Company: Keystone USA, 1914

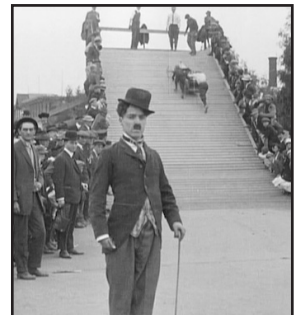
This very short film consists of candid shots of a children's auto-car race by a Californian beach, in front of which Chaplin improvises a comedy routine. It is now of special interest as it was the first film released featuring Chaplin's Tramp persona.

Carl Davis's score is a musical rough-house complete with crashes, whistles and bangs.

PERFORMANCE INFORMATION

Duration: c.6 minutes

16 Players: 1(=picc).1.1(=ssax).1 - 1.1.2(t/b).1 - perc(2) (I=timp. II=drum kit) - pno - banjo - strings (10011)



One Week

Starring: Buster Keaton, Sybil Seely

Director: Buster Keaton

Production Company: Hal Roach Studios, 1920

ABuster Keaton classic full of spectacular adventures and stunts as our hero attempts to assemble the elements of his wedding present - a DIY house. His arch-rival has swapped the parts around and the resulting structure is a surrealist wonder.

Davis's score is full of stunning effects, suggesting the spinning house and Keaton's numerous crazy stunts.

PERFORMANCE INFORMATION

Duration: 25 minutes

32 Players: 1(=picc).1.2.1 - 2.2.btrbn.o - timp(=perc) - perc(3) - pno - synth - strings (64222)



FILM PRINT INFORMATION

35mm B&W print available from **Photoplay Productions** (UK and Europe);
DCP and Digibeta available from **Park Circus** (Rest of the World).



The Playhouse

Starring: Buster Keaton

Director: Edward F. Cline and Buster Keaton

Production Company: Joseph M. Schenck Productions, 1921

This theatrical story of stagecraft features extraordinary camera trickery enabling Buster to play every character in the opening 6-minute vaudeville show including a rather inept orchestra, a 9-member minstrel act and different audience members, from children to aristocratic ladies.



PERFORMANCE INFORMATION

Duration: 22 minutes

12/13 Players: 1(=picc).o.1.1 - o.1.btrbn.o - perc(2/3) - gtr(=tenor banjo) - strings (11011)

FILM PRINT INFORMATION

35mm B&W print available from **Photoplay Productions** (UK and Europe);
DCP available from **Park Circus** (Rest of the World).

Scene from The Divine Woman

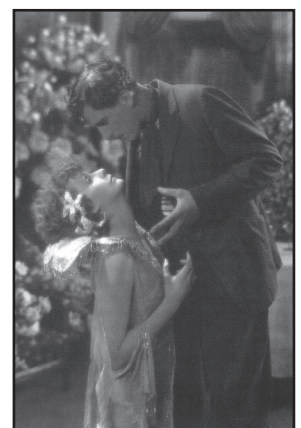
Starring: Greta Garbo, Lars Hanson

Director: Victor Seastrom

Production Company: MGM USA, 1928

This 9-minute fragment from Greta Garbo's famous 'lost' film was discovered in Moscow in 1993 by film historian, Bo Berglund, who immediately recognised that the early scene can stand alone. In it Marianne, an uncharacteristically extrovert Garbo, is entertaining her lover Lucien, a French Foreign Legionnaire. While she persuades him to stay the night with her rather than report for duty telling close-ups foreshadow his downfall.

Davis's score makes use of the French legionnaires' "March of the Foreign Legion". The scene makes an ideal 'opener', in particular for *Flesh and the Devil* for which the scoring is the same.



PERFORMANCE INFORMATION

Duration: 9 minutes

60 Players: 3(=picc).2(II=ca).3(II=Ebcl.III=Ebcl+bcl).2(II=cbsn) - 4331 - timp(=perc) - perc(2) - pno(=cel+organ) (1 or 2 players) - harp - strings (min 10.8.6.6.4)

FILM PRINT INFORMATION

35mm B&W print available from **Photoplay Productions**.



FABER SILENTS

Sword Points

Starring: Lupino Lane, Wallace Lupino, Jack Lloyd, Thelma Salter

Director: Mark Sandrich

Production Company: Lupino Lane Comedy Corporation USA, 1928

Madcap comedy starring the future composer of the Lambeth Walk. A parody of *The Three Musketeers*, the music is based on 17th Century dance rhythms with a variety of 20th Century sound effects.

PERFORMANCE INFORMATION

Duration: 16 minutes

19 players: 1111 - 1.1.btrbn.o - timp - perc(2) - keybd - gtr - strings (11111)



FILM PRINT INFORMATION

35mm B&W print available from *Photoplay Productions*.



An Unseen Enemy

Starring: Lillian Gish, Dorothy Gish

Director: D. W. Griffith

Production Company: American Biograph USA, 1912

D. W. Griffith's thriller short in which two girls are trapped and shot at by burglars features Lillian Gish's debut performance. She starred with her sister, Dorothy, after a chance meeting with Griffith moments before filming began.

Carl Davis translates the style of piano improvisation into a trio texture which admirably evokes the film's melodramatic sentimentality.

PERFORMANCE INFORMATION

Duration: 169 minutes

3 Players: pno.vln.vlc

FILM PRINT INFORMATION

35mm B&W print available from *Photoplay Productions*.





Contacts

Carl Davis

Enquiries concerning Carl Davis's availability as a conductor should be made to his agent, Peter Hall.
peter@musichall.uk.com
Tel: +44 (0) 1825 840 437

Faber Music

For a licence to perform any of Carl Davis's silent scores and to obtain parts and/or prints (Mutuals only) please contact:
silentfilms@fabermusic.com
Tel: +44 (0) 20 7908 5332

Enquiries for performance in North America should be addressed to Faber Music's agent:
rental@eamdc.com
+1 (212) 461 6940

The Cohen Film Collection

The Cohen Film Collection supply prints and theatrical licences and they can also provide publicity materials for the films, rehearsal videos/ DVDs and technical specifications for projection. North America only.
tlanza@cohenbrothers.com
www.cohenfilmcollection.net

Park Circus Limited

For Cohen Film Collection films outside North America, contact Park Circus Films:
nick@parkcircus.com
Tel: +44 (0) 141 332 2083

Harold Lloyd Entertainment Inc.

Enquiries about obtaining theatrical licences and prints for presentations in the USA of the Harold Lloyd films listed in this catalogue should be addressed to Harold Lloyd Entertainment Inc. who supply licences and prints for all Harold Lloyd films.
info@haroldlloyd.com
Tel : +1 310 476 6756

Photoplay Productions

Photoplay Productions supply prints and theatrical licences as well as publicity materials for the films, rehearsal videos and technical specifications for projection. They also supply a Microverter - a machine which controls a projector's speed where varying speeds are required. Where necessary, Photoplay will send staff to assist with projection.
info@photoplay.co.uk
Tel: +44 20 7722 2500

Cinémathèque de la Ville de Luxembourg

The Cinémathèque de la Ville de Luxembourg supplies the restored print of *Waterloo*.
cinematheque@vdl.lu
Tel : +352 4796 2644

Roy Export Company Establishment

The Roy Export Company Establishment controls the worldwide theatric rights and supplies the prints of the Chaplin shorts: *How to Make Movies* and *Kid Auto Races in Venice*.
office@charliechaplin.com
Tel +33 1 40 26 31 23



Presenting a Silent Film with Live Orchestra

To screen a silent film with live orchestra successfully, presenters need to bring together local expertise in music and film. They have to book a venue, an orchestra, a conductor, a projectionist, a screen and projection equipment. Everything else necessary, the film and the music, will be supplied by the film company and the music publisher.

THE VENUE

The auditorium should have either an orchestral pit or sufficient space in front of the screen for an orchestra to perform without obstructing the audience's view. A 35mm projector (or digital projector where applicable, as some prints are available in DVD or Digibeta formats) is needed to show all the films. The projector should either be in situ in the auditorium or there must be space for one to be installed. If it is installed behind the screen, the distance between them must be more than 10 metres and, in this case, the projection crew should be able to see the screen through closed-circuit television. The screen should be masked in black to accommodate the image.

THE FILMS

The films vary enormously in length and in the size of orchestra needed, from a short such as *An Unseen Enemy*, which is 16 minutes and orchestrated for a trio, to *Ben-Hur*, which lasts nearly two and a half hours and requires a full symphony orchestra and organ. Long films requiring large musical forces cost more to present than short ones requiring a smaller orchestra.

Presenters need to obtain a theatrical licence, hire a film print and pay the transit and insurance costs for the print. Details of the film companies are given on page 53 of this catalogue.

With a 35mm print the projectionist should make up the film print and install the correct aperture gate from the instructions provided by the film supplier. Non-standard aperture gates are needed for certain films and, in these cases, the film supplier will provide a projection loop and instructions describing how these should be cut. With the exception of the longer films (which have intermissions), prints should be made up by the projectionist without a break. Reels need to be big enough to accommodate the large amounts of footage required - the footage count is provided by the film print supplier.

Although a standard 35mm projector is sufficient to present all films that need to be shown at a constant speed, some films have to be projected at varying speed and to do this the projector needs to be fitted with a Microverter or a DC controller. Any planned speed changes within a film can be obtained from the film print supplier.

TRANSLATIONS

The title cards of all the films in the catalogue are in English, except for those of *Waterloo*, which are in French and German. When a film is shown in a country which has a different native language to that of the title cards, we recommend to presenters that they organize for translations to be made, and for these to be shown by a subtitle projector simultaneously with the film.

PUBLICITY MATERIALS

The film print supplier will provide publicity materials such as stills; credit lists; information about the making of the film, the director and the leading actors; and broadcast-quality extracts for publicity purposes only.



THE MUSIC

For the music of a film to be performed, presenters need to obtain a music performance licence, orchestral parts and a full conductor's score from the music publishers, and also pay the costs of transporting musical materials.

SYNCHRONISATION & REHEARSALS

The principle of conducting Carl Davis's silent film scores, in a live concert situation, is similar to that of conducting a ballet, or an opera, in that the score essentially consists of a series of dramatic sequences and set pieces. However, there is one critical difference - in opera and ballet the conductor decides the pace at which the drama unfolds while in live cinema the film dictates the speed of events, and the conductor's job is to steer the orchestra through the score, ensuring that it remains synchronised closely to the film.

It is important to note that these scores have been composed to be performed alongside fixed speed film prints. The speed of the film is generally 24-25 frames/second (it is clearly marked on the reel). Anything other than this will result in the characters moving around at abnormal speeds, and a lack of synchronicity between music and picture. Some film prints do alter speeds within the film itself. In these cases, the changes will be clearly marked in the score and on a written list of speeds supplied by Photoplay Productions Ltd together with the print (see below).

PREPARATION

As with any musical score, the majority of preparation should be done by the conductor prior to rehearsing with the orchestra.

The first port of call is a time-coded rehearsal DVD (generally obtainable from the film supplier). This consists of a complete print of the silent film (ie, without soundtrack) with an on-screen digital time-code throughout. These time-codes relate to similar markings placed at the top of every page in Carl Davis's scores. By repeatedly watching the DVD, whilst looking at the score, the conductor will gain an insight into how the music relates to on-screen events. Please note that in addition to the time-codes, the scores also contain written descriptions of each scene and exact metronome markings. It is Carl Davis's practice, from the time at which the rehearsals move onto a large screen, to dispense with the DVD and rely on the shot descriptions and the rehearsal experience.

Film jargon used in the scores:

CU = close-up

WS = wide shot

FO = fade-out

LS = long shot

Tracking = where a moving camera is following a given character or scene

Additionally, Photoplay Productions do hold time-coded DVDs for a few of these films that do have Carl Davis's score as a soundtrack, and some are also available commercially on DVD (without time-code, of course).

The next step is to rehearse with the orchestra, using the time-coded DVD. This will enable tempi to become further embedded before you go 'live' for the first time. (Once rehearsing with the film, stopping and starting repeatedly will waste a lot of valuable rehearsal time). If you have the opportunity you may want to run it to a non-time-coded DVD before going to film.

The final stage, then, is to rehearse with the film, projectionist, lighting and orchestra, immediately prior to the performance itself, i.e. the dress rehearsal.



THE PERFORMANCE

SCREEN VISIBILITY

The conductor (and any relevant players - see Spot Effects) should be able to see the screen at all times. Sometimes it may be necessary for a video-relayed projection to be set up in order for this to be possible. If the orchestra is on the stage itself (as opposed to an orchestra pit) then the conductor should check if their position is interfering with the audience's view of the film. If a podium is necessary then it may be best not to sell tickets for those seats with an impeded view. In that circumstance it is possible for the conductor to be on the floor with their players. To be on the safe side it may be best to have a 'seating rehearsal'.

SPOT EFFECTS

Originally spot effects would have been added off-stage. Nowadays in Live Cinema performances, it is easiest to get the player (usually percussionist) to add the effect while watching the screen, independent of the conductor. Players' parts are marked "watch screen" where this is necessary and they will need to be familiar with that particular section of the film.

IF THE FILM BREAKS

If the film breaks during performance there will be no alternative but to stop. Once the film has been repaired then restarting is probably best done from a dialogue card. Select a cue after the card has played and bring the orchestra in from that point.

LIGHTING

A common problem when the orchestra is on stage and playing from lit stands is spill onto the screen, which has the unfortunate effect of diminishing the quality of the picture. This can be overcome by covering the lights with pale blue gel, or pale blue light shades (both obtainable from theatrical suppliers). This will erase some of the extra glare. It is important to rehearse with these conditions before the performance itself. Where possible the stage floor should be dark and non-reflective.

WARDROBE

The conductor and orchestra should all wear dark clothing with patent leather (reflective) shoes avoided if at all possible. However, the conductor should ensure that they wear white under a dark jacket, in order for the players to see their movement in the darkness. It is helpful if a spotlight is trained on them throughout from the side of the stage at a low level.

The revival of interest in early silent film is now an international phenomenon, thanks largely to the pioneering work of three men; Kevin Brownlow, the late David Gill, and Carl Davis.

The beautifully restored prints created by Brownlow and Gill show the films in all their true glory, while Davis's original scores make a huge contribution to their dramatic effect.

This catalogue presents the fruits of this historic collaboration.