
THE LOVE LIGHT
MARY PICKFORD



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CAST

Mary Pickford ..... Angela Carlotti
Evelyn Dumo ..... Maria
Fred Thomson ..... Joseph
Edward Phillips ..... Mario Carlotti
Albert Prisco ..... Pietro
Raymond Bloomer ..... Giovanni
Georges Rigas ..... Tony
Jean De Briac ..... Antonio Carlotti

DIRECTOR
Frances Marion

ASSISTANT DIRECTOR
Nat G. Deverich, Alfred L. Werker

PRODUCER
Mary Pickford

WRITER
Frances Marion

CINEMATOGRAPHY
Henry Cronjager, Charles Rosher

EDITOR
Stuart Heisler

ART DIRECTOR
Stephen Gooson

ART DEPARTMENT
Ralph Angel, Edward Benshoff, John H. Wallace

CAMERA DEPARTMENT
Ray Binger, Jack Jacob, Aaron Johnson, William S. Johnson

Produced by United Artists. Released January 9, 1921. Distributed by United Artists.

RESTORING

THE LOVE LIGHT

At its inaugural Festival of Preservation in 1988, the UCLA Film & Television Archive premiered their photochemical restoration of Mary Pickford's *The Love Light*, which had been undertaken with funding provided by the American Film Institute and the National Endowment for the Arts. The film had not been seen in its entirety for many years and parts of the original negatives had disintegrated. As was a common practice in making silent films, each scene was photographed with two cameras simultaneously, thusly creating separate original negatives for the domestic and foreign release markets. The restoration was produced by combining portions of the original American and European release negatives, and in the process, returning the film to its original eight-reel configuration. Due to their superior quality, the original nitrate picture negatives were used as much as possible, supplemented with nitrate prints and safety duplicate negatives from the Mary Pickford Foundation Collection, and 16mm material from the George Eastman Museum. All these different elements were matched image-wise by developing the new negative at different gammas, and by flashing (a technique used to bring out detail in darker areas of an image) where necessary by Film Technology Company, Inc. and YCM Laboratories. Several reels of the foreign version negative underwent a re-dimensioning process before printing to improve steadiness. Not only were new prints made for screening, but a preservation fine grain master positive was also created for preservation protection.







In 2021, 100 years after the release of The Love Light, the UCLA Film & Television Archive partnered with the Mary Pickford Foundation to scan this preservation element in 4K as the basis for the current digital restoration. With an eye to mastering the film as closely as possible to its original form, Film Historian, David Pierce and Film Preservation Specialist, Jere Guldin were consulted on the tints, which were recreated using tinting standards of the day. Notes from Preservation Officer, Robert Gitt from 1988 indicated that a sunset scene was to be tinted pink and it was subsequently determined that other sunset and sunrise scenes should also follow this pattern. Without any other tinting reference, the team carefully looked through the film, and decided that night scenes had been filmed day-for-night to simulate evening exterior settings, and therefore should be tinted blue to represent nighttime. Since many of Mary Pickford's silent films have a coinciding evening interior amber tint, that scheme was adopted for the third tint for the film. After the preservation elements were scanned in 4K high definition at UCLA, all work—including DRS, color grading, tinting, and vari-speeding (used to recreate the original natural speed of the film) were completed at Roundabout Entertainment working closely with Vice President of Mastering, Vincent Pirrozzi, and colorist Gregg Garvin. Thanks to these efforts, this newly restored version of The Love Light has been returned to the original beauty of its initial 1921 release presentation.

COMPOSING
THE SCORE

Maiah Manser is a Los Angeles-based, orchestral-pop songstress, vocalist and producer who builds bridges between the worlds of automation and nature. Singing for audiences since the age of 4, she taught herself to play piano, then later learned violin, viola and cello. These instruments became integral to her sonic landscape. Although Maiah had always focused on her artist project, she recently found herself working closely with composer Will Bates and singing for film scores over the past few years. She has contributed vocals for musical scores "Devil in Ohio" (Netflix), "The Mayfair Witches" (AMC), "The Voyeurs" (Amazon Prime) and "Immaculate" (Neon). Through this work, she has found a calling to begin composing for film herself with "The Love Light" becoming Maiah's first feature length score. Maiah decided to start sharing her composing process of "The Love Light" online, amassing over a million views. With this, Maiah's own music has also accumulated online virality and she signed with Arista Records in October 2023. Maiah now works on music creation full time at her home music studio in Glendale, California.





Re-scoring 'The Love Light' was one of the greatest learning experiences in my music career so far. As my first feature length film score, it gave me confidence and a power of my intuition and musical abilities that has forever changed me for the better. I'm honored to be a part of this piece of history.

– Maiah Manser

Top: Maiah Manser
Bottom: Scoring The Love Light



CREATING
THE LOVE LIGHT

By 1920, Mary Pickford and Frances Marion had been the closest of friends and creative collaborators for over five years. Frances had not only written almost a dozen films for Mary, but she had also ghostwritten her newspaper column, Daily Talks, and moved from Los Angeles to New York then back again to be near Mary. They went to the studio together in the morning and at night, while Mary tended to her hair, Frances read her stories that might be made into films. They were tied closely together on a personal level as well: Frances had been with Mary when she first met Douglas Fairbanks and it was Mary who introduced Frances to her new husband, Fred Thomson. Pickford had also served as matron of honor at their wedding in November of 1919, carrying the film tins with their latest, *Pollyanna*, ready to edit.





A few months after Fred and Frances wed, they went on a long European honeymoon, Doug and Mary joined them. They had hoped for a quiet, leisurely vacation, but Mary and Doug were now so famous that fans swarmed them everywhere they went. Initially titled, *A Flame in the Dark*, the story for *The Love Light* was conceived by Frances Marion while the couples were visiting Italy. On January 23rd, 1921 The Los Angeles Times Sun wrote, "'The Love Light' has unusual interest also, owing to the fact that the idea was worked out while Miss Pickford was on her honeymoon. She met Frances Marion in Italy also on her honeymoon, and the two schemed out the story on a high rock overlooking the Adriatic. It was in Italy they secured many of the properties and several players who appear in her support."

Mary announced that not only would Frances write *The Love Light*, but she would direct it as well. Mary was ready for a challenge and evolving as an artist. Mary took on a role completely different from any other that she had ever played on film before, that of an Angel; a saintly Italian girl whose peaceful, happy life is torn apart by the first World War. She experiences the pain of loss, the joy and ecstasy of love, and the bitter disappointment of life when faced with utter betrayal.









On March 27th, 1921, The Fort Worth Record wrote, "since Mary Pickford has had her own producing organization and could dictate as to the type of photoplay in which she was to appear, she has adapted the policy of never adhering entirely to one line of parts, not only because she believes that the public likes variety, but because she believes the different lines of characters tend to increase her ability as an artist."

Mary decided upon her return that Fred would play the featured role as her love interest in the film and Douglas would come to visit Mary on the set along the rugged California coastline. On location, a ten-piece band provided background music for the cast and crew.







The Italian setting was reproduced from photographs taken by Mary and Frances from their trip. The cypress tree lined coast of Carmel and Monterey, California became home for almost two weeks as the company shot the exteriors that portrayed the Italian shoreline. Work and play blended nicely together in the rustic community.





As always, they surrounded themselves with a very professional crew including the cinematographers Charles Rosher and Henry Cronjager. Charles Rosher was also responsible for the photographic efforts in *Suds*, *Pollyanna* and several other of Mary's productions. *The Love Light* was one of the first credited films for art decorator Stephen Goosman, but he went on to design the sets for over 100 films including *Lost Horizon*, *Gilda* and *Meet John Doe.* Post WWI, American film studios were providing over 90% of all movies shown worldwide. Technological advances in film allowed for a more sophisticated approach to lighting, camera angles and the use of sets. The timeless beauty of *The Love Light* is a true reflection of these improvements.

Watching the film reveals that the light never leaves Mary. While there are shots of Mary and Fred in profile, most of the time it is a full-face, well-lit Mary who commands the screen performing various uplifting moods and moments of angst that showcase her multiple talents. She is the one and only star of *The Love Light*.





QUOTES FROM
THE PRESS

"Pickford fans are going to like it because it shows their favorite at her best."
– New York Evening Mail, March 5th, 1921

"Just to know that Mary Pickford is to appear it evidence that the program will be exceptional, but in 'The Love Light', Mary Pickford has outdone herself, and gives a splendid production, once that will be thoroughly enjoyed by her admirers, and will bring new admirers."
– The Winnipeg Tribune, March 5th, 1921

"'The Love Light' gives Mary Pickford for the first time a strictly dramatic role. She rises to great heights, but doesn't overdo it, and the picture as a whole reflects its own and the star's excellence very brightly. The world's sweetheart is known for the variety of roles she has enacted, but most of them have been tinged with a Mary which we all know and love. In 'The Love Light', one can't help loving her, but instead of viewing her indulgently as an extremely clever child, one must admire Mary Pickford, the woman, consummate actress."
– The Honolulu Advertiser, January 10th, 1921



"'The Love Light' will fulfill all of the requirements, no matter what they might be, in the minds of all of her admirers and at the same time it introduces a new Mary Pickford to the world. For 'The Love Light' marks her first embarking into the emotional roles. She has sacrificed none of the charm which has ever been associated with her work, she incorporates the same bewitching mannerisms, radiates the same sweetness and cuteness – and more, she rises to emotional height hitherto unknown in any Mary Pickford production."

– Arizona Republic, January 26th, 1921

"Since Mary Pickford has had her own company and has not had to turn out any certain number of pictures in any given time, she has had much more of an opportunity to pick productions suitable to her. 'The Love Light' is an unusual picture, far different from anything Mary has ever done before, and it was only after careful study and deliberation that she decided to produce it. The result is more than gratifying, and 'The Love Light' bids fair to be one of her greatest successes."

– Winnipeg Tribune, March 5th, 1921

About this DVD/Blu-ray Publication

This edition was produced and restored by the Mary Pickford Foundation.
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