DEC 14 1921

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SILENT YEARS

Photoplay in six reels.

Story by Harriet T. Comstock

Directed by Gasnier

Author of the photoplay (under Sec. 62)
R.-C. Pictures Corporation of the U. S.

DEC 14 1921

Synopsis

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"Silent Years"

by

Harriet T. Comstock

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R-C Pictures

"SILENT YEARS"

With Rose Dione
Story by Harriet T. Comstock
Directed by Gasnier
Assistant Director Mark Strong
Cameraman Joseph Dubrey
Released by R-O Pictures Corporation

"SILENT YEARS"

Cast

MAM'SELLE JO MOREY.	ROSE DIONE
CAPTAIN LONGVILLE	TULLY MARSHALL
HENRY LANGLEY	GEORGE MCDANIEL
PIERRE GAVOT.	GEORGE SEIGMAN
YOUNG TOM GAVOT	WILL JIM HATTON
TOM GAVOT.	JACK MOWER
FATHER MANTELLE	JAMES O'BARROWS
JAMES NORVAL.	JACK LIVINGSTON
MARY MALDEN	RUTH KING
MARCEL LONGVILLE.	KATE TONGRAY
MRS. LINDSAY.	LILLIAN RAMBEAU
YOUNG DONNELLE.	PAULINE STARKE
MRS. NORVAL	RUTH ASHBY
NICK, the dog	BY HIMSELF

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"SILENT YEARS"

Jo Morey is the daughter of a worthless French Canadian farmer, who drinks himself to death, leaving her a neglected, barren farm, a dishonored name, and a sister whose mind is clouded. But Mam'selle Jo", as she is known at Point of Pines, the little hamlet nearby, is well thought of by the village folk, and admired for her splendid nobility of character and firm moral purposes. She meets Henry Langley, who has buried himself in the Canadian wilds for reasons known only to himself, and falls in love with him. While she is not beautiful, Langley returns her love, and wants to marry her at once; but Jo, who has dedicated herself to clearing her father's dishonored name and wiping out his debts, tells him that she cannot consider marriage until she is free. Langley, disappointed, leaves her and falls an easy victim to the charms of a pretty shallow girl who makes the most of her opportunity and married him. Jo learns of the marriage and flight of the pair from the lips of Captain Longville, the richest man in Point of Pines, who holds the mortage on the Morey farm. He is a miserly, cruel man, who sees a chance to acquire the Morey land; but he is chagrined to learn that Jo has scraped together enough money to hold him off for a little while. Jo is stunned by the faithlessness of Langley, but her love is too great to condemn him, and she forgives him, realizing, with poignant sorrow, that she has no charms with which to hold him.

Eight years later, Jo has managed to earn enough money to clear her father's debts; and now the farm is hers.

Long and tirelessly she has worked the barren farm-lands, alone-- a stalwart, determined figure, and now they are yielding in abundance. She pays the last installment of the mortgage to Longville,

and is a free woman. But she is lonely - the little sister upon whom she had lavishdall the love of her great mother-heart is gone; the work to which she had sacrificed happiness is finished, and life stretches before her an empty, purposeless, void. And then out of what she thought was the dead past, comes her reward. Returning to the house one night when her day's chores are done, she finds a little girl - Langley's - and a note in which he begs her to love and care for the child; that her mother is heartless and unfit, and that he, her only protector is dying. And he closes by beseeching her to keep the child's identity a secret, to better hide her and save her from her mother.

It is not long before the prying eyes of Captain Longville and Pierre Gavot have ferreted out the new arrival and they face Jo with insinuating, insinuating questions. Jo is in a quandary. If she admits the child is not hers, she may be compelled by law to turn it over to her mother. She hesitates, and Longville and Gavot immediately put the worst possible construction on her silence and within twenty-four hours, word has spread throughout the little village of Point of Pines that Mam'selle Jo Morey is sheltering the child which is hers and Langley's. Under this cloud of scandal, the little girl, Donelle, grows up to adolescence; and when next we see her, she is beginning to chafe a little under the bonds of seclusion which Jo has insisted upon maintaining.

One day, while passing through the village, she overhears the rather pointed remarks of several of the town loafers, and is puzzled but is saved from open insults by Tom Gavot, a likeable young fellow with aspirations far beyond the humdrum life in Point of Pings, and a warm friendship springs up between the two. Tom is not

in the least like his father, whom he dislikes--there is a bitter personal feud between the two, for Pierre Gavot has been trying to break the boy's spirit since childhood.

Mrs. Lindsay, a summer resident in Point of Pines, has long been Jo's kindly patron and friend, and it is to her she now goes with her fears about Donelle. Mrs. Lindsay offers to take the girl to New York with her and thus keep her from the scandal-wagging tongues of the villagers and also offers to see to her education. And with Mam'selle's tears of joy in the safety this will insure Donelle, there are also tears of anguish at the thought of parting. Her every heart-beat is for Donelle; her every breath a prayer for her - but bravely she faces the moment of parting. And her love, so big and unselfish, wins its own reward again. Donelle arrives at Mrs. Lindsay's only to realize with poignant certainty that she cannot leave her Mamsy - and with flying feet she returns to her.

Word of Donelle's whereabouts has reached Mrs. Langley in a round-about way, and she comes to Point of Pines to claim her child. She is flashy, hard, calculating, and in Mam'selle Jo's little cabin, she faces the rugged woman who has brought Donelle up from tiny girl-hood. There is a dramatic scene between the two women, as Jo answer-ing the woman's sharp demands, succeeds in showing her how unworthy of the name mother she is--how much injury she would do were she to take Donelle with her. The mother is mercenary, hard; Jo is primitive woman fighting for the child which should rightfully have been hers, and which the man she loved has entrusted to her keeping. Mrs. Langley makes known the fact that Langley has died. She is a little penitent, as she wilts under the stinging lash of Jo's in-dictment of her, and at last she agrees to go away and leave Donnelle's unhappiness.

unroubled. Just as she is about to leave, Donnelle comes in, and is introduced. For one brief moment, the woman's mother instinct flares up like a white flame, to show her how truly unworthy she is, and she leaves Donelle with Mam'selle Jo, and goes her way alone.

Jim Norval, an artist and Mrs. Lindsay's nephew, has found in Donelle's wistful charm an inspiration for a new painting, and Tom who loves her with a big, splendid devotion is vaguely troubled. The picture, almost completed, Donelle runs into Norval's cabin to see it one day and is confronted by Norval's wife who has picked up stray bits of gossip regarding "Jo Morey's girl" in the village. She has also studied the portrait and now recognizes Donelle as the original of it, and in a flame of jealousy, upbraids the girl for posing here in her husband's cabin, and concludes by saying that of course, nothing better could be expected of "Jo Morey's girl". Terrified and seared to the soul, Donelle runs to Tom and he, with but one thought - to protect her for all time from the menace of slander which has so long hung over her - urges her to marry him.

Jo returns from Lentville - a day's trip from point of Pines where once a month she goes with her linens - and learns bewilderedly of what has occurred in her absence. Theslander she has tried so long to keep from sullying Donelle has reached her through a strange channel and while she loves Tom Gavot for the splendid lad he is, Donelle is a child to her--.

And Tom, ignorant of the ways of a woman's heart, is certain Donelle does not love him; and comes to release her -- telling her he is going away -- but Donelle takes fate in her own hands and tells Tom she loves him and that he must stay.

Word has reached Pierre Gâvot, the village drunkard that his son has married "Jo Morey's girl", and in a rage he goes to the Morey house. Longville follows him, but Jo, safe now that Donelle's mother is no longer a menace - shows them the letter Langley left with the child eight years before. Pierre throws it contemptuously to the floor - he doesn't believe the contents were written by Langley - but Father Mantelle, enters, confirming its contents — Donelle's mother had gone to him in penitence, and confessed all.

Jo tenderly smooths out the letter then gives it to the priest to read — and looking from it to her with reverent eyes, he says: "You are a strange, wonderful woman, Mam'selle." But before replying, Jo's eyes turn to Donelle and Tom, glorying in their happiness - then back again - her reward has come in a greater measure than she had ever dreamed - and replies softly: "No, father, it is life that is strange and wonderful".

The End.

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