

BFI

THE HITCHCOCK



Images: The Lodger, Blackmail

STUDIOCANAL

PARK CIRCUS

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HITCHCOCK

CELEBRATING CINEMA'S MASTER OF SUSPENSE

bfi.org.uk/hitchcock

THE HITCHCOCK9

The restoration of Alfred Hitchcock's nine surviving silent films has been the biggest and most complex restoration project undertaken by the BFI National Archive to date. Decades of damage and wear have been removed; the sharpness of the image improved; new shots discovered and intertitles and tinting restored.

The BFI has used elements borrowed from seven international archives in the restoration process but film materials from the BFI National Archive – including a number of original negatives – have been central to the project.

Hitchcock's silent films are essential to an understanding of his later work and these restorations now enable them to be seen afresh and discovered by new audiences across the world.

All nine titles have been restored from the best surviving source materials.

For booking queries, please email bookings.films@bfi.org.uk
or phone 00 44 20 7957 8935

DISTRIBUTION MATERIALS

All nine titles are available in the following formats:

- 35mm print (silent, full frame aspect ratio)
- DCP (*The Lodger*, *Downhill* and *The Ring* are available on DCP with music soundtrack. The remaining titles are on silent DCP only.)

See under individual film titles for more detailed information.

HIRE CHARGES (inclusive of rights' clearance)

The charges below apply only to **standard repertory bookings** (e.g. screenings with solo piano accompaniment).

For larger-scale screenings (e.g. festival screenings with live orchestral accompaniment), the BFI will negotiate rights on behalf of the exhibitor with ITV and/or STUDIOCANAL on a case by case basis. Please supply details of auditorium size, proposed musical accompaniment and estimated ticket revenue.

NB: Film rights for screenings of *The Lodger* in France are subject to separate clearance with Carlotta Films.

BOOKINGS IN FIAF VENUES

Charges for a maximum of 2 screenings at the same venue:

35mm print: £250

DCP: £300 (NB: *THE LODGER* with orchestral score by Nitin Sawhney = £350)

BOOKINGS IN NON-FIAF VENUES

Charges for a maximum of 2 screenings at the same venue:

35mm print: £350

DCP: £400

NEW SCORES FOR LIVE PERFORMANCE

The BFI commissioned a number of new scores for live performance at the UK premieres of the newly restored films in 2012. See under individual film titles for further information and contact details of composers and/or their agents.

RESTORATION CREDITS

Please include the full restoration credits in any publicity you may produce for screenings of the Hitchcock silents. See under individual film titles for the correct wording in each case.

MARKETING MATERIALS (Poster artwork, stills, screening notes)

For stills, please contact marketing.films@bfi.org.uk

For PDFs of the official programme notes for the UK gala premiere screenings of all nine titles see:

<https://www.dropbox.com/sh/mq8qq6vx415bndn/HZkg7W8yO6>

THE PLEASURE GARDEN

UK 1926. With Virginia Valli, Miles Mander, Carmelita Geraghty, John Stuart. 90 mins.

Hitchcock's first film as director demonstrates many of his obsessions from the first frame onwards – a cascade of chorus girls' legs tripping down a spiral staircase. A melodrama complete with apparitions, exotic locations and a sojourn in Italy, this is also the first of Hitchcock's many films about a woman marrying – to perilous effect – a man she doesn't really know.

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

Using five different sources, the BFI has been able to replace missing scenes (improving the flow and meaning of the narrative) as well as reapplying the original tinting scheme.

Restoration Credits

A restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Matt Spick.

Additional funding provided by Deluxe 142.

Newly Commissioned Score for Live Performance

Orchestral score for a 12-piece ensemble

Composer: Daniel Patrick Cohen

Conductor: Christopher Austin

World premiere: 28 June 2012, Wilton's Music Hall, London

Score performed by Royal Academy of Music Manson Ensemble

Official London 2012 Festival programme

Score exclusively licensed by BFI until 2021

Synopsis: Daniel Patrick Cohen's score for *The Pleasure Garden* is a rich and complex orchestral work that perfectly captures the darkly romantic undertones of Hitchcock's first feature. A first composition commission for the 24-year-old British composer (just two years younger than Hitchcock himself when he directed the film), Cohen's score has a vibrant, energetic core that resonates strongly with the music hall setting for a tale of the messy love lives of two chorus girls.

Excerpt: [youtube.com/watch?v=6kSxX3t9lys](https://www.youtube.com/watch?v=6kSxX3t9lys)

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Music Credits:

Score supported with funds from PRS for Music Foundation

Contacts:

Composer: Daniel Patrick Cohen (info@danielcohenmusic.co.uk)

Score hire: Richard Paine: (Richard.Paine@fabermusic.com)

Conductor: Christopher Austin (Christopher.Austin@btinternet.com)

THE LODGER

UK 1926. With Ivor Novello, June, Marie Ault, Malcolm Keen. 90 mins.

Described by Hitchcock himself as 'the first true Hitchcock movie', this masterly silent thriller is set in a fog-bound London terrorised by a Jack the Ripper-style murderer known only as The Avenger. His victims, all blonde young women, are discovered each Tuesday night. This is one of the great British silent crime films, starring matinée idol Ivor Novello as the mysterious new lodger in a London house who appears to be acting rather strangely.

Distribution Materials

- DCP (with orchestral score by Nitin Sawhney)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

Several hundred hours were spent on the removal and repair of dirt and damage. Digital imaging systems have enabled the film's original tinting and toning to be reproduced to far greater effect than was previously possible. Particular attention was paid to the night-time sequences set in thick fog which are toned blue and tinted amber.

Restoration Credits

A restoration by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing and Park Circus Films.

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Simon W Hessel.

Additional funding provided by British Board of Film Classification, Deluxe 142, Shivendra Singh Dungarpur, and Ian & Beth Mill.

Newly Commissioned Score for Live Performance

Orchestral score for full orchestra and two vocalists (live and recorded)

Composer/Conductor: Nitin Sawhney

World premiere: 21 July 2012, Barbican Centre, London

Score performance by London Symphony Orchestra (LSO) and Nitin Sawhney Band

Official London 2012 Festival programme

Score exclusively licensed by Network Releasing

Synopsis: Sawhney's lush, swooning score creates a highly emotive soundtrack to one of Hitchcock's most popular silent films. At times deeply romantic, at others underlining an almost unbearable sense of tension and impending doom, this terrific orchestral score draws upon a wide range of influences – including 1920s jazz – to create a work that is contemporary and distinctive.

Excerpt: www.youtube.com/watch?v=dfyhFWoNARk

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Music Credits:

Commissioned by Network Releasing in partnership with the BFI

Contact:

Paula Van Hagen (paulavhagen@gmail.com)

T: +44 (0)7958 607075 (0)208 5187436

DOWNHILL

UK 1927. With Ivor Novello, Isabel Jeans, Ian Hunter, Robin Irvine. 105 mins.

The darkest of Hitchcock's early films, *Downhill* follows the fall from grace of a public schoolboy who is expelled for getting a girl pregnant and subsequently disowned by his father. An early example not only of Hitchcock's interest in guilt and its transference, but of his highly ambivalent attitude to family life, this is a deceptively rich and often elegant work. A star turn from Ivor Novello, too.

Distribution Materials

- DCP (with solo piano score by John Sweeney)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

Film material held at the BFI National Archive had only previously been available in black and white. The BFI has restored the tints and tone and greatly improved the image quality, with access to a nitrate print held at the EYE Film Institute.

Restoration Credits

A restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films

Principal restoration funding provided by Simon W Hessel.

Additional funding provided by Deluxe 142 and The Headley Trust.

Newly Commissioned Scores for Live Performance

Downhill (score 1)

Vocal score for 5 voices

Composer: Shlomo

World premiere: 20 September 2012, BFI Southbank, London

Score performance by Robin Bailey, Billy Boothroyd, Tobias Hug, Julie Kench, Harriet Syndercombe Court

BFI Genius of Hitchcock Season

Score exclusively licensed by BFI until 2022

Synopsis: Hitchcock and world beatbox champion Shlomo were both 28 years old when they worked on *Downhill*. Shlomo's 2012 vocal score for Hitchcock's 1927 film is a world-first – an entirely vocal score running the full length of the feature. The resulting performance is an exercise in perfect vocal pitch and control – a virtual orchestra generated by five voices that gives fresh context to the images, creating a soundscape that completely engages the audience in the narrative.

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'Polished but inherently raw, the voice tapestry of beatbox really presented something fresh for an audience that was up for a challenge, stepping out of the safety net of traditional composition and offering an opportunity to some that might otherwise never consider silent cinema their thing.'

Maggi Hurt – bfi.org.uk/news/hitchcock-vs-beatboxer

Excerpt: soundcloud.com/hannah-ratcliffe/shlomo-score-for-hitchcocks

Contact: Paula Van Hagen (paulavhagen@gmail.com)

T: +44 (0)7958 607075 (0)208 5187436

Downhill (score 2)

Score for solo piano (live and recorded)

Composer: John Sweeney

World premiere: 24 September 2012, BFI Southbank, London

Score performed by John Sweeney

BFI Genius of Hitchcock Season

Score exclusively licensed by John Sweeney

Synopsis: A traditional piano score by a silent film expert.

Contact: John Sweeney (jsweeney@nildram.co.uk)

EASY VIRTUE

UK 1927. With Isabel Jeans, Franklyn Dyll, Ian Hunter, Robin Irvine. 70 mins.

'As adapted by Eliot Stannard, who scripted most of Hitchcock's silent films, Noel Coward's play becomes a study of the corrosive effects of being judged guilty by society, even if – as in the case of Laurita Filton, charged with infidelity by her drunkard husband – one is really innocent. Hitchcock's handling of flashbacks shows impressive narrative flair, as does his frequently imaginative play with point-of-view.'

Geoff Andrew

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 21 fps)

The Restoration

The most problematic of all the Hitchcock restorations, *Easy Virtue* has only survived in a poor quality, abridged 16mm print. The BFI has selected the best source and inserted several shots from a second source where appropriate in order to improve quality.

Restoration Credits

A restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films

Restoration funding provided by The American Friends of the BFI, The John S Cohen Foundation, Deluxe 142, The Idlewild Trust and numerous film societies across the UK.

Newly Commissioned Score for Live Performance

No new score commissioned. The UK premiere of the restoration (28 September 2012, BFI Southbank, London) was accompanied live on solo piano by Stephen Horne.

Contact: Stephen Horne (stephenhorne@hotmail.com)

THE RING

UK 1927. With Carl Brisson, Lilian Hall-Davis, Ian Hunter, Gordon Harker. 108 mins.

A love triangle melodrama set in the world of boxing, this was Hitchcock's one and only original screenplay and one of his finest silent films. When boxer Bob Corby hires Jack Sander to be his sparring partner, he has no idea that he will become smitten with Mabel, Jack's beautiful wife. The conflict between the two men gives rise to an inventive series of expressionist flourishes evoking the characters' states of mind. Exhilaratingly bold filmmaking.

Distribution Materials

- DCP (with jazz score for 7-piece ensemble by Soweto Kinch)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

The restoration process has worked hard to minimise the effects of shrinkage through a combination of careful grading and much manual restoration work. A French print, made of alternative takes so it couldn't be used as a source, was nevertheless used as a reference to confirm important stylistic features of the film's narration. New title cards were remade using a new hand-crafted font.

Restoration Credits

A restoration by the BFI National Archive in association with STUDIOCANAL

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation.

Additional funding provided by Deluxe 142 and The Mohamed S. Farsi Foundation.

Newly Commissioned Score for Live Performance

Jazz score for 7 musicians (live and recorded)

Composer: Soweto Kinch

Conductor: Soweto Kinch

World premiere: 13 July 2012, Hackney Empire, London

Score performed by Soweto Kinch Septet

Official London 2012 Festival programme

Score exclusively licensed by BFI until 2022

Synopsis: British Jazz star Kinch's score is a huge audience-pleaser – a contemporary response that draws on the original 1920s Jazz Age roots of the film but brings it resolutely up to date – as one would expect from an artist whose works straddles both jazz and hip-hop.

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'The irrepressible score brought out the quirky humour of the piece, the fun of the fairground setting, the drunken abandon of the party scenes, and the mounting tension and excitement of the genuinely enthralling fight scenes. Beautifully acted, vigorously accompanied, and shot through with Hitchcock's humanity and wicked sense of the bizarre, it was an absolute treat. Soweto rightly received his standing ovation'
londonjazz.blogspot.co.uk/2012/07/ring-music-by-soweto-kinch-hackney.html

London Jazz: July 2012

Contact: Paula Van Hagen (paulavhagen@gmail.com)
T: +44 (0)7958 607075 (0)208 5187436

CHAMPAGNE

UK 1928. With Betty Balfour, Gordon Harker, Ferdinand von Alten. 105 mins.

This romantic comedy-melodrama revolves around a millionaire's decision to teach his frivolous 'flapper' daughter (played by the great Betty Balfour) a lesson by feigning bankruptcy. Built around Balfour's effervescent energy, this early example of Hitchcock's long-term fascination with the foibles of the filthy rich features some great experimental touches, including an opening shot filmed through a raised champagne glass.

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

There is only one source for *Champagne*, an original negative from which all surviving prints have been made. It is thought that this was a '2nd Negative' made from alternative shots to the main negative as there are a number of editing idiosyncrasies. Nevertheless, some improvements have been made to continuity, dissolves have been re-made and full image repair and grading has been completed.

Restoration Credits

A restoration by the BFI National Archive in association with
STUDIOCANAL

Principal restoration funding provided by The Eric Anker-Petersen Charity.

Additional funding provided by Deluxe 142.

Newly Commissioned Score for Live Performance

Electronic score for 3-piece ensemble

Composer: Mira Calix

World premiere: 27 September 2012, BFI Southbank, London

Score performed by Mira Calix and Juice Ensemble

BFI Genius of Hitchcock Season

Score exclusively licensed by BFI until 2022

Synopsis: Calix's electronic score brings her cutting-edge sensibility to one of Hitchcock's rare comedies. A live mix of recorded soundtrack, live sound effects and live vocals it matches a distinctly female 'voice' with a film with a dynamic, frothy 'it-girl' heroine.

Contact: bookings.films@bfi.org.uk

THE FARMER'S WIFE

UK 1928. With Jameson Thomas, Lilian Hall-Davis, Gordon Harker. 107 mins.

A charming, deftly-handled comedy about a middle-aged widowed landowner who decides to marry again. With the aid of his faithful housekeeper he draws up a list of all the eligible women in the neighbourhood and sets off to woo each in turn – with disastrous results.

'Often very funny, the film is directed with great subtlety; particularly in two virtuoso party scenes, Hitchcock's use of long takes and his meticulous choreography of a large group of actors work wonders.'

Geoff Andrew

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 21 fps)

The Restoration

After an international search, the earliest available sources for the film have been established as two preservation intermediates made from the camera negative in the 1960s. After careful selection, the best sections have been scanned from both to form the basis of the restoration.

Restoration Credits

A restoration by the BFI National Archive in association with STUDIOCANAL

Restoration funding provided by Matt Spick

Additional funding provided by Deluxe 142

Newly Commissioned Score for Live Performance

No new score commissioned. The UK premiere of the restoration (23 September 2012, BFI Southbank, London) was accompanied live on solo piano by Neil Brand.

Contact: Neil Brand (bradlenin@yahoo.com)

THE MANXMAN

UK 1929. With Carl Brisson, Malcolm Keen, Anny Ondra. 100 mins.

'Set in a remote Isle of Man fishing community (but shot in Cornwall), Hitchcock's penultimate silent feature is one of the best and most mature works of his early career. The story follows two boyhood friends who take markedly different paths in adulthood: one becomes a fisherman, the other a lawyer, but both fall in love with the same woman – a complex, sensual performance from Anny Ondra, part vulnerable waif, part flirtatious femme fatale – and clearly the reason Hitch cast her in his suspense masterpiece Blackmail later that year.'

Bryony Dixon

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 20 fps)

The Restoration

Careful attention has been paid to the film's delicate photography so that it can be reproduced on new film prints, in digital cinema presentations and on HD. Three source elements were used to reconstruct the film - the original camera negative, an acetate fine grain positive and a nitrate print from the twenties. Balancing these sources without disrupting the flow of the film has been a major concern in restoration.

Restoration Credits

A restoration by the BFI National Archive in association with STUDIOCANAL

Restoration funding provided by Daniel & Joanna Friel and Ronald T Shedlo.

Additional funding provided by Deluxe 142.

Newly Commissioned Score for Live Performance

Orchestral score for 5-piece ensemble

Composer: Stephen Horne

World premiere: 19 October 2012, Empire Leicester Square, London

Score performed by Stephen Horne Ensemble

Official programme 56th BFI London Film Festival 2012 (Archive Gala)

Score exclusively licensed by Stephen Horne

Synopsis: Horne's score for piano, fiddle, viola, oboe percussion and folk harp brings together the sense of period and location of *The Manxman* through a meeting of traditional and classical instrumentation. At times sweetly melodic, the score's playfulness easily switches from the more comedic scenes to follow the lead of Hitchcock's stormy lighting effects for a more dramatic, resonant undertone.

'Stephen Horne's rich score for The Manxman is alert to each turn of conversation, each double-meaning, furtive glance or blush. It's a piece that is always a pleasure to listen to, but unafraid to sacrifice its melody to the drama when needed.'

silentlondon.co.uk/2012/10/20/the-manxman-london-film-festival-review/

Contact: Stephen Horne (stephenhorne@hotmail.com)

BLACKMAIL

UK 1929. With Anny Ondra, John Longden, Cyril Ritchard. 75 mins.

Hitchcock's silent *Blackmail* is one of the best British films, if not the best, of the late 1920s. Made in 1929, during the transition to the sound era, it was commissioned as both as silent and as a part-talkie with music and some dialogue scenes. Czech film actress Anny Ondra stars as Alice White, a young woman whose brief flirtation with an artist turns suddenly and terribly sour ... Hitchcock's masterly thriller boasts great London locations including the British Museum, Whitehall and the Lyons Tea House at Piccadilly Circus.

Distribution Materials

- DCP (silent)
- 35mm print (silent, full frame aspect ratio, 24 fps)

The Restoration

Working with its new Arriscan digital scanner, alongside *The Pleasure Garden*, the BFI has been able to get the best from the original negative in a 4K scan. A combination of wet and dry scanning has maximised image resolution while minimising the appearance of surface damage. A number of 'dissolves' have been completely remade using digital techniques.

Restoration Credits

A restoration by the BFI National Archive in association with
STUDIOCANAL

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation.

Additional funding provided by Deluxe 142, Pia Getty, Col & Karen Needham, and the Dr Mortimer & Theresa Sackler Foundation.

Newly Commissioned Score for Live Performance

Orchestral score for full orchestra

Composer: Neil Brand

Conductor/Orchestrator: Timothy Brock

Gala Performance: 6 July 2012, British Museum, London

Score performed by Thames Ensemble (Brand's 2008 orchestral score was re-orchestrated for a smaller ensemble for this outdoor summer festival highlight.)

Official London 2012 Festival programme

Score – contact Rachel Daniels (Berlin Associates)
at rachel@berlinassociates.com

Synopsis: Resonant of Bernard Herrmann's classic scores, Brand's score shifts deftly between the varying moods of the film, highlighting in turn the moments of comedy and suspense before culminating in a thrilling, evocatively pulsing climax.

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'Often Brand improvises at a piano, here he luxuriated in a composed score and the full symphonic palette, from slithering bass trombone to the celeste's ghostly icing ... The score came bathed in memories of Herrmann, Rózsa, Waxman ... Where Brand and Brock succeeded mightily was in making us nervy (that ringing doorbell) and stirring emotional engagement. We heard the danger in Ondra's innocence; smelt the threat when the music swelled in romantic pomp.'

Geoff Brown, The Times

Excerpt: [youtube.com/watch?v=E3sOL_30nbw](https://www.youtube.com/watch?v=E3sOL_30nbw)

Contact: Neil Brand at bradlenin@yahoo.com with copy to Rachel Daniels (Berlin Associates) at rachel@berlinassociates.com