To Celebrate the Century of Cinema
Channel 4 Silents Presents
F W Murnau's

Sunrise
FOX 1927
A Song of Two Humans

Starring Janet Gaynor and George O'Brien
In Association with Twentieth Century Fox and Photoplay Productions
Music composed by Hugo Riesenfeld. Restored by Nic Raine and conducted by Carl Davis
Performance ends at approximately 9.30 pm
THE story of SUNRISE is taken from THE TRIP TO TILSIT (DIE REISE NACH TILSIT), a novel by Hermann Sudermann. Murnau and Carl Mayer transformed the original story. They abstracted it, setting the city in some unidentified land that seems somewhere between Europe and America. The Country and the City become symbols—Innocence and Sophistication. Murnau wrote to William Fox that he wanted to make "a film about the alienation of the modern city." He even removed the names of the characters, reducing them to The Man, The Wife and The Woman from the City. The plot is altered too, instead of a maid servant, it is The Woman from the City who becomes one of the main protagonists, who seduces the man and persuades him to kill his wife. In the original, the young couple are reconciled before their fateful trip across the lake to the City, but Murnau and Mayer delay this moment so that the journey by boat takes on a special menace, setting the scene for the fearful climax. This important change also allowed them to develop the couple's emotional journey as their love is first destroyed and then painfully rediscovered. Finally, they gave the story a new ending—in Sudermann's novel, The Man dies in the storm trying to save his wife. Edgar Ulmer, who worked with Herman Bing translating Mayer's script from the original German, said 'Mayer had written it like a poem, one scene per page. He had put an incredible amount of love into this script.'
FRIEDRICH Wilhelm Murnau was born in Bielefeld, Germany. He studied art and literature at the University of Heidelberg and after graduating went to Berlin where he joined Max Reinhardt's Deutsches Theater. During the war Murnau served as an aviator. He began his cinema career in 1919. NOSFERATU – EINE SYMPHONIE DES GRAUENS (NOSFERATU – A SYMPHONY OF TERROR) (1922) established him as one of the most promising directors in Germany. The film distinguished itself from other macabre films of German expressionism in that it was shot on real locations rather than stylised studio sets, its sense of horror deriving from its sinister story being set in familiar surroundings.

DER LETZTE MANN (THE LAST LAUGH) (1924) confirmed his position as a director of international standing. Written by Carl Mayer, the film was visually so expressive that it needed only one subtitle and its use of Karl Freund's free-wheeling camera movement was a milestone in film-history. On the strength of this film Murnau was invited to Hollywood by William Fox.

Murnau, impatient with UFA's financial difficulties, went to Hollywood in June 1926 taking a copy of his latest film FAUST which he cut for presentation in the States at the MGM studios at Culver City. Erich Pommer, head of UFA, accused him of leaving when the company most needed him. Murnau was seeking total freedom to make films on subjects that he had chosen himself. His contract for SUNRISE, signed with Fox in July 1926, gave him carte blanche.

In Hollywood Murnau had found the place to match his own internationalist and cosmopolitan spirit. He said to the New York Times, 'Hollywood really does not belong to the US. It is the international capital of the art of the cinema. The architecture of the whole world is represented here. Hollywood is a cauldron of actors from all over the world.' He was inspired by his new environment. He said to Motion Picture Classic 'I'm passionate about America. There is a tremendous energy. The whole tradition suggests speed, fastness, rhythms of nature. Everything is new. Nature has given her a vast and beautiful landscape. A marvellous variety of vegetation, a blue sea and all this within a hundred mile radius of Hollywood.'

His enthusiasm for America is echoed in his film SUNRISE. 'It can be defined as modern' he explained 'but it doesn't conform with the standard modernity of any particular nation. Its sets are a mixture of every nation.' It also echoes the concern for dramatic integrity and
the inherently pessimistic outlook that characterises Murnau’s German films. Ulrich Gregor wrote ‘the last high peak of German silent cinema was reached in those foreign surroundings.’

After finishing SUNRISE Murnau was given a five year contract with Fox. William Fox said this was ‘one of the best deals of my career. Murnau is the best director in the world today.’ While filming THE FOUR DEVILS, his next film for Fox, Murnau gave the following thoughts on the future of the cinema to McCall’s Magazine:

‘The screen has as great a potential power as any other medium of expression. Already it is changing the habits of mankind, making people who live in different countries and speak different languages, neighbours. It may put an end to war, for men do not fight when they understand each other’s heart.

‘For many years pictures have been made by a formula, everything finished off very neatly. They have made the world banal instead of revealing new heights and depths in life. Pictures of the future will show persons rather than screen personalities, humanity instead of popular movie stars. Beauty is not going to be the chief requisite of the stars of the future. It is their sympathy, their understanding of the heart, and their ability to show that understanding that will be important.

‘Audiences are getting tired of crowded sets and involved plots. They would like to see something simple and real. In the future the story will be more important than the sets and costumes. One of my dreams is to make a motion picture of six reels, with a single room for setting and a table and chair for furniture. There would be nothing to distract from the drama that unfolds between a few human beings in that room.

‘They say I have a passion for ‘camera angles’. But I do not take trick scenes from unusual positions just to get startling effects. To me the camera represents the eye of a person, through whose mind one is watching the events on the screen. It must follow characters at times into difficult places, as it crashed through the reeds in SUNRISE at the heels of the Boy. It must whirl and move as swiftly as thought itself. Films will use more of
these 'dramatic angles' as I call them. They help to photograph thought.

'There will be motion pictures in which the characters speak their lines from the beginning to the end. In some ways spoken words will hamper the picture. The action will be slower, for one can represent a long conversation by pantomime in a few feet of film.

'Pictures will not all become talking pictures. Silent drama will have developed into its perfect form, a film without a written title. Colour pictures are another future development.

'In the next ten or twenty years the three dimension movie will be the usual thing instead of the occasional effect. I produced an appearance of depth in the marsh sequence of SUNRISE by a trick arrangement of light and shadows. But there is a simpler and less expensive device already in preparation which will produce the same illusion of depth and distance as the old-fashioned stereopticon slides.

'As a director, the most interesting difference between pictures today and those of tomorrow lies not in the mechanics of the studio but in the treatment of stories and the work of players. They call me a 'mental director', meaning that I try to make players understand the minds of the characters they portray. I talk to an actor of what he should think rather than what he should do. I am feeling my way among the rapid changes that are coming into the motion pictures. Developments of the future will make our present day efforts appear as the play of children.'

Murnau made one more film for Fox, OUR DAILY BREAD (1929), then entered a partnership with Robert Flaherty to make TABU entirely on location in Tahiti. Murnau clashed with Flaherty and the resulting film was credited to Murnau alone. All Murnau's optimism for the future of film went for nothing. Unlike the cinema, Murnau himself had no future, dying tragically in a car crash in 1931 at the age of 42.
THE CAST

THE MAN     George O' Brien
THE WIFE    Janet Gaynor
THE WOMAN FROM THE CITY  Margaret Livingston
THE MAID    Bodil Rosing
THE PHOTOGRAPHER  J. Farrell MacDonald
THE HAIRDRESSER  Ralph Sipperly
THE MANICURE GIRL  Jane Winton
THE OBTRUSIVE GENTLEMAN  Arthur Housman
THE OBLIGING GENTLEMAN  Eddie Boland

UNCREDITED PLAYERS

ANGRY DRIVER  Gibson Gowland
DANCEHALL MANAGER  Sidney Bracy
HEAD WAITER  Phillips Smalley
DANCER  Barry Norton
EXTRAS
Sally Eilers
Herman Bing
Gino Corrado
Bob Kortman
Robert Parrish
Leo White

PRODUCTION CREDITS

DIRECTOR  F. W. Murnau
SCENARIO  Carl Mayer
            after Die Reise nach Tihit by Hermann Sudermann
ASSISTANT CAMERAMEN  Stuart Thompson  Hal Carney
ART DIRECTOR  Rochus Gliese
PHOTOGRAPHY  Charles Rosher  Karl Struss
TITLES  Katherine Hilliker  H. H. Caldwell
ASSISTANT TO MURNAU  Herman Bing
COMEDY CONSULTANT  William Conselman
EDITOR  Harold Schuster
SPECIAL EFFECTS  Frank D. Williams
ART DEPARTMENT  Gordon Wiles
ASSISTANT ART DIRECTORS  Edgar Ulmer  Alfred Metscher
MUSICAL SCORE  Hugo Riesenfeld
MAKE-UP  Charles Dudley
STILLS  Frank Powolny
MUSICAL SCORE FOR LOS ANGELES PREMIERE  Carli Elinor
PRODUCTION AND DISTRIBUTION  Fox Film Corporation
PRODUCER  William Fox
STUDIO HEAD  Winfield R. Sheehan

SUNRISE THE 1 9 9 5 CHANNEL 4 SILENT
IT is every director's ambition to make the film of his dreams free of the crippling restrictions of time and money. F. W. Murnau, celebrated for his German masterpieces NOSFERATU, THE LAST LAUGH and FAUST, was given carte blanche by William Fox to make SUNRISE. Production executive Winfield Sheehan exerted a little pressure over the cast, but Murnau was happy to accept Janet Gaynor. Thereafter he was subject to no interference; Sheehan went East and kept Mr. Fox at bay, and Sol Wurtzel, who ran the studio in California, kept the money flowing, but his eyes aveted.

And yet the money immediately caused problems. German art director Rochus Gliese did not speak English. 'A Fox producer asked me if a certain sum would be enough for the sets and I agreed. Then we began construction and I had to ask three times for additional sums because I'd totally mistaken the amount.'

A huge set of a city was built at the new Fox Hills studio. The buildings were put up in false perspective – as the buildings got smaller, so did the extras. Future director Robert Parrish was one of them, aged ten, dressed in adult clothes.

The art direction outdid Erich von Stroheim for perfectionism. Gliese remarked that in one shot, they ought to have a tree. Murnau said 'Then we are going to put one there!' Gliese discovered the trees at the lake Arrowhead location were protected. He had to get special authorisation before he could cut one down; it had to be manhandled to the lake on rollers and then re-erected. The work took eight days. The leaves had withered, so they had to be replaced. Mexicans did the work, but the artificial leaves were designed for interiors and they quickly turned grey. They had to start all over again – finishing the job fourteen days later.

The streetcar was mounted on a Ford chassis for the journey through the wood. This was filmed partly at Arrowhead and
partly in the rural part of Beverly Hills, adjoining the new Fox studio. 'We couldn't go very far,' said Glise, 'because Tom Mix was filming a western and he was using his sets continually. So I designed a zig-zag route covering all the useful space to its maximum. For each successive position of the camera we stopped, I looked through the viewfinder and painted the set on glass. Then it was constructed.'

Despite all the magnificence, the film was essentially an intimate drama – the oldest plot in the world, given the freshest possible treatment. A woman from the city tempts a country man to dispose of his wife. Murnau gave O'Brien 20lb weights in his boots to add menace to his walk and he disguised Janet Gaynor in a blonde wig. With the help of 'comedy consultant' William Conselman, he lightened the drama with comedy of a typical American style. Many critics thought (wrongly) that these sequences had been forced on him, and they dismissed the film as an unhappy marriage of German and American styles. Critics have changed their attitude radically; the film is now acclaimed as one of the greatest ever made. But Carl Mayer, who wrote the script without these scenes, was displeased.

Carl Mayer who had been responsible for introducing 'the unchained camera' into films like SYLVESTER (Lupu Pick) and the LAST LAUGH, wrote the script in blank verse. Murnau shared his fascination for the mobile camera. He was an accomplished stereo photographer – some of his remarkable photographs of America are on display at the current Cinema Centenary exhibition in Berlin, including one in 3D. It was partly his fascination with the third dimension that impelled him to push cinematographic technique towards complete mobility. This means nothing now, when every young director delights in circling the camera around his characters, but it caused an aesthetic revolution in Hollywood.

The editor for SUNRISE, Harold Schuster, later a director, recalled that it was Tom Mix who kept the studio going financially during this period. Schuster replaced an editor with whom Murnau was very dissatisfied. 'I was put on SUNRISE at the very end of the picture. It was almost finished shooting. I had a long cutting room with three girls as assistants and there were piles of
film cans. Murnau insisted that each take be put in one can and marked by itself. At night we would run a series of takes. He shot a lot of film. One scene had maybe twenty-two takes, and sometimes forty. We'd go far into the night. I can't think of the boy's name that was cutting SUNRISE, but he had some trouble. Murnau didn't need an editor – he could do it himself. He knew lenses, everything. But he needed help organising the thing.'

Wrote historian William K. Everson; 'The impact of SUNRISE as a film, and of Murnau as an artistic leader, was enormous, especially at Fox. Virtually all of the basic Fox directors – William K. Howard, Howard Hawks, Raoul Walsh and spectacularly (but in the early sound period) William Dieterle – embraced Murnau's visual style. Even so American a director as John Ford temporarily changed (and slowed) his whole style to match that of Murnau.'

SUNRISE was premiered on September 23 1927 in New York at the Times Square Theatre using the Movietone sound system.

This was what the future of sound was thought to be; the finest music would be brought to the smallest hamlet. Music and sound effects – klaxons, wind, the sound of the crowd... Accompanying the film were Movietone shorts of the Vatican choir and Benito Mussolini addressing America. 'This will unite the world and end war' said the Italian dictator on seeing and hearing the Movietone recording. (Curiously, at the Los Angeles premiere at the Carthay Circle Theater the film was shown with live orchestra and a score by Carl Elinor.)

Critical reaction ranged from superlatives – 'the most important film in the history of the movies' (Robert Sherwood; Life) to sarcasm 'The sort of picture that fools highbrows into hollering 'Art!' Swell trick photography and fancy effects but, boiled down, no story interest and only stilted, mannered acting.' (Photoplay Magazine).

Despite statements to the contrary, SUNRISE did well at the box office, but it had been so expensive to make that it failed to break even. At least, that's what Fox claimed. In the future, they declared, Murnau would have to produce his films a great deal more cheaply.
George O’Brien (1899 – 1985)

George O’Brien was born in 1899 in San Francisco, a second-generation Californian whose grandfather drove spikes on the Southern Pacific railroad and whose father, Daniel J. O’Brien, was Chief of Police of San Francisco from 1920-28.

George became the proverbial ‘discovered’ Hollywood star when, after working for Tom Mix as a camera ‘grip’ and stunt man, John Ford cast him as the leading man in THE IRON HORSE. George’s destiny as an actor had early been apparent. As a youth he had spent summers roving through northern California with an amateur theatrical troupe, the Columbia Park Boys. At San Francisco’s Polytechnic High School, George had led the athletic teams in football, basketball, and track, and earned from his classmates the sobriquet ‘Gorgeous George’. His manly physique, which contributed to his success as a boxer when he joined the US navy in 1917 and won the lightweight championship of the Pacific Fleet, became one of his assets as a film actor. In the 1930s publicists dubbed him ‘The Chest’.

But George’s personality – direct, theatrical yet simple, projecting an earnestness that was genuine rather than feigned – was the key to his success. It was this innocence that led F. W. Murnau to cast him as The Man in SUNRISE, a hero Biblical in his simplicity, and in his vulnerability to temptation.

The innocence of a handsome, brawny fellow, the quintessence of America’s view of itself before World War II, made inevitable George’s success as a cowboy star in the 1930s, when (1934 – 35) he became the top box-office draw among cowboy heroes. At the same time, the end of this naive American cultural era marked the demise of George’s career. He rejoined the navy after Pearl Harbor, fought in the Pacific theater as a beachmaster in the amphibious landings in the Aleutians and the Philippines, and returned to Hollywood to find both his career and his marriage – to actress Marguerite Churchill, whom he had met making RIDERS OF THE PURPLE SAGE in 1931 – at an end. Secondary roles marked the rest of his career, three of them in the triumphant western epics of his old mentor, John Ford.

George survived retirement until 1985, when he died in Broken Arrow, Oklahoma, leaving behind his daughter, Orin, and his son, Darcy, a novelist.  

D A R C Y  O’B R I E N

S U N R I S E T H E  1 9 9 5 C H A N N E L  4 S I L E N T
LAURA Gainor was born in Philadelphia in 1906. She moved to Los Angeles in 1923 where she worked as an extra at the Hal Roach studios. She changed her name to Janet Gaynor and took bit parts in 2-reel comedies. Her first important role was in Irving Cummings' THE JOHNSTOWN FLOOD (1926) for Fox. Production chief Winfield Sheehan took an immediate liking to her, signing her up for $100 per week and casting her in some of the studio's top films. Within a year she was Fox's most important star.

'Mr. Sheehan said that Mr. Murnau was coming over from Germany but he wanted Lois Moran for the leading lady in his picture, SUNRISE' said Janet Gaynor in 1977. Mr Sheehan said 'Well, we have a little girl here that we think could do it just as well'. Mr. Murnau said 'Well, I'll have to test her.'

'I had to get done up in a costume, and we went on set. The scene was where my husband and I are sitting in a restaurant and he has tried to murder me and I'm trying to eat a coffee cake, to get it down with all that emotion - I got the part.

'Murnau was very tall, and handsome and had red hair and wore a blue jumpsuit and a blue beret, around his neck a blue glass, and he would swirl it. He had a German assistant director and I was told by people who could understand German that he was very cruel to him in his language, but he was absolutely marvellous to me. I adored him. I think he was a brilliant director. He was a hard task master, but you were willing to do what he said because you knew he appreciated it. Some of the technicians resented his high and mighty attitude, his pressure. He just wanted what he wanted - so I don't think Murnau was beloved as some directors were.

'He was the only director on the lot who would not allow the rushes to be developed in our laboratory, they were done outside so that no one saw them, only Mr. Murnau. It was extraordinary.

'The country scenes were up at Lake Arrowhead. They built a whole village and we were there for weeks. We'd see the rushes at night and I'd sit there in the cold, open air theatre. Murnau would stand at the back of me and on maybe the 20th, maybe the 31st, I'd feel a little scratch on my head and that meant that was the one. I couldn't see one bit of difference.

'It was nothing to have 20, 30, 40 takes and it usually was not because of the actors, it was because of a certain light. In SUNRISE we had all those scenes in the bulrushes. It would be because either the light hit one bulrush or didn't hit the bulrush. I remember sitting in the boat, terrified of my husband, and we waited for these bulrushes to be properly lit. Finally, after two or three hours, a property man made me laugh and Murnau said 'Do not make jokes with Janet.' And I just laughed because I just can't stay like that for ever in this terrible kind of fear. So that was Mr. Murnau.'

Janet Gaynor won an Oscar in 1928 for her performances in SUNRISE, and Frank Borzage's SEVENTH HEAVEN (1927) and STREET ANGEL (1928).

She made one of the most successful transitions to sound with films such as SUNNY SIDE UP (1929), DADDY LONG LEGS (1931) and A STAR IS BORN (1937), for which she was nominated for an Oscar.
CHARLES ROSHER (1888 - 1974)  
KARL STRUSS (1891 - 1981)

CAMERAMAN Charles Rosher was born in Kent in 1885. He studied photography at the Regent Street Polytechnic and joined the Bond Street firm of Speaight, court photographers.

Visiting America in 1908 he met George Eastman in Rochester, NY, together with George Harris, of Harris and Ewing. Rosher worked for this celebrated firm until 1909. Acquiring a motion picture camera, he covered several events and his work brought him to the attention of David and William Horsley, two Englishmen who owned the Centaur Film Company, in New Jersey.

When the Horsleys opened a West Coast branch in a little village near Los Angeles, in 1911, Rosher became the first resident cameraman in Hollywood. He worked later at Lasky's, with Cecil B. DeMille and his brother William, and in 1917 he became Mary Pickford's cameraman.

Mary Pickford was not only the foremost star in America, along with Chaplin, she was also a creative producer, who did much to raise the standard of film-making in those early days. Rosher became the highest paid cameraman in the world.

Rosher went to Germany to photograph Murnau's FAUST in which Lillian Gish was intended to star. When she dropped out, UFA kept him on as lighting consultant. He did tests of their stars to demonstrate glamour lighting and Erich Pommer put him under contract for a year.

Rosher learned a great deal in the UFA studios, and took back to America several ideas – including the camera dolly suspended from railway tracks in the ceiling with which Karl Struss photographed the swamp scene. Struss had worked with Rosher on a Mary Pickford film. He had been a famous stills photographer in New York, but had not reached the front rank in Hollywood. Rosher took him on as second cameraman, giving him a credit as associate and he was awarded an Oscar along with Rosher. Although Rosher was what would now be called Director of Photography, or lighting cameraman, some sequences were filmed by Struss alone. 'The toughest one,' said Struss, 'was the one where O'Brien is lit by the full moon, shining through the fog. My camera was a Bell & Howell and Charlie's was a Mitchell and he couldn't shoot the scene with a Mitchell. The dolly was suspended from the ceiling and it was on a curved track. The camera had to take in the boy and the trees and the water. We had to swing over to the right and show him walking towards the camera. We followed him on through the trees. We had this mass of trees in front of us and the camera had to 'punch' through the leaves. When we got through them, the girl was waiting for the boy and powdering her nose.'

Rosher said he got up for a fortnight at 4a.m. to get the sunrise at Lake Arrowhead, but though the sun rose, there were never any clouds. 'And a sunrise without clouds is no good.' So he did it in the studio with a transparency of clouds used for a Pickford picture. A house was added and the sunlight brought up by a theostat.

'I found it difficult to get Murnau to look through the camera,' said Rosher. 'I'll tell you if I like it in the projection room,' he'd say.
BORN in Berlin, he studied at the Museum of Arts and Craft. After graduating he designed for theatre and film. He started in films in 1914 working as set and costume designer on the fantasy films of Paul Wegener (DER GOLEM; RUEBEZAHLS HOCHZEIT etc.). In 1917 he wrote and directed his first film, DIE SCHOENE PRINZESSIN VON CHINA, a ‘Silhouettenfilm’ in which the actors’ silhouettes were projected onto a transparent screen.

He first worked with Murnau on DER BRENNENDE ACKER (1922) and went on to make three other films with him in Germany, DIE AUSTREIBUNG; DIE FINANZEN DES GROSSHERZOGS (1923); KOMEDIE DES HERZENS (1924). Like Murnau, Gliese was firstly influenced by expressionism but later favoured sparsely decorated, functional sets.

In 1925 Gliese was working with Murnau on A TRIP TO TILSIT and when Murnau was contracted by Fox, Gliese followed him to Hollywood. He said, ‘Fox left us completely at our liberty. They only asked one thing: that the city was not Tilsit, as in Sudermann’s novel. We said: OK, as long as it’s not an American city either’.

Gliese’s methods were unusual for Hollywood. He constructed sets with false perspective that only allowed for one point of view. A new set was constructed for each scene, even short scenes like the railway station in the first scene of the film. The production was very costly. ‘We had to raise a village near a lake, far from Hollywood. Every screw and nail had to be taken there, up mountains and through woods on narrow pathways, that only allowed single-file. Every extra had to be taken up there and kept for weeks. We had to take an electric tram through a wood, then through suburbs that had to be built, then finally arrive in a giant town square, that also had to be built. On several occasions the rain turned all of this into a quagmire, and it was destroyed once. Each time it had to be reconstructed’.

After SUNRISE Gliese was hired by Cecil B. DeMille as director, writer and set designer, but only one of his projects, THE MAIN EVENT (1927), was actually produced. Two years later he returned to Germany working in cinema and theatre. In 1973 he won the Deutsches Filmband in Gold for longstanding achievements in German cinema.
BORN in Vienna, he started his career as a violinist with the Vienna Opera Orchestra. He went to America and became leader of the Manhattan Opera House Orchestra.

As Musical Director he worked for the flamboyant New York theatre manager S. L. Rothafel (Roxy) in his Rialto, Rivoli and Roxy movie theatres. He was one of the prominent musicians who worked with silent films. The American Organist magazine (May 1920) described his movie music productions as ‘photoplays deluxe’. An estimated five million people a year attended these performances, and his orchestra achieved a distinction which, according to Riesenfeld’s assessment, equalled that of the New York Philharmonic.

In preparing the music for films he followed the established practice of assembling scores compiled from various musical sources. His studio was full of carefully sorted scores under headings like ‘love scenes’, ‘home scenes’, ‘waltzes’, ‘Russian’, ‘Overtures’, ‘suites’, ‘military marches’. Riesenfeld would select appropriate music for the scene with an ear to what he called subjugation – that is the toning down of the music so as not to overpower the picture. He said in an article in Musical Courier ‘In feature films it is important to synchronise music and action without becoming too punctuated. I synchronise only the most important moments or to emphasise humour. I don’t synchronise all the film so as not to disrupt the melodic line.’

THE RESTORATION

SUNRISE was made at a time when films were facing a technological revolution – synchronised sound. At first, producers saw this as a means of adding music and effects to their prints, not only to control the accompaniment to the pictures, but also as a means of bringing full orchestral scores into the smallest theatres. They did not intend to stop making ‘silent’ films. The score for SUNRISE was added to the film via a Movietone sound track for its premiere in New York in 1927. An elaborate compilation by Riesenfeld, it represents one of the highest achievements of American silent film accompaniment, and is widely recognised as a vital element in Murnau’s masterpiece.

But, as with all those early sound tracks that have also suffered the ravages of time, what we hear does little justice to the music.

With the Live Cinema performances of Chaplin’s CITY LIGHTS we have shown how the music (and the film) can be given new life if it can be heard with all its tonal richness restored. But with SUNRISE no printed score has survived. We invited Nic Raine to accept the challenge of reconstructing it for us.

KEVIN BROWNLLOW & DAVID GILL

SUNRISE THE 1995 CHANNEL 4 SILENT
THE RESTORATION

My first hearing of the score delivered good and bad news; the music was full of beautiful melodic material and some recognisable orchestral pieces, but for two of the film’s sequences, Luna Park and the Storm, it was almost inaudible.

I enlisted the help of Paul Mottram who, with perfect pitch and infinite patience, repeatedly listened to the music and wrote down what was played. I then had to synchronise this musical sketch to the picture. The tempi were erratic. It seemed that Riesenfeld had written pieces and then ‘busked’ the tempi to make them fit the film. Where the synchronisation seemed intentional I adhered to it, elsewhere, I rationalised the tempi so as not to disturb the flow of the music. The final part of the process was to orchestrate the music as faithfully as possible.

The Luna Park sequence was the most challenging. On the soundtrack, in order to create the atmosphere of a fairground, several pieces of music as well as sound effects were played simultaneously. In the original recording, the orchestra played whilst gramophone records were brought in and out to create a sound montage. Whilst the orchestral pieces were decipherable, I have had to compose the overlaid tunes, and have them played by small ensembles within the orchestra.

The music for the storm was obliterated on the track by wind effects and an insistent tympani roll. Luckily the piece was identified as the sandstorm movement from ‘Le Désert’ by Felicien David. This is a choral work and only a portion of it is used, the rest is a patchwork created from those bars which were audible.

NIC RAINES

Born in London, Nic Raines began his music studies at school where he played organ, piano, classical guitar and double bass. Working at publishers Boosey & Hawkes, he learnt music copying and arranging, and discovered his love for orchestration.

He has since become a foremost orchestrator having worked for composers Elmer Bernstein, Maurice Jarre, George Fenton, Gerald Gouriet, Stanley Myers and John Barry on films such as A PASSAGE TO INDIA, CANNERY BAY, THE LIVING DAYLIGHTS and most recently OHP, THE BELoved, COUNTRY and THE SCARLET LETTER. For Carl Davis he has orchestrated scores for the silent comedies THE GENERAL, SAFETY LAST, THE KID BROTHER and SPEEDY and the Channel 4 Silents THE FOUR HORSEMEN OF THE APOCALYPSE and WINGS.

His experience with silent movie scores stood him in good stead when he stepped in at short notice to compose for one of the episodes of Kevin Brownlow and David Gill’s O. W. GRIFFITH – FATHER OF FILM. This was his first commission as composer and he has subsequently written scores for two episodes of their latest documentary series, CINEMA EUROPE – THE OTHER HOLLYWOOD.

Nic’s commitment and enthusiasm for film music extends to his arranging and conducting recordings of classic film themes.

Carl Davis

Carl Davis’s involvement in silent cinema began when he joined Kevin Brownlow and David Gill for the production of Thames Television’s major thirteen part series HOLLYWOOD, for which he composed the theme and incidental music. That led to an even greater challenge: composing and conducting the musical score for the five hour epic, NAPOLEON, which initiated the Thames Silents series.

Since then Carl Davis has composed and conducted scores for most of the Thames Silent series and THE FOUR HORSEMEN OF THE APOCALYPSE and WINGS for Channel 4 Silents. Many of his best known works are television and film scores including THE WORLD AT WAR, A YEAR IN PROVENCE, THE FRENCH LIEUTENANT’S WOMAN, THE RAINBOW and SCANDAL. He has also worked with the Royal Shakespeare Company, the Prospect Theatre Company, the Royal National Theatre as well as for Sadler’s Wells Royal Ballet, Northern Ballet Theatre and English National Ballet.

As a conductor he works regularly with the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Orchestra, the RCO Symphony Orchestra and the Munich Symphony Orchestra. As part of the RLPO 150th anniversary celebrations he collaborated with Paul McCartney on a full length orchestral work, LIVERPOOL ORATORIO premiered in June 1991. He has subsequently conducted this in Spain, Japan, Canada, the USA and Germany. This Autumn he conducts his latest ballet score for English National Ballet, ALICE IN WONDERLAND.
Print restored with the cooperation of the National Film and Television Archive from their 1936 Di-Acetate print.

**MUSIC**
COMPOSED BY Hugo Riesenfeld
RESTORED AND ORCHESTRATED BY Nic Raine
CONDUCTED BY Carl Davis
TRANSCRIBED BY Paul Mottram
COPYING BY Lesley Applebee
THE LIVE CINEMA ORCHESTRA
LEADER – Thelma Handy
MANAGER – Paul Wing

**NATIONAL FILM AND TELEVISION ARCHIVE**
Clyde Jeavons
Tony Cook
Anne Fleming
Jane Hockings
Christine Kirby
Joã Oliveira
Ben Thompson

**FOR PHOTOPLAY PRODUCTIONS**
Kevin Brownlow
David Gill
Patrick Stanbury
Christine Ongsieck
Maria Robinson
Liz Sutherland
Lynne Wake

**LABORATORY WORK BY**
National Film and Television Archive
Soho Images

**PROJECTION BY**
Bell Theatre Services

**ARCHIVE SOURCES**
Academy of Motion Picture Arts and Sciences, LA
British Film Institute Stills, Posters & Design
Kevin Brownlow Collection
Kobal Collection, London
Museum of Modern Art, NY
Stiftung Deutsche Kinemathek, Berlin
Patrick Stanbury Collection

**FOR CHANNEL 4**
Mairi Macdonald
Miranda Dear
Susan Dunkley
Chris Griffin-Beale
David Shaw

**FOR TWENTIETH CENTURY FOX**
Stephen Cornish
Roger Bell
Terry Dove

**PROGRAMME DESIGN**
Designed by Jean Miller Design WC2
Typeset by Balance Type WC2

The South Bank Centre is a registered charity

**SUNRISE THE 1995 CHANNEL 4 SILENT**
These annual Channel 4 Silents screenings have grown out of more than a decade of the channel's commitment to silent cinema. Ever since the channel's inception, it has been transmitting silent classics, restored by Kevin Brownlow and David Gill and with specially commissioned orchestral scores.

This project of restoration, from its triumphant beginning with Abel Gance's *Napoleon* which was first publicly screened in 1980, has always been linked to Live Cinema events, which recreate the original experience of watching major classics with live, full orchestra. Thames Television initially sponsored these events, which owed their inspiration to the series *Hollywood* made for Thames by Brownlow and Gill. However, from the beginning, none of these restored versions and new scores would have been possible without Channel 4's financial support and its commitment to transmitting them to a wider television audience.

With Thames' departure from the ITV franchise, Channel 4 have increased their support for Kevin Brownlow and David Gill – through their company Photoplay Productions – taking over sponsorship of these events, which have included *THE FOUR HORSEMEN OF THE APOCALYPSE*, *WINGS* and last year's screening of *THE IRON HORSE*.

The channel sees this commitment to cinema history as part of its policy of bringing the best of world cinema to British viewers. This autumn Channel 4 will be showcasing the best short films from around the world in *THE SHOOTING GALLERY* and *DARK AND DEADLY*, a major season of films that explore the world of classic *film noir* and the emerging *neo noir* film makers. Following an outstandingly successful year, *Film on Four* continues to gain international critical success as well as being hugely successful at the box-office and this autumn we will be showing the television premieres of such successes as *FOUR WEDDINGS AND A FUNERAL*, *NAKED* and *HOWARDS END*, all backed by Channel 4.

As cinema celebrates its centenary, Channel 4 looks forward to continuing to support these Live Cinema events that still enthral audiences while ensuring the preservation of an important part of film history.
Edgar Ulmer who worked with Herman Bing translating Mayer's script from the original German said 'Mayer had written it like a poem, one scene per page. He had put an incredible amount of love into this script. Here is the last page of Mayer's 'photo play'.

Bedroom of the two:
Long shot toward
the window.

The first sunbeams breaking through the window.
While Ingre in her bed, asleep.
Carefully wrapped up.
In her arms, the sleeping baby.
Ansass at the side of the bed.
The sleeping Ingre still sleeping the hand of
Ansass.

Ansass looking at his wife and child.
In deepest emotion.
While more sunbeams penetrate into
the room.
Always more and more.
The sun lighting up the room.
With Ansass kneeling there.
Like a symbol of happiness
Looking at his sleeping wife and baby.
Now the dog appears in the picture.
And cowers down silently at the side of the bed.
Submissively looking up to Ansass.
While the whole picture slowly.
Develops into a fantastic light effect,
Fading out in a symbolic light of happiness.
And then:

FINISH!!!