

# THE PHANTOM OF THE OPERA

## UNIVERSAL 1925

**DIRECTED BY RUPERT JULIAN**



### CAST

<b>Erik, The Phantom</b>	<b>Lon Chaney</b>
<b>Christine Daae</b>	<b>Mary Philbin</b>
<b>Raoul de Chagny</b>	<b>Norman Kerry</b>
<b>Ledoux</b>	<b>Arthur Edmund Carewe</b>
<b>Florine Papillon</b>	<b>Snitz Edwards</b>



<b>Story adaptation</b>	<b>Elliott Clawson, Raymond J. Schrock</b>
<b>Titles</b>	<b>Tom Reed</b>
<b>Photography</b>	<b>Charles Van Enger, Virgil Miller</b>
<b>Film Editors</b>	<b>Gilmore Walker, Maurice Pivar</b>
<b>Technical Director</b>	<b>A. H. Hall</b>
<b>Art Director</b>	<b>E. E. Sheeley, Charles D. Hall</b>

**A tinted print with Technicolor sequences**

<b>Duration:</b>	<b>89 minutes</b>
<b>Projection Speed:</b>	<b>Variable</b>
<b>Aperture:</b>	<b>Movietone</b>



**Score by Carl Davis (48 players)**



**LIVE CINEMA**



# THE PHANTOM OF THE OPERA

**'The highs are up there with the best tradition of Gothic fantasy... And the sustained crescendo at the end is unrivalled.'**

**Weekend Herald, New Zealand, 26-27 July 2003**

Lon Chaney, the Man of a Thousand Faces, was legendary for his skill with makeup. Erik, the misshapen and misunderstood anti-hero of Gaston Leroux's gothic romance, *The Phantom of the Opera*, provided him with a perfect vehicle. 'Lon Chaney - or it can't be done!', declared the film's director, Rupert Julian. The Paris Opéra as evoked by Leroux is a labyrinthine place of shadows and intrigue encased in a glittering shell. Believing that it was impossible to recreate, Julian intended to film in the real location, but eventually had to build the Opéra in the backlot. Gigantic sets of the Grand Foyer and auditorium were constructed. The latter remains to this day and is the oldest film set in the world. To furnish the set, they scoured the auction houses of Europe, the most spectacular find being the Phantom's gilded bed. Art director Ben Carré's designs for the catacombs launched a style that would become the trademark of Universal horror films - Hollywood Gothic.

Chaney stalks with dancer-like grace through the film. He is barely seen at first - glimpsed only as a shadow or hidden by a mask. The unveiling of his hideous visage is one of the most famous moments in movie history.

Original prints of the film were fully tinted, with some sequences in Technicolor, and a rooftop scene using a special process that enabled the Phantom's cloak to show red against the blue night sky. This restoration replicates all these effects, and is accompanied by a score that draws heavily on Gounod's *Faust*, which is the opera being performed in the film.