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LORNA DOONE JUN 15 '22

Photoplay in 8 reels

From the story by R. D. Blackmore

Adapted by Maurice Tourneur and Wyndham Gittens

Directed by Maurice Tourneur

Author of the photoplay (under Sec. 62)
Thos. H. Ince Corp. of the U. S.

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of

MAURICE TOURNEUR'S PRODUCTION

LORNA DOONE

JUN 15 '22

R. D. Blackmore's famous romance.
Translated to the screen by
Maurice Tourneur
and
Wyndham Gittens.

At the White Horse Inn on the road from London occurred the first meeting of the little girl and boy whose names still live in the legends of the Exmoor Country - the Lady Lorna Dugal, heiress of the Earl of Lorne, and John Ridd, son of a small Devonshire farmer.

Traveling with her invalid mother in a coach which stops at the Inn for a change of horses, the Lady Lorna perceives young John Ridd in the courtyard, with his eyes full of soap, groping for the handle of the pump in order to wash, and goes to his aid. As the high-born maiden and the farmer's son are becoming better acquainted, down the road at a gallop comes a foam-flecked horse baring on its back a panic-striken rider, with blood running down his face from a wound in his head, who draws rein long enough to shout: "Run for your lives. The Doones are coming!"In a few swift words he tells a grisly story of a night attack by outlaws on the moor - of murder and robbery and women carried off. The very name of the outlaw band strikes terror through the countryside, for the Doones of Bagworthy Forest are known as a relentless band of robbers, who periodically ride out from their stronghold in the Doone Valley, and plunder as they will.

In spite of the warning, the Countess of Lorne orders her coach to proceed, for she is in haste to arrive at home. The Lady Lorna parts regretfully from young John Ridd, who gives her for a keepsake his great clasp knife. The coach proceeds along the sea-coast, and is attacked by the Doones, under command of Sir Ensor Doone, a nobleman who, embittered by exile from the court, has become Chieftan of the outlaws. The sole survivor of the attack is the little girl, who vigorously defends herself with the clasp knife until she is disarmed. "The brat has spirit," observes Sir Ensor, "She'll make a fine sweetheart for a Doone some day."

The outlaws, riding away, are seen by young John Ridd, and his companion, Fry, an old family servant who is taking him home from school. With childish defiance, John rolls a boulder down from the cliffs on which he stands. The huge rock lands among the Doones, but, mercifully, they do not investigate. As they ride on, John boasts to the terror-striken Fry that he and his father, together, would be more than a match for the Doones. Then Fry tells him that his father has been foully murdered on the open moor by the outlaw band. This is the reason why he has been sent to bring John home from the school. In that moment the boy becomes a man and swears an oath of vengence against the Doones.

In the Doone Valley, the girl, Lorna, is carefully reared by Sir Ensor and his son, Counsellor, who cunningly foresees an opportunity of some day claiming the Lady Lorna's inheritance. To this end the child is given the benefit of education at the hands of Sir Ensor, who teaches her to read his rare old books and manuscripts, to write and to play upon the harp. As the years pass, the man of blood and iron finds himself being taught some lessons of the heart by the gentle-natured girl. Between these two is born the love of child and parent for one another.

John Ridd, grown to manhood, has become the strongest man in Devonshire. He has never forgotten his oath of vengence, and the time is drawing nigh when he hopes to play a leading part in the extermination of the outlaw Doones. Day after day he makes a careful search among the cliffs that girdle the Doone Valley, seeking a way into the Valley other than the natural entrance, which has been strongly fortified by the Doones. One day, while so engaged, a rock turns under his foot and John falls into the rapids of the Bagworthy River. Fighting desperately, he is borne downstream and over the brink of the falls into the Doone Valley. When he recovers consciousness, a beautiful maiden is bending over him. He tells her who he is and how he came there. At the mention of his name, she utters an exclamation and, entering a little cave nearby, returns bearing in her hand his old clasp knife with the name "John Ridd" engraved upon the haft. In a moment he recognizes the Lady Lorna, and recoils from her in the thought that she is one of the hated Doones, but she tells him that she is not a Doone, and at memory of her mother's tragic death she begins to weep.

While John is comforting her, they hear a shot and Lorna in terror, urges John to hide with her in the cave; for the huntsman is none other than Carver Doone, son of the Counsellor, the strongest and fiercest of all the outlaw band. For her sake, John consents to hide, although he is not afraid to attack Carver, even though the latter is armed. When Carver has passed on, John urges Lorna to come away with him to his mother, but she tells him that she cannot leave Sir Ensor. She shows John a secret path up the face of the cliff, and sends him away just in time to avoid Carver, who returns unexpectedly.

Obedient to Lorna's wish, John does not again enter the Doone Valley until one day some months later when he sees, fluttering among the crags that rim the Valley, the signal which Lorna has agreed to set if ever she needs his aid. Realizing that she needs him now, he hastens toward the falls, where he is met by Gwenny, a peasant girl, whom Lorna has saved from Carver Doone. Gwenny tells John that Sir Ensor is dying and that Carver, whom Lorna has refused to marry, is only biding his time until the old man's death, when he intends to force Lorna into marriage in order that he may claim her estates. In haste to reach the girl he loves, John again goes over the falls, while Gwenny hurries down the secret path.

Meanwhile, in the Valley, Sir Ensor, dying, has written a letter which, with Lorna's aid, he entrusts to a loyal old servant. Lorna, returning from this mission, finds Sir Ensor lifeless, and realizes that she is alone in the world. Carver comes to her exulting in his power; and when she repulses him, he casts her into another room and locks her in until a priest can be brought to perform the marriage ceremony. The window of the room is strongly barred with iron, and there is no means of escape. Lorna, looking out, sees John, crouching among the shadows leap out and throttle one of the sentries outside the house. She calls to him and he comes to the window, trying to tear out the iron bars with his powerful hands; but before the first bar yields, they hear Carver unlocking the door. John crouches in the darkness, aiming the sentry's gun into the room hoping to kill Carver, but Lorna unwittingly is always between Carver and the window as she is led away to her fate, and John, unable to shoot for fear of wounding her, throws down the weapon and again attacks the bars. When he has torn them out, he finds that the aperture is too small to permit his entrance. With a despairing cry, he seeks some other means of entrance.

In the great banquet hall, a blind priest is performing the marriage ceremony when through the thatch of the roof comes great John Ridd, hurling himself down upon Carver. First to see him is Gwenny, who, returning from the secret entrance, is trying to worm her way through the crowd in order to reach her mistress. The quick-witted peasant girl swiftly overthrows such candlesticks as she can reach, plunging the room into semi-darkness, and aiding John's escape. They reach the door leading into the hallway. The Doones rush after them. Suddenly, with a cry of terror, the front rank turns to flee from an awful apparition, which fills the doorway. Is it the ghost of Sir Ensor, whom they have left lying dead in his room, barely an hour ago? Full well they know the protecting love of the old Chieftain for the girl - a love so strong that he has come back from the other side of death. For a space they are halted, their hearts turn to ice. Then slowly the terrible form that fills the doorway droops and sags and slides to the ground, and they realize that it is no ghost, but Sir Ensor, himself, who, with his last breath, has risen from his dying couch to protect her, whom he loves. With a curse, Carver leads the pursuit over the body of the fallen Chieftain. But it is too late. John and the girls have passed up the secret path, out of the Valley.

At John's farm, his kindly mother takes Lorna to her heart, beholding her not one of the hated Doones, but a lovely girl in distress. Far different is the attitude of John's cousin, Ruth, who loves him hopelessly, and who now sees in Lorna her deadly rival. Lorna, revived by Mrs. Ridd's gentle ministrations, thinks of the horrible vengence which the Doones will wreak upon John and his family when they discover her whereabouts. Tearfully, she urges John to let her go, but he refuses. Lorna's worst fears are realized when Carver learns her whereabouts. With a number of his men, he rides down upon the farm, bent upon vengences but, to the amazement of the Doones, a platoon of armed men on horses is drawn up outside the farmhouse. These men are the armed escort surrounding the coach of a noble lady, who, at that moment, is inside the house. The visitor is the Countess of Brandir, and the cause of her coming is the letter written by Sir Ensor on his deathbed. She is Lorna's only surviving relative, and comes, empowered by the King, to take her back to the royal court.

Lorna is reluctant to go, but John tells her that she must obey. She acquiesces, but tells him that she is coming back to him some day. Carver, gnashing his teeth in fury, sees the coach drive off, bearing Lorna out of his reach.

In London, Lorna soon becomes the belle of the court of King James. John, journeying to London for a sight of her, is refused admittance at the palace gates, to the amusement of the crowd, who consider him a country bumpkin. A sympathetic bystander, however, tells him that he may see the Lady Lorna at Westminster Abbey, when the royal infant is baptised.

In Westminster, John overhears assassins plotting against the life of the King, and foils them in the presence of a great multitude. Lorna, proud of her lover, presents him to the King and Queen. In recompense for his brave service, John is knighted by the King; but, in his heart, he knows that the mere act of knighthood has not transformed the simple yoeman, John Ridd, into the equal of the nobly born Lady Lorna. Realizing now more clearly than ever the great gulf that lies between him and Lorna, he steals away from London, and back to the farm.

Here, brooding over his lost love, he is often approached by Ruth, with loving tenderness; but he is blind to her affection, and her jealousy of Lorna flames into hatred, which reaches its height when Lorna unexpectedly returns from London. To John, mourning alone in the hallowed place where their first words of love were spoken, she comes - not the Lady Lorna in robes of state - as he last beheld her - but as the lovely girl in the simple farm dress which she wore when she went away. With sweet imperiousness, she bids him tell her that he loves her.

Ruth, maddened with jealousy, goes swiftly to the Doone Valley, and tells Carver that Lorna has come back. Carver leaps on his horse, picks Ruth up on his saddle bow, and rides off.

At the farm, Lorna, whom John, at her bidding, has left alone, at her chosen farmyard task, is surprised by Carver, who steps out of the bushes and aims his musket at her heart. Terror-striken, she stands like a statue, while slowly he depresses the muzzle until it is pointing at the ground, then he pulls the trigger and the bullet scatters the mold between her feet.

John, hearing the shot, rushes up too late. Carver has seized the fainting Lorna, and ridden off with her. And, from the bushes, steps Ruth, exulting to see her rival once more in Carver's power. When she boasts to John of what she has done, he seizes her with a terrible grip, as though intent upon killing her; but, presently, mastering himself, he releases her and goes in pursuit of Carver. Only then does Ruth realize the enormity of her act. She knows that John has gone single-handed to the Valley of the Doones, and she is the cause of his death, which soon must follow.

The farmhands are all at work in the fields far off; she alone can summon the help that is needed to save John from the Doones. Mounting a horse, she rides swiftly to the nearest farmhouse; then to the blacksmith shop at the crossroads; and swiftly the word runs through the countryside that the time has come for the long delayed vengence upon the Doones.

At the fortified entrance of the Doone Valley, John Ridd demands to see Carver, who has recently passed within, carrying Lorna across his saddle bow. Carver comes out to him, and John challenges him to single-handed combat. Treacherously Carver signs to his men to shoot John down. From under the shadow of the gateway the muskets roar but, in the nick of time, John leaps aside behind a pillar of rock - and there is one more score to settle between him and Carver Doone.

From all parts of the countryside, armed men assemble swiftly at Ruth's call. There is scarcely a home within thirty miles that has not suffered some depredation of the Doones. A strong force of a hundred men attacks the fortified entrance. The Doones have little fear of the attack. But John Ridd, with a band of musketeers, creeps round the Valley to the secret entrance and, under cover of nightfall, enters the Doone village, taking the enemy by surprise. The Doones, turning from the defense of the gate, see the village on fire and ride to meet this new menace. A pitiless volley of musketry accounts for many of them. The rest fight desperately, hand to hand, against their foes.

John, searching for Lorna, breaks down a door in Sir Ensor's house, and finds her terrified, but unharmed. Counsellor, stealing up behind him, is about to shoot John, when Ruth strikes up the pistol and saves the life of the man she loves. John, coming to grips with Counsellor, blasts the life out of him with his terrible hands.

Meanwhile, Carver, at the head of his men, fleeing across a bridge, sees his escape cut off, and leaps into the foaming torrent. The Doones, caught on the bridge between two forces, are butchered in hand to hand fighting. Carver escapes and swears a oath of vengence against John.

A few days later, the countryside assembles at a little church to witness the wedding of John and Lorna. As the bride is about to murmur her response, a pistol shot is heard and Lorna falls into John's arms. Carver has satisfied his oath of vengence and, now mounted on his great, black horse, is fleeing away from the church, while John rides in pursuit. Across the moor they ride wildly. Carver empties his pistol at his pursuer and, throwing away the weapon, turns at grips with John. The pistol falls into a quagmire. John, leaping from his horse at full gallop, drags Carver to the ground. A desperate fight ensues between these two strong men. Carver treacherously draws a dagger, and John, exasperated beyond restraint, unleashes his terrible strength; lifting Carver from the ground, he hurls him a great distance. The mangled body falls into the quagmire and is swallowed up by the oozing mud.

John, despairing, returns home, brokenly murmuring to himself the last words of Lorna, as in memory he lives over again the dreadful scene which parted him from her forever. As he sits broken, his strong frame racked by sobs, there is a touch upon his shoulder, and the voice of Ruth whispers in his ear amazing words. - Lorna is not dead. The traitor's bullet has failed to reach a vital spot, and the lovers are reunited.

JUN 15 1922

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I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of
Thos. H. Ince Inc.

LORNA DOONE (8 reels)

Respectfully,

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The Thos. H. Ince Inc.
hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

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JUN 17 1922

The Silver Sheet

Maurice Tourneur's

Lorna Doone

Maurice Tourneur

Presents

Lorna Doone

Screen Version of
R. D. Blackmore's Famous Story

The Cast

Lorna Doone . . . . MADGE BELLAMY
John Ridd . . . . . JOHN BOWERS
Sir Ensor Doone . . . FRANK KEENAN
"The Counsellor" . . JACK MACDONALD
Carver Doone . DONALD MACDONALD
Ruth . . . . . NORRIS JOHNSON
Lorna, as a Child . . . . MAY GIRACCI
John, as a Child . . CHARLES HATTON

Directed by MR. TOURNEUR

Photographed by HENRY SHARP

Scenario by KATHERINE SPEER REED
CECIL G. MUMFORD, WYNDHAM GITTENS

Costumes and Settings by MILTON MENASCO

Footage 6,200

A First National Attraction

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THOMAS H. INCE CORPORATION

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Lorna Doone

Foreword

SPLENDID screen achievement is here!

Though this romance is of a time two and a half centuries gone, Lorna Doone triumphantly outlives more modern literature. Its story is never old—never new.

By all tests, it stands today the best-liked and most widely read novel of great love and thrilling adventure. It has, in fact, become a literary heritage of civilization.

In the realm of motion pictures it is fitting that Maurice Tourneur should have screened this classic. He has been called the "poet-producer." He is more, for his is the genius that can combine in picture story the dramatic, the imaginative, and artistic detail with photographic narrative.

I have watched for many months the making of this feature at my studios, and I have seen again and again the finished production. Truly, it is a splendid screen adaptation of one of the most beloved of classics.

I salute Maurice Tourneur in honor of his Lorna Doone.

Culver City, California.

Thos. H. Ince

The Audience Universal Will Acclaim Lorna Doone

Few of the Classics Have Offered Such Screen Possibilities as this Historic Romance

COMING as a big dramatic and artistic achievement, Lorna Doone sets a new standard in the film world. Its scenes are laid in Devon, England, where hundreds of tourists pay yearly tribute to the historic country made famous by Blackmore's novel. Maurice Tourneur certainly has never done better than with Lorna Doone.

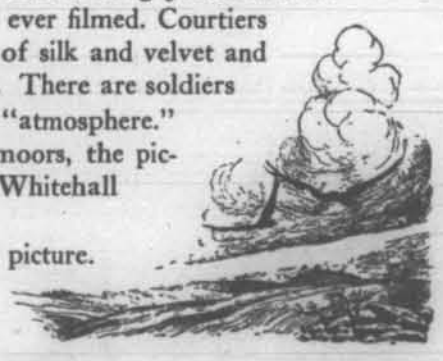
Through many producing years in America and abroad he dreamed of Lorna Doone until the time should come when he felt himself ready to produce. It is now complete in all the Tourneur artistic and dramatic thoroughness. It will win all America and all English-speaking countries. It will rank as one of the greatest among the few true screen adaptations of the classics.

The prologue and early scenes of the story take place on the moors and in the hills of Devon. The hidden fastnesses where the noble bandits have their retreat vie in beauty with the rolling open lands where John Ridd tills his fields and watches his sheep; where simple country folk live in sod houses with thatched roofs, rough floors and vast open fireplace before which are high-backed settles made for dreaming. Picturesque peasants in "linseys" and "homespuns" dwell in their quaint homes untouched by the life of the outer world, untroubled save for the depredations of the bandits who have their stronghold in the hills. When finally the countryside is aroused to revolt, after years of suffering, the burning of the Doone village in the valley and the fight with the outlaws is a tremendous spectacle. These episodes provide some of the most gripping sequences ever filmed.

The Doone outlaws and their followers are almost as interesting a crew as the pirates of Tourneur's "Treasure Island." Seldom has a more romantic figure appeared on the screen than that of Sir Ensor Doone, the nobleman who turned bandit after he was robbed of his estates.

The scenes shift from Devon to the London court of King James and in this is the most spectacular old-world court scene ever filmed. Courtiers and beautiful ladies by the score in rich costumes of silk and velvet and brocaded satin dazzle the eye with their grandeur. There are soldiers by the hundreds in armor and leather jerkins for "atmosphere." Contrasted with the wild beauty of the Doone moors, the pictures of the court and great baptismal scene at Whitehall Chapel are especially striking.

The universal picture audience will acclaim this picture.



Lorna Doone is Spectacular Achievement

Maurice Tourneur Completes Masterly Adaptation of Classic After Years of Labor on Famous Love Epic

AS a spectacular achievement and as a dramatic portrayal of a world-famous novel, Lorna Doone is assured of an unquestioned place in the ranks of the greatest photoplays.

Maurice Tourneur, with all the brilliance of his creative genius, has breathed substance into the famous pen characters of the novelist, The stirring romance of the lovely Lorna and John Ridd, her yeoman lover, has been told with the realism of life.

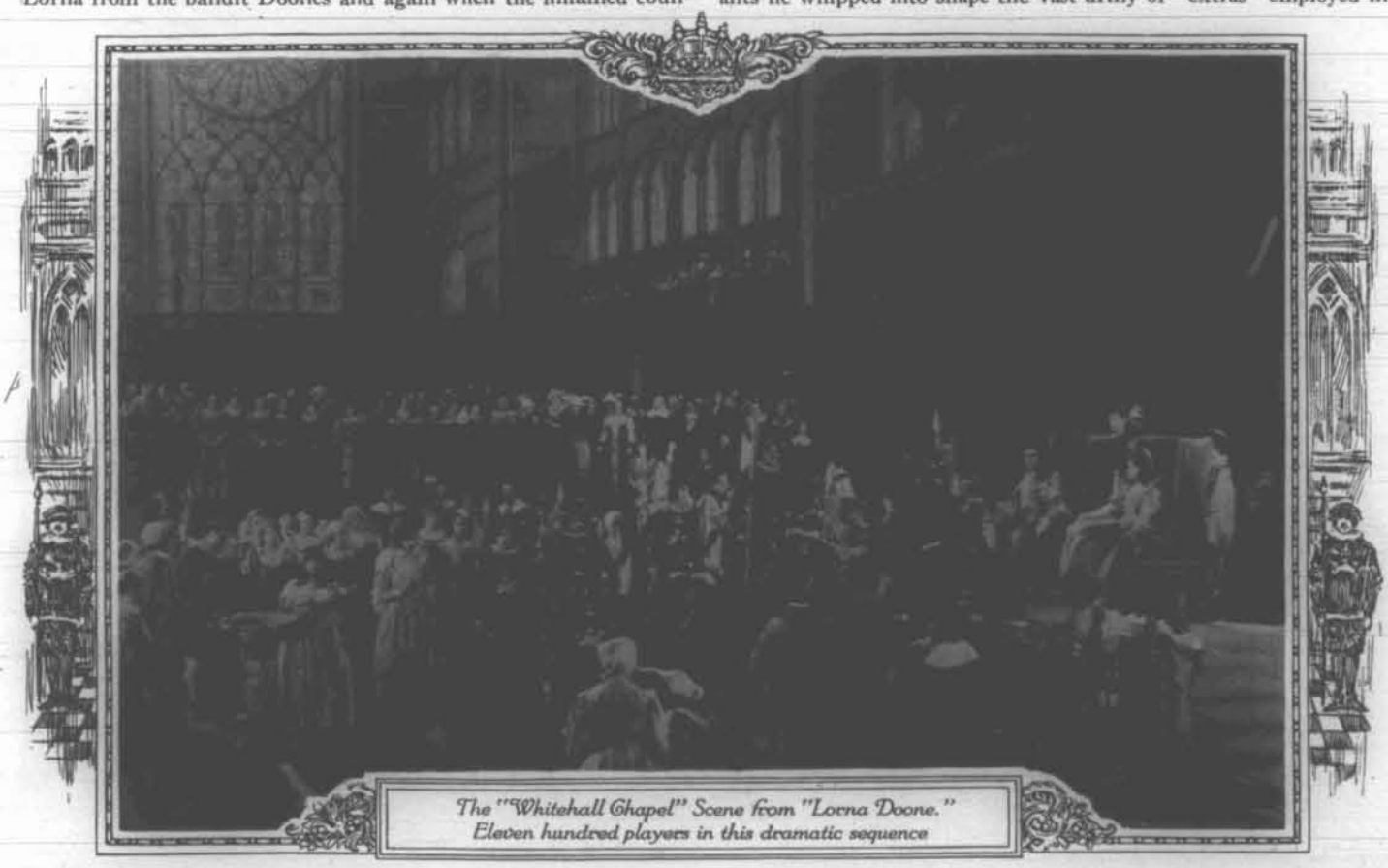
Lowly peasants, bloody outlaws, silken courtiers, knights, and fair ladies of high degree move across the screen in magnificent pageantry. The mighty conflicts which occur when John rescues Lorna from the bandit Doones and again when the inflamed countryside in a terrific battle wipes out the stronghold of the robbers, have been staged as only a master of drama could picture them. And the love story of this famous pair has been told with the tenderness that has won for Tourneur the title of "poet producer."

THE announcement that Tourneur had decided to film a novel which has maintained world-wide popularity for several generations focused the eyes of the world upon the Thomas H. Ince studios, where the production was made. Tourneur's private correspondence soon assumed voluminous proportions with the stream of comments, suggestions and queries which began pouring in not merely from the interested fan-world, but also from educators, schoolma'ams, college professors and students who expressed themselves as tremendously interested in the proposed undertaking.

Months of research work were necessary before the first step in production could be taken, for the immediate interest displayed by so many varied groups determined Tourneur to outstrip even his most ambitious previous achievements. Information and material in regard to the Devonshire country where the scenes are laid, about the costumes of the period, the court procedure and etiquette, architecture and manners of life were gathered together and put in readily accessible form for quick reference.

Next came the work of designing and building sets, determining upon locations, planning and obtaining the hundreds of costumes needed for the big spectacular scenes of the play.

COMING at a time when production work in many other studios was slack, Tourneur was able to obtain the services of many screen actors well known to the fans but whose names do not appear in the cast. Working with these trained performers as assistants he whipped into shape the vast army of "extras" employed in the court and baptism scenes and in the big fight scenes. His demand for realism made necessary the most careful training of all, and days were spent in rehearsing before he was ready to "shoot."



The "Whitehall Chapel" Scene from "Lorna Doone." Eleven hundred players in this dramatic sequence

IN PREPARING for the big fight scene in which the peasants arm themselves with flails, hay rakes, pikes, staffs and anything else available to storm the outlaws' village, several minor accidents occurred which made necessary the constant attendance of a surgeon and a nurse. The seventeenth century implements made uncertain weapons in the hands of men used to more modern equipment, but the scenes were finally made without serious mishap.

More than a thousand men took part in this big battle before the Doone gate, which was shot by six cameramen under the direction of Henry Sharp, first cameraman of the Ince studios.

Madge Bellamy as the lovely heroine proves beyond doubt her right to stardom, earned by her splendid portrayal of "Nan" in Thos. H. Ince's "Hail the Woman." John Bowers, Frank Keenan and Donald MacDonald play leading parts with great brilliancy.

Characters Step Out of Classic Pages

World Knows Characters Blackmore Put Into Narrative; Tourneur Followed Author in Selecting Cast

STEPPING forth from the pages of the novel which has been thumbed and worn by countless eager fingers, the beloved characters of Lorna Doone live vividly on the screen in Maurice Tourneur's picturization of the story. The splendid picture characters will do much to make Blackmore's Devon people even more enduring.

Inspired by the artistry of the great producer and the human characters given them to portray, Tourneur's brilliant players gave some of the finest interpretations of their careers.

RARELY has there been found a more admirable screen subject than Madge Bellamy, the young Thomas H. Ince star who has just embarked upon a course that promises to carry her to tremendous heights. As the captive maid of "the bloody Doones of Bagworthy forest," who later comes into her rightful estates and shines in the brilliant court of King James, she is as lovely as a Dresden china figure.

Madge Bellamy as "Lorna Doone"

In the rough peasant costume of the moors, she carries herself with the dignity of high birth. Her wistful beauty bursts into regal splendor when she is rescued and taken to the court, where she appears in the sumptuous costumes of the seventeenth century. Throughout the play she displays emotional depth and a charm that tugs at the heartstrings.

Donald McDonald as "Carver Doone"

John Bowers as "John Ridd"

Frank Keenan as "Sir Ensor Doone"

As John Ridd, the peasant lover of the captive maid and "the strong man of Exmoor," John Bowers is admirable. His great height and athletic honors stand him in good stead in this part. In the scenes when he "shoots the falls" and fights off the outlaws who are trying to force Lorna into a loathsome marriage, he is in his element. No more thrilling fight has ever been screened than his battle with Carver Doone and his bandit followers. Only a Tourneur could have filmed this gripping action and kept it in a screen classic. Cast as Sir Ensor Doone, the nobleman outlaw, Frank Keenan again gives evidence that an artist of the legitimate stage may bring the proved methods of the spoken drama to the screen with unquestionable success. In the deathbed scene where he awakens to the realization that the girl he has grown to love as a daughter will be left to the mercy of his henchmen, he reaches great artistic heights. His transition from the regal, domineering rogue to the broken and helpless old man who with his last gasping breath strives to save the girl, is achieved with a skill that only an actor of Mr. Keenan's ability could accomplish. Carver Doone on the screen will bring to the minds of thousands a truer mental picture of the young and relentless pursuer of the helpless Lorna than they had from the reading of Blackmore's classic.

CARVER is portrayed by Donald MacDonald and he has won enduring screen prominence by the portrayal. From the time MacDonald appears as a swashbuckling gentleman brigand, spurred on to win the fair captive grown to womanhood, he is watched for. Truly, he is of the period and of the story.

With a fine appreciation of dramatic possibilities, Jack MacDonald brings into strong focus the character of the Counselor, who with rare cunning and foresight directs the activities of the Doone band. His delineation is one of the most convincing of character acting seen in many days.

Then there is Joan Standing, who plays Gwenny Carfax, the loyal peasant maid whose devotion to Lorna inspires womankind

Rare Combination Seen in Lorna Doone

No Incident of Story Too Small for Producer in Search for Proper Portrayal and "Human Atmosphere"

(*Continued from preceding page*)

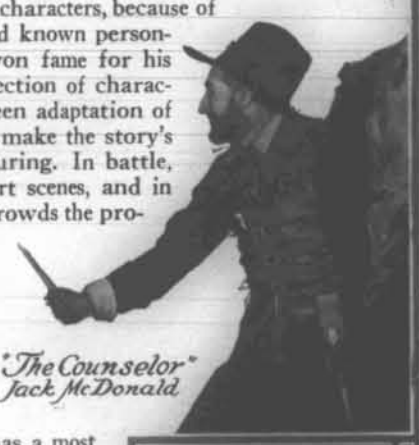
and carries a lesson of love home to each heart. Miss Standing gives an inspired portrayal of the role. She was selected for this important role by Tourneur, not because she was of any particular "screen type;" she was cast because the producer believed that she looked like the human character Blackmore wrote about.

Norris Johnson does some exceptional acting in the part of Ruth, whose jealousy of Lorna almost proves instrumental in the death of John. Her beauty and natural ability are of a type that makes possible the conflicting emotions that will be had by picture-goers concerning Ruth.

Mary Ciraci and Chas. Hatton play the two children Lorna and John Ridd, and both display an emotional ability that is rare in such youth.

Others of less prominence in the cast were selected to fill the place in the story just as the author labored to create his individual characters, and they are real Blackmore characters, because of their human and known personalities, which won fame for his novel. The selection of characters for the screen adaptation of the classic will make the story's fame more enduring. In battle, in splendid court scenes, and in Devon village crowds the producer did not permit one jarring note in characterizations, and the care in the selection of cast and "atmosphere" has a most pleasing effect.

Brilliant pageantry of court and ceremonial scenes which are an outstanding feature of the Tourneur production, would have been impossible without this insistence upon detail in casting the minor parts. The experienced showman knows that clothes may make a man but it takes the right type of woman to wear the regal garments of a queen or of a countess.



"The Counselor"
Jack McDonald

"Countess of Brandir"
Gertrude Astor

"The Queen"
Irene Lent

"Gwenny"
Joan Standing

"The Cardinal"
Emmett King

"James II"
Norman Hammond

"Ruth"
Norris Johnson

One hundred and fifty "tests" were made of types before Tourneur finally made his selection of the two actresses who portray the "Queen" and the "Countess of Brandir." All of these tests were made in court robes, for it was found that faces and figures which filmed well in modern clothes often were completely dwarfed by the regal costumes which were demanded by the production.

Irene Lent finally was cast for the role of the "Queen" because of a stately walk and her fine carriage of the head. Gertrude Astor plays the role of the "Countess of Brandir, Lorna's cousin, who comes to take the girl from John Ridd's peasant home to the splendors of the London court.

Equal difficulty was encountered in casting the right actors for the parts of "James II," the King of England, and "The Cardinal." Many of the "extras" who were tested for the parts displayed such uneasiness when they put on the fripperies which were part of the daily routine for the seventeenth century courtier that they could not be considered.

For the part of the King a man was required who actually bore a resemblance to the historical personage. Norman Hammond, who plays the part, was selected from dozens of "types" because of the ease with which he wore the frills and laces of three centuries ago and a striking similarity to pictures of James II. Emmett King is equally effective as "The Cardinal," who makes a pompous appearance in the Whitehall Chapel scene. Each of the Doone bandits—a brutal, savage lot as they appear on the screen—was selected with as much care as if Tourneur had been choosing principals. The crew of pirates in his "Treasure Island" won the widest comment because each was so intensely picturesque and Tourneur believes always in making each picture decidedly "better and bigger" than the last, so that his "bandits" are even more effective than the pirates.

Every character in Lorna Doone has been cast with a skill that shows the touch of the master producer.

Lorna Doone was voted the favorite novel of Yale and Princeton graduating classes in the last two years. The picture will receive a unanimous vote from motion picture audiences as their favorite screening of a classical story. Like a painting from the brush of an old master, each scene from the screen production of Lorna Doone shows the exquisite touch of the artist.

Blackmore's Materials Outclass Modern "Thrillers"

Quaint Phrasings of His World-Famous Novel Teem With Action For Which Writers Today Search—Sometimes in Vain

IF R. D. Blackmore had been attempting to produce a manuscript which would be bait for a bored picture fan, he couldn't have invented situations which would offer more striking screen material than he put into his famous novel.

Maurice Tourneur has made the most of the big dramatic episodes of the book in his picturization of the gripping tale. The picture has been painted with the swift, sure strokes of a master of action, and from the moment of the meeting of Lorna and the youthful John Ridd in the White Horse Inn the film holds the interest transfixed.

Tourneur has followed the original of his picture so that the descriptions of the book might well have been written from the film instead of the reverse process having been used.

THE "bloody Doones," for example, introduced in a thrilling prologue, are described by John Ridd in the book in words applying with equal force to the scene in the picture, once the ear is attuned to the phrasings of the seventeenth century.

" . . . Then gladly we breasted our nags to the rise and were coming to the comb of it when I heard something. . . . It was the sound of horses' feet, knocking up through splashy ground, as if the bottom sucked them. Then a grunting of weary men, and the lifting noise of stirrups, and sometimes the clank of iron mixed with the wheezy croning of leather, and the blowing of hairy nostrils . . . Now the mist was rolling off and we were against the skyline to the dark cavalcade below us . . . Into the rocky mouth of the glen below me the horsemen passed in silence . . .

"Heavy men, and large of stature, reckless how they bore their guns or how they sate their horses, with leather jerkins and long boots, and iron plates on breast and head, plunder heaped behind their saddles, and flagons slung in front of them; more than thirty went along like clouds upon red sunset . . . One had a child flung across his saddle-bow . . . It touched me so to see that child, a prey among those vultures, that in my foolish rage and burning I stood up and shouted to them, leaping on a rock, and raving out of all possession . . ."

Above—Lady Lorna Arrives at Court
Below—Lorna Returns to John Ridd

The second meeting of John and Lorna is equally dramatic, when the boy, grown to full stature and known as "the strongest man in Devon," loses his foothold in the Bagworthy river while fishing and is swept over the falls. Tossed upon the river bank of the Doone stronghold, Lorna finds him unconscious and revives him.

"When I came to myself again, my hands were full of young grass and mould; and a little girl kneeling at my side, was rubbing my forehead tenderly, with a dock-leaf and a handkerchief.

"Oh, I am so glad," she whispered softly, as I opened my eyes and looked at her, "Now you will try to be better, won't you?"

"I had never heard so sweet a sound as came from between her bright red lips, while there she knelt and gazed at me; neither had I ever seen anything so beautiful as the large, dark eyes intent upon me, full of pity and wonder . . ."

THE filming of this scene and of a later similar one when John, knowing that Lorna is in danger, utilizes the knowledge he had gained by accident of his "quick" entry to the Doone valley by leaping into the water and going over the falls, presented tremendous difficulties; but Tourneur was determined that so integral a part of the story should be included. At great risk of life some of the most spectacular shots of this kind ever made were finally gotten.

Then comes the exciting rescue of Lorna from the Doones by John, with one of the greatest fights of "one man against twenty," ever staged; Lorna's journey to London, where John follows her, heartsick for a glimpse of his sweetheart, and his adventure there in foiling assassins who were plotting murder.

IN THE climax the novel defies an equal from any modern scenario writer of "thrillers." Shot by Carver Doone as she stands at the altar with her beloved John, Lorna falls at the feet of her husband, who, believing her dead, kisses her cold lips and rushes in pursuit of the would-be murderer. Their fight, both as it is described in the novel, and as it has been staged, is horrible in its realism.

" . . . Weapon of no sort had I. With my vicious horse at a furious speed I came upon Black Barrow Down . . . And there, about a furlong before me, rode a man on a great black horse; and I knew that the man was Carver Doone.

" . . . I think he knew his time was come. I think he knew from my knitted muscles and the way in which I stood; but most of all from my stern blue eyes; that he had found his master . . . He caught me around the waist with such a grip as never yet had been laid upon me . . .

" . . . I heard my rib go; I grasped his arm and tore the muscle out of it; then I took him by the throat; which is not allowed in wrestling, but he had snatched at mine . . . Beneath the iron of my strength I had him helpless in two minutes, and his blazing eyes lolled out . . .

" . . . The black bog had him by the feet; the sucking of the ground drew on him like the thirsty lips of death. . . . He fell back with his swarthy breast (from which my gripe had rent all the clothing) like a hummock of bog oak, standing out of the quagmire . . . then he tossed his arms to heaven and they were black to the elbow and the glare of his eyes was ghastly.

" . . . I could only gaze and pant; for my strength was no more than an infant's from the fury and the horror. Scarcely could I turn away, while, joint by joint, he sank from sight."

Long before Lorna Doone was written tradition related that about 1688 there had been a band of bold outlaws, men of distinction before they entered upon banditry, who had their stronghold in a valley near Lynton. Ruins were pointed out of eleven cottages which had been inhabited by the outlaws, and this is the village reconstructed by Tourneur on the Ince acreage.

Lorna Doone—The Story

Thrilling Romance Was Two Centuries Old When it Was Written by Blackmore in 1869 —Yet its Popularity Grows

THE story of "Lorna Doone" is one of the world's most enthralling romances. Written in 1869 by R. D. Blackmore, it has been read and re-read by the world in many editions.

Captured in childhood by a band of outlaws, the "bloody Doones" of Bagworthy forest, Lady Lorna Dugal is carefully reared by the old chieftain, Sir Ensor Doone, an exiled nobleman whom she grows to love as a father.

The victim of political intrigues which brought him into disfavor at court, Sir Ensor has gathered about him a band of reckless followers who know no law but that of their chieftain. Lorna as a child has been singled out for careful rearing not only because of her beauty but also because Counselor Doone, a crafty schemer, hopes to marry her to his son, Carver, thereby gaining control of vast estates to which she is heiress by right of her royal birth.

As Lorna grows to lovely maidenhood a strong bond of effection springs up between the girl and Sir Ensor, who has kept her constantly at his side and instructed her in all the arts. The old man begins to realize the great injustice which he has done her and his last days are shadowed with regret and forebodings of what the future may hold in store for her.

John Ridd, the "strongest man in all Devonshire," has vowed vengeance against the bandits who murdered his father. While fishing in the Bagworthy river one day he loses his footing and is swept over the great falls and washed up on the shores of the strongly fortified Doone valley. When he regains consciousness Lorna is bending over him. He remembers her as they last met years before on the day of her capture and falls in love with her. She tells him her story and promises to signal him if at any time she is in danger.

"Sir Ensor Doone," the noble bandit, had come to love "Lorna" as a father

Frank Keenan and Madge Bellamy

Sir Ensor on his deathbed realizes that Lorna will be at the mercy of the outlaws when he dies and writes a letter to King James notifying him of the whereabouts of his ward, who had disappeared in her childhood. An aged servitor is dispatched to London with the parchment and at the same time Lorna sends Gwenny, her faithful maid, to signal John Ridd that she is in distress and needs his protection.

CARVER DOONE, swashbuckling youth and soon to be the leader of the "Doones," is eager to lay hands upon the estates of Lady Lorna. He tries to force her to marry him and is thwarted by the arrival of John Ridd, who has been summoned by Gwenny. Arriving in the Doone village, John is unable to gain entrance to the banquet hall where the wedding ceremony is to take place, but manages to tear a hole in the thatched roof, dropping through and landing on top of Carver. There is a terrific battle in which John is nearly exhausted, when old Sir Ensor, who had been left for dead, appears in the doorway. The outlaws, believing his ghost has appeared, cower in fear while John and Lorna escape. John takes his love to his home where a court lady, sent by the King, comes to take her to London. Reluctantly she goes, promising to return.

John journeys to London to see her. Unable to gain admission to the palace, he attends a royal baptismal at Whitehall Chapel and manages to catch a glimpse of her. He overhears assassins plotting the life of the royal infant and foils them. The King graciously gives thanks to the man who has saved the life of the royal infant, but the country boy, unused to ceremony and pomp, is frowned upon by the attendants when he dandles the royal child like any other infant and speaks familiarly to the queen.

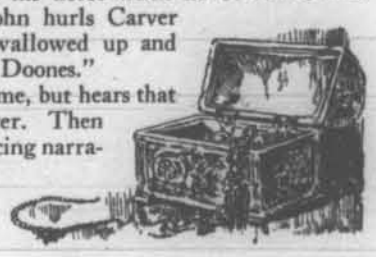
OVERCOME by the grandeur of the court, John realizes the difference in station between himself and Lorna and returns to the farm, where he broods over his lost love. Lorna follows him, her coming causing mad jealousy on the part of Ruth Huckaback, John's cousin, who loves him devotedly. When their wedding day comes Ruth, infuriated, rides to Doone valley and tells Carver Doone of Lorna's return.

A few days later, when the countryside has gathered to witness the wedding ceremony of Lorna and John, Carver Doone, from a back window, shoots the bride and she sinks apparently lifeless on the altar steps. John rides wildly in pursuit of the would-be assassin.

Ruth, realizing that she may have sent the man she loves to his death, as he is headed for the Doone stronghold, repents of her deed, jumps on a plough horse, and riding furiously, arouses the countryside to revolt with her tales of this latest outrage of the "bloody Doones." Armed with flails, rakes, pitchforks and clubs, the peasants follow her to the gate of the Doone stronghold where John Ridd stands challenging Carver to "come forth and meet him in single-handed conflict." The answer to the challenge is a rain of bullets. Leaving part of the men to batter at the fortified gate, John leads a handful of followers around to the secret entrance to the Doone valley. Their ruse succeeds and they set fire to the village, burning it to the ground. Carver escapes but John pursues him, lifting him bodily from his horse when he overtakes him.

After a desperate fight, John hurls Carver into the mire where he is swallowed up and thus perishes "the last of the Doones."

Despairing, John returns home, but hears that Lorna still lives and will recover. Then is ended one of the most entrancing narratives ever set to the printed word and on picture screen.



Devon Moors of England Inspire Tourneur

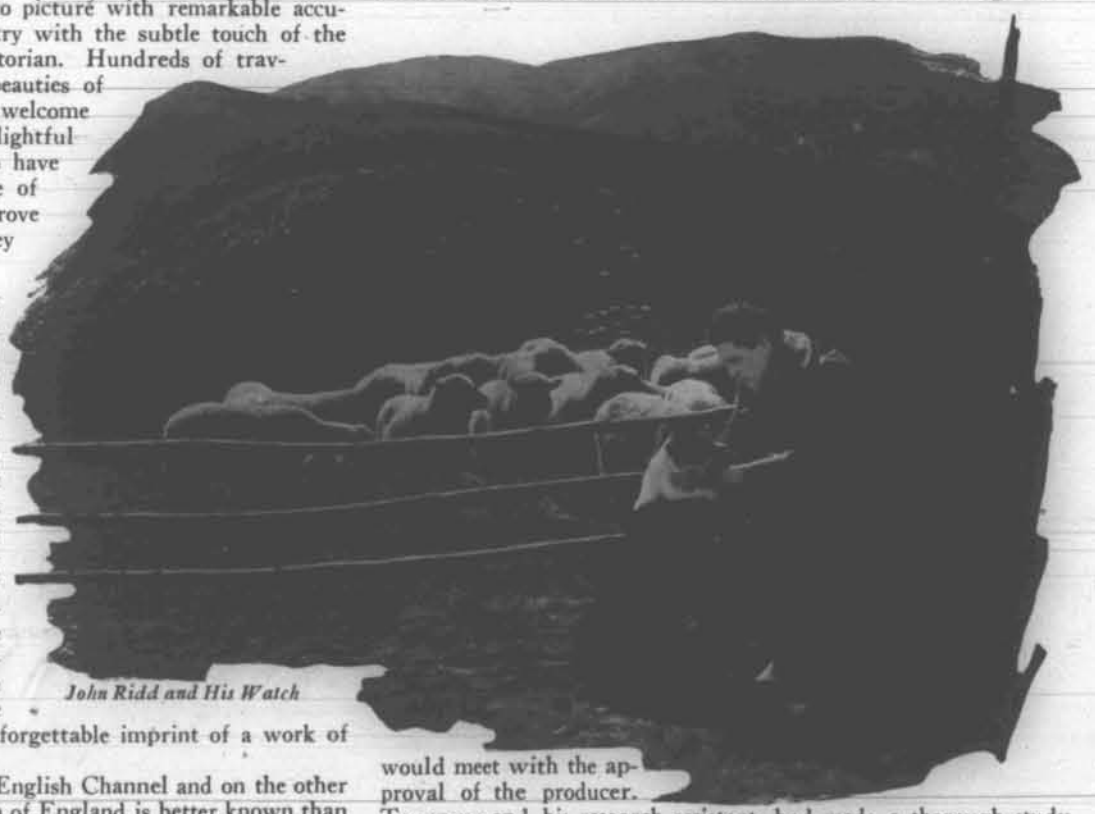
Director-Producer Tramps Over Old Blackmore Paths Seeking "Atmosphere" of Classic

FOR several weeks before making the picture of Lorna Doone, Maurice Turneur toured the entire district of Devonshire, England, in order that his portrayal of the background of the classical romance might be correct in minutest detail.

From Tiverton to Dulverton and on to "the parish of Oare, in the county of Somerset," where John Ridd had his home, Tourneur covered every foot of the ground described in the book. Of special interest to him was the moorland of the Doones and the beautiful valley which legend describes as the stronghold of the Doones.

Bringing hundreds of photographs back with him from which to work, Tourneur has been able to picturé with remarkable accuracy the beautiful English country with the subtle touch of the artist and the fidelity of an historian. Hundreds of travelers who have reveled in the beauties of picturesque rural England will welcome this opportunity to renew a delightful acquaintanceship. To those who have not seen the country, a glimpse of the picture will most certainly prove the next best thing to a journey through Devonshire.

WEEKS of "location" hunting were spent before the backgrounds of scenic loveliness shown in the picture were found. When a "location" is to be decided upon, Tourneur the artist is foremost. Once the spot has been chosen, however, Tourneur the dramatic genius comes to the fore. As a result there is a rare combination in Lorna Doone of swift moving drama against backgrounds of surpassing beauty. The innate artistry of the director is everywhere apparent, many of the shots showing the composition and delicate shadings of fine canvasses. The picture as a whole leaves the unforgettable imprint of a work of rare art.



John Ridd and His Watch

Skirted on the one side by the English Channel and on the other by the Bristol Channel, no section of England is better known than the Devonshire which Tourneur has reproduced. It is famous alike for its varied scenery and its clotted cream—and also as the background of Blackmore's world-famous novel. Many travelers, lured by descriptions of Devon's beauties or by the interest they have found in the book, have made Lorna Doone pilgrimages similar to Tourneur's excursion. Tourist agencies report that since the announcement of the filming of the story there has been a marked renewal of travel to this section of England.

THE first scenes of the picture show the seacoast district of Devonshire; Dulverton, with its famous old White Horse Inn, and then a rough stage-coach road over sanded wastes from which barren hills rise abruptly. From craggy defiles the bandit Doones swoop down upon the swaying, jolting stage coach in which Lorna and her mother are hurrying homeward. The picture of old Sir Ensor Doone, the outlaw leader, as he is silhouetted astride his horse against a background of rugged beauty as he directs the raid, is tremendously impressive. It was with the greatest difficulty that a spot on the California seacoast was found for these shots. Tourneur refused to be satisfied until finally a snapshot was shown him which was almost an exact duplicate of a photograph which he had made of a stretch of Devon coast along the English Channel.

LATER scenes show the beautiful valley where the Doones had their stronghold, and the rolling hill country where John Ridd lived. An ideal location in the high Sierras was found to duplicate the beauties of "the parish of Oare" described by Blackmore. One shot of John Ridd with his sheep, which was made there, always will be remembered for its pastoral beauty reminiscent of the canvas of some great artist of the simple life.

Technicians of the Thos. H. Ince studios, where the classic was filmed, solved the problem of the construction of a village that would meet with the approval of the producer. Tourneur and his research assistants had made a thorough study of the architecture of the moors of the period of Lorna Doone and the producer had definite ideas as to the appearance of the village stronghold of the "bloody Doones."

It was remembered that the exile of Nobleman Sir Ensor Doone and his assembled ruffians forced them to use the crude materials found in the Doone valley in the late seventeenth century. And with this thought in mind the Ince technicians constructed an entire village as representing the homes of the Doone bandits. It was built on the Ince acreage in a natural ravine distant from the main studios. It stands there today, and will remain some time, as it was necessary to give the appearance of a real bandit stronghold.

The same was true of the stone chapel in which Lorna Doone and John Ridd were married at the end of their pathway of trouble toward happiness. No "set" would have sufficed for this chapel. It was built of stones and mud and grass, with a thatched roof.

Most difficult of all was the finding of the location for the scenes in which Carver Doone meets a terrible death when he is swallowed up in a quagmire. The place finally chosen was a desolate spot, fitting for the horrible end of one of the most hated of villains of the classics.

Abundant Material For Tourneur's Genius

Lorna Doone Offered Rare Opportunities For Combination of Photographic Art and Splendid Action

A TREMENDOUS dramatic conflict is foreshadowed from the opening scenes of "Lorna Doone" when a disheveled rider dashes into the courtyard of the White Horse Inn crying that "the bloody Doones are abroad."

With a realism that awakes a thrill, Tourneur has staged each vivid episode of the conflict in masterly fashion and knit them all together in a manner that gives his picture a knockout punch. The combination of artistry and constant conflict make this film version of the novel one of the finest accomplishments of the screen world.

The shadow of tragedy which lies upon Lorna from the time that she is torn by the outlaw bandits from the arms of her screaming mother assumes concrete form when the swaggering Carver Doone enters the picture. With his scarred face and brutal manners he is the very incarnation of menace. No finer portrayal of a villain has been given than Donald MacDonald's interpretation of this character. THE figure of the bandit captain stands out in sharp relief against a crowded background of bearded, leering faces and rough figures of the Doone followers. The almost terrifying effect which this evil band gives of savage brutishness is proof of the genius of the director who insisted upon the utmost care in the selection of the types used in the production. Weeks of patient weeding out were required before the right faces were found for these minor parts, but the results obtained are proof that the effort was not wasted.

The bitter struggle between Carver Doone and John Ridd, which works up to one of the biggest climaxes ever filmed, is forecast in the meeting when John and Lorna renew their childhood acquaintance. Swept up on the shores of Doone valley stronghold when he loses his foothold while fishing and is carried off the falls of the Bagworthy River, John sees the face of Lorna bending over him when he regains consciousness. As they recall the day of long ago when they met in the courtyard of the White Horse Inn, a shadow falls upon them—the shadow of the figure of Carver Doone. FROM that moment until the final episode when "the last of the Doones" meets a horrible death in a black quagmire, it is always Carver Doone who stands between John and Lorna, threatening, menacing. Tourneur has managed to keep this feeling of struggle in every sequence of the play with a result that there is breathless suspense and tension until the very end.

The first face-to-face meeting of the two men occurs when Carver tries to force Lorna to marry him as Sir Ensor Doone, the head of the outlaw tribe, lies on his death bed. Summoned by Gwenny, Lorna's loyal maid, John reaches the Doone stronghold just in time to prevent the reading of the ceremony by the blind monk. His entrance into the banquet hall where the wedding is taking place is one of the most exciting moments of the play, for he tears a hole in the thatched roof, drops down upon one of the Doones in an upper loft, and rolls with him, struggling in his grasp, onto the heads of the outlaws below. But the final test between the two men comes at the end when John Ridd again proves his right to the title of "the strongest man in Devonshire." As John and Lorna stand at the altar of the little countryside church, Carver Doone shoots Lorna from a side window. John pursues him on a horse, lifting him bodily from the horse when he overtakes him. The fact that John Bowers, who plays the role of Ridd, is actually one of the strong men of the screen world, made possible some startling effects. Grappling, falling, rolling, tearing at each other in blind fury, this is one of the most horrifying of stage fights. Finally John gets the upper hand and lifts Carver from the ground, throwing him into a quagmire. A struggling hand and the bog closes upon "the last of the Doones" and one of the most gripping dramas of the day.

"A shot rang through the church and 'Lorna' fell at the altar!"

"Carver Doone" dragged "Lorna" before the blind monk.

The World's Most Loved Romance—Lorna Doo

Where "the Bloody Doones" Are to be Found there is Screen Action, Even to the

ONLY a great artist could film the dramatic episodes that have made the novel of Lorna Doone such an overwhelming favorite and escape the charge of sensationalism.

The tale moves with the crowded incident and rapid quick action that is sought by the modern scribe of screen drama. Its thrills have been translated vividly to the screen. This fact makes it certain that a screen classic has been achieved, for every reader of Blackmore's famous novel knows that thrilling action in abundance is found there.

A great struggle is forecast in the prologue when a bloody rider on a foam-flecked horse dashes into a peaceful courtyard shouting, "Run for your lives! The Doones—the bloody Doones are coming!" The hold-up of an ancient stage coach; the desperate struggle and capture by the bandit outlaws of the little girl, "Lady Lorna Dugal," follow closely. And this is the beginning of the screen story.

Years pass and the noble captive child grows to lovely maidenhood, while a small boy whom she met in the courtyard the day she was made captive and her mother killed, becomes the "strongest man in Devonshire." A breathless situation, never before used in a picture, results when John Ridd, falling into the Bagworthy River, is swept over the falls and cast on the bank of the lower valley, where the Doone outlaws have their stronghold.

LATER, when the lovely Lorna is in desperate peril, John uses his knowledge, acquired accidentally, of this entry into the strongly guarded valley and leaps into the river, allowing the current of the water to sweep him over the roaring falls. This is natural action and it holds tremendous interest, as it is so apparent it was not "planted" for effect. The filming of these scenes presented tremendous difficulties to a humanitarian director who wished to obtain smashing effects without breaking the bones of John Bowers, who plays the role of John Ridd.

After numerous attempts involving real danger to Bowers, who is a powerful swimmer, some of the most unusual shots ever caught by the camera were made.

Then more: Lorna is being forced into marriage with Carver Doone and has sent her maid to signal John Ridd for help. Unable to get into the guarded banquet hall where the ceremony is taking place, John forces an entry in a thoroughly original manner. He tears a hole in the thatched roof of the building and drops down on the head of a colorful wedding party grouped about a blind monk. The fight which follows is one of the best ever staged outside a battle royal prize ring. Can there possibly be more action? Well—

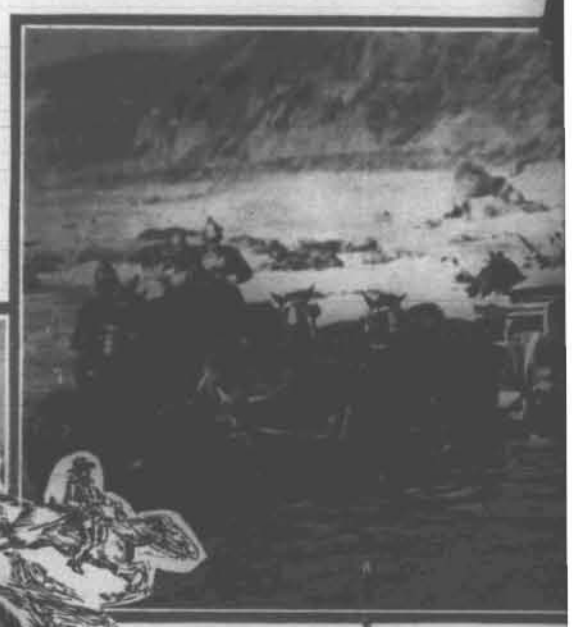
WHEN the troubles of the two lovers apparently have come to an end and Lorna has forsworn the brilliant London court, she is shot as she stands at the altar of the little Exmoor church with John. John, pursuing her assailant, has a terrific fight with him, finally throwing him into a quagmire, and the last of the Doones sinks out of sight. The scene is done with a realism that makes an indifferent audience impossible.

Then, in the meantime, the entire countryside has been roused by the bastardly shooting of the bride and rises in revolt against the Doones, who have terrorized them and theirs for many years. The heavy gates that guard the Doone stronghold are burned and the village is set ablaze after breathless hand-to-hand fighting.

Dramatic action aplenty, and with the artistic conception and beautiful settings this picture stands complete as one of the finest productions ever shown on the screen.

Registrars of births all over the country have sent out an S. O. S. to find out "about this Lorna Doone person for whom all the new babies are being named." The filming of the famous novel by Maurice Tourneur has focussed so much attention on the story that a vogue has sprung up of naming feminine newcomers for the lovely maid of the Devon moors.

The "Bloody Doones" Bring in a Fair Captive



The Capture of Lady Lorna When a Child Provi Most Thrilling Scenes Ever Filmed

Lorna Doone
From the book that is loved by millions, Maurice Tourneur has made a picture that is a masterpiece of artistic photography.

Maurice Tou

TO the production of Lorna Doone, Maurice Tourneur has brought the resources of a student of art in all its various forms. Designer, decorator and illustrator, actor, author and stage director, no producer in the field today has had a more varied career or won more deserved success. Certainly none had broken more screen traditions. One of the first things which he did was to bring truly artistic backgrounds to the screen when "everybody" said the public wanted action and not artistry.

Tourneur produced a melodrama with "The Whip" which was an out-and-out thriller just when "everybody" was saying that the public was tired of melodrama. "The Last of the Mohicans" was produced by him when it was said the public did not want historical dramas. "Prunella" won for him the title of "poet producer," with its appealing beauty. "The Blue Bird" and "Treasure Island" made certain that the title would stick. Now comes Lorna Doone, surpassing them all not only in beauty but also dramatic values.

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nce—Lorna Doone Picturized by Maurice Tourneur

there is Screen Action, Even to the Sinking of the Last of the Band in a Quagmire!

or help. Unable to get into the place, John forces an entry in he thatched roof of the building g party grouped about a blind ver staged outside a battle royal Well—

have come to an end and Lorna is shot as she stands at the altar uing her assailant, has a terrific ire, and the last of the Doones alism that makes an indifferent

as been roused by the dastardly he Doones, who have terrorized hat guard the Doone stronghold hless hand-to-hand fighting. onception and beautiful settings uctions ever shown on the screen.

The Capture of Lady Lorna When a Child Provides One of the Most Thrilling Scenes Ever Filmed

Outraged Peasantry Destroys Stronghold of the Doones

Lorna Doone—A Thumbnail

THE book of Lorna Doone has been read and loved by millions. It is a great piece of English literature, a favorite in schools, homes and libraries all over the civilized world.

THE PHOTODRAMA is even greater than the book. It has all of the strength and power of the written classic, with the additional "punches," possible only with vizualized action in and out of doors that will make its production one of the outstanding features of the year. Maurice Tourneur made it!

THE CAST is supreme. There isn't a weak spot in it. There is:

MADGE BELLAMY, who plays Lorna, the captive of the outlaws, who is a ward of the king and therefore far superior in station to

JOHN BOWERS, as the peasant lover, John Ridd, whose size and strength have earned him the appelation of "Strong man of Devon" and who has sworn vengeance against

FRANK KEENAN in the role of Sir Ensor Doone, nobleman outlaw and leader of the Doones, who have captured

JOAN STANDING as Gwenny Carfax, whom Lorna has saved from the attentions of

DONALD MACDONALD in the part of Carver Doone, who has never been beaten until he meets John Ridd and whose wickedness is only surpassed by

JACK McDONALD as Counselor Doone, whose trickery and cunning have been responsible for the death of

IRENE DEVOSS as Lorna's mother, Lady Dugal, when the capture of the child was effected. It was

NORRIS JOHNSON as Ruth, who loses John as a sweet heart and who finally makes it possible for John to wipe out the "terrible Doones of Bagworthy forest" and rescue Lorna.

Maurice Tourneur

Tourneur has brought s various forms. Dethor and stage direc- varied career or won more screen traditions. ng truly artistic back- public wanted action

Whip" which was an saying that the public hicans" was produced ant historical dramas. er," with its appealing made certain that the urpassing them all not

Tourneur was born in Paris, France, in 1878. After being graduated from the Lycee Condorcet at the age of eighteen, he became a designer and interior decorator. He has to his credit many illustrations for books and magazines besides designs for fabrics and lace curtains. From Puvis de Chavannes, whose muriel paintings are among the finest, he gained a wealth of knowledge. He also studied for a time with the master sculptor, Rodin.

The natural artistry of the man was deepened by contact with these masters. Then came the war with its tremendous effect in broadening and deepening the emotions. Three years of his life were spent in the French service. Then he went on the stage at a salary of 90 francs a month. He made a world tour with the famous Madame Rejane and her company, which gave him such prestige that when he returned to Paris he was given the opportunity of directing many productions. All of his art and superb dramatic conception are evident in the unfoldment of this famous romance of the Devon moors.

Big Sets!

ONE of the largest and most imposing sets ever built for a motion picture production is that representing the interior of Whitehall Chapel, London, constructed for Lorna Doone from drawings made by Milton Menasco, the Tourneur art director. Over eleven hundred people are gathered on this set at one time and their seventeenth century court costuming lends a beauty and dignity to the scenes that is absolutely awe-inspiring. In marked contrast are the shots of Doone village, the home of the "bloody Doones," its outlaw residents and unkempt women and children. The Whitehall Chapel set measured 80 by 180 feet and occupied one of the big stages of the Thomas H. Ince studios.

Army of "Extras" Build Lorna Doone

Seventh Century Court Scenes and Battles in "Doone" Village Taxed Service Bureaus of Film Colony

WORKING with eleven hundred "extras," some of them players whose faces are well known to the movie fans, others "green hands" who never had been on a movie lot, Maurice Tourneur faced a tremendous problem when he began the filming of the big scenes in Lorna Doone.

The seventeenth century court and the royal baptism ceremony in the Whitehall Chapel scenes are additional proof of the tremendous resourcefulness of the director. Probably a top sergeant who has broken in endless companies of "raw" recruits has a better idea than most people just how much work was entailed in obtaining the stunning effects for which Tourneur is deservedly noted. Every resource of the service bureaus for types and characters was taxed to obtain extras who would be correct "atmospherically." Once the director was satisfied with the types, the question of costuming them all had to be handled. In addition to the dozens of "special" costumes turned out by the wardrobe mistress at the Ince studios for the leading characters in the picture, outfits were rented by the hundred from nearby costume companies. It was with the greatest difficulty that sufficient costumes, correct in every detail for the period, were obtained. Had more been available, Tourneur would have used several hundred additional extras; his heart was set on making these scenes the greatest of the kind ever screened.

Lorna Doone and John Ridd

WITH an army awaiting the command, the difficulties of the director just began. Tourneur is known among the actors of the film colony as a martinet for strict discipline and eleven hundred converts to this opinion were added to the ranks before work on Lorna Doone was completed. Coming at a time when production work was slack, the director was able to obtain a nucleus of highly finished actors, some of whom had drawn high salaries in more prosperous days. This fact, together with an incident which occurred on the second day of work on the court scenes, made a deep impression on all the novices in the crowd and assured the most minute and painstaking execution of every order given by the director. One "knight" of the court was trying to make the most of his first opportunity to "register" for the camera. The director made several announcements calling attention to the fact. Finally, laying aside his megaphone, Tourneur descended from his raised platform from which he was directing the scene. Pointing an accusing finger at the "knight," he called out:

"You knight of the court with the halberd in the first row, lift your halberd that I may know you have been identified." With a cocksure smile, the man stepped forward.

"And now will you please just step out of the line and move to the right."

A little less certainly but still hopefully the man obeyed.

"And now that you are out of the picture," thundered Tourneur, "will you please stay out the rest of the day, and you needn't report tomorrow!"

Constant questions arose in regard to correct procedure during the making of the court scenes. All of the vast research material which had been collected during the many months of work prior to the production had been collated into volumes for ready reference and a score of assistants were on hand as prompters to see that no breach of court etiquette occurred. Tourneur was insistent that the scene should be "correct" to the minutest of details, which were watched with greatest care.

AN instance illustrating Tourneur's insistence upon detail occurred in making the great throne which is used in the royal baptism scene in Whitehall Chapel. Regardless of photographic values this throne, which has tremendous historical interest and value, was reproduced even to the royal blues and purples of the original. It is this same careful observation of the small as well as large things which has won for Tourneur the confidence of every exhibitor and the admiration of every movie fan.

Without question this is the biggest of all the big productions which Tourneur has to his credit. Its spectacular values assure many thrills, while the minute finish, beautiful photography and artistic settings, picturing faithfully scenes of the long ago, which have been given the favorite romance, are sure to appeal to those who appreciate the best in photoplays.

Hundreds of tourists journey annually to the west country of England that they may see the scenes where the dramatic episodes related in Lorna Doone were enacted.

Months of research work were spent on the production of Lorna Doone in order to establish definitely the customs, style of architecture and costumes of the seventeenth century.

Maurice Tourneur's screen adaptation of Lorna Doone will make it even more enduring. It brings to life the characters that have been known and either loved or hated by the reading world.

The Real Madge Bellamy

And How Annoying It All Is

By J. B. R.

THE other day as I was sitting in my office meditating on a statement made by Mr. Will Hays that twenty million human beings go to the movies every day — what a stupefying thought! I had just closed my eyes and was beginning to count them—one by one—jumping over a hedge, when Madge Bellamy burst in with her absurd lunch and an uncalled-for insinuation, destroying all my calculations. Of course, I heard her come in!

I can't understand how T. H. Ince, with all his experience, encourages young irresponsible girls in such a serious business as this is growing to be. For my part I would only have old and tried legitimate actors, mellow with tradition.

Fancy making a fuss about a young screen star when there are many mature ingenues I know who have had years and years of experience.

They would never ask me whether I call this an office! Their trained intelligence would at once detect a roll-top desk, drawers to put things in, a telephone directory, pens and ink scattered about—they would recognize this at once as the correct setting—lair of the octopus in Wall Street, the district attorney's office—scenes they'd appeared in hundreds of times—and what's the use of tacking up signs all over the place, "This is my busy day," "Make it short," "Time is money," etc., etc., when she just perches on the top of a heap of important documents (documents that have been used effectively time and time again in some of our more serious dramas) and nibbles at her ridiculous travesty of a lunch—two wafers, three chocolate drops (assorted) and salad—groundsel, I suppose! Shades of Booth and Barrett! How can we expect to raise a healthy art on such a diet? She will ask questions, too; not for solid information, which I am always willing to impart, but questions with catches in them that put you and your work in an entirely wrong light. I had her once, though. Someone asked me at a moment's notice to supply a foreword for some screen story. You know how important this is! They are frequently far more amusing than the story. This one called for a scintillating definition of "love." I was in despair. I tried everyone, even the porter and janitor, and could get only vague and evasive generalities. Nothing that would crystallize into an epigram. So I asked Madge Bellamy, not, of course, hoping for a sensible reply. She clapped her hands and said: "I've just bought a big fat dictionary full of the loveliest definitions. When I get home I'll look it up and let you know all about it." Then I knew she was not a real actress or she would have had a hundred definitions on the tip of her tongue. That is, she isn't a *real* actress.

J. B. Ritchie and Madge Bellamy

HAVING guessed the secret I am impervious to her shafts of satire. I have to chuckle to myself at the discovery. No one else seems to be on to it yet, and I hate to tell T. H. Ince about it. She is just natural and nothing can be more damning than that! You remember her little Nan in "Hail the Woman." She was just a poor, pitiful, wistful thing, with all the tragic pathos of a child. I wonder the public was fooled by it. She was just giving little glimpses of herself, not acting at all as a trained actress would do. An elusive girl! That's it; when you think you have guessed the answer, its another riddle. She cheats you both of your smiles and tears. She just brushes your emotions and with a light wing flits away. Petty larceny, I call it! A will-o'-the-wisp of a girl. You can never pin her down. When you have her properly ticketed and classified, she does something so unexpected that you have to tear up your notes. An exasperating girl!

There are two pictures, though, that I think will bring the public around to my standpoint and save me from sending a letter I had written to the press signed *"Pro bono publico,"* giving the whole thing away.

ONE of these is Lorna Doone. Now there was a chance to strut and put on airs; and yet, believe me, you'd think to look at her she was actually living in the period 16——. She never steps out of the picture. She keeps right in—that's her slyness! She goes through all that story as if she really enjoyed it, and it's a classic! Fancy enjoying a classic! It's irreverent! To one brought up to reverence the works of defunct masters as venerated mausoleums, this treatment is inexpressibly shocking. They tell me that she actually romped through two of our comedies. Our comedies are far too serious for that sort of thing.

The other picture is "Ten Ton Love." It is by Gardner Sullivan, written especially for her. How she does it I don't know. On one of my busiest days I stole a few hours to see them making this picture, thinking I might get some pointers that would strengthen my theory. There is an elephant in it that plays what I would consider the leading part. When I saw that elephant I knew Miss Bellamy was up against it. I knew it was a real trouper directly I laid my eyes upon it by the majestic manner in which it walked and the solemn way in which it wagged its old head, just like the best exponents of the drama in its palmiest day. Now you will see what real acting is. Why, that great artist could swallow you and your absurd lunch without blinking an eye. And yet, will you believe me, before the end of the day that mass of talent was following her about like a poodle dog. She'd fooled the elephant! A disconcerting girl! I think the public should be warned, in all due fairness to the elephant; otherwise they may think it her story. There are so few critics left nowadays. I was thinking rather bitterly about this—how traditions are ignored by the young people of today and how one cannot even snatch an hour of deep reflection in one's office with any sense of security—when I heard her tripping down the corridor, actually laughing in an administration building.

I don't believe that girl knows what the designation means, or all the awful solemnity it implies. I am afraid she is coming to my office. I'll fool her. I'll pretend I'm working.

Miss Bellamy and "Oscar"

For miles around there was not a man but had some long-cherished score to settle with the "bloody Doones." When finally the countryside was roused the bandid outlaws were wiped out with bullet and fire and sword.—So runs Lorna Doone.

Tourneur Worked Year to Find Proper "Atmosphere"

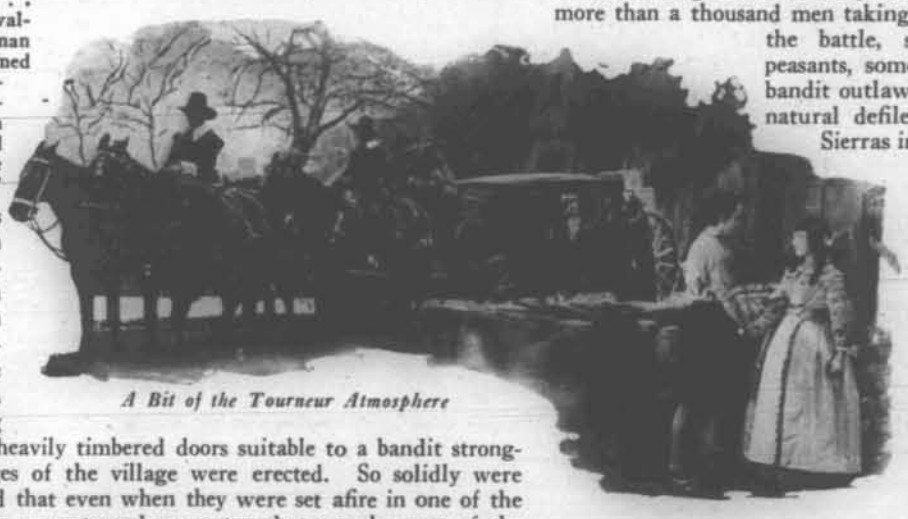
Creative Ability of Ince Technicians Taxed to Construct Villages, Bandit Stronghold and "Whitehall Chapel," as Specified by Producer

A MOST pretentious task fell to the lot of the Thomas H. Ince technicians in preparing for the filming of Lorna Doone.

A village, reproducing exactly the quaint hamlets of rural England of bygone centuries; a replica of the massive Whitehall Chapel of Westminster Abbey, and a picturesque little hillside church of the seventeenth century period were the requirements. Months of research work were done by Tourneur and Milton Menasco, his art director, before satisfactory plans for the Doone village were completed. From sketches and detailed drawings the Ince technicians, under the direction of Reve Houck, erected a Devon village set that attracted hundreds of visitors.

In the novel Blackmore describes the Doone stronghold as being located in

"a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing 'round it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the skyline. . . . A little river glided out from underground with a soft, dark babble, unawares of daylight; then growing brighter, lapsed away and fell into the valley. . . . Alders stood on either marge, and grass was blading upon it. . . . On either bank were covered houses, built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. Only one room high they were. . . .
Deep in the quiet valley there . . . any man would have deemed them homes of simple mind and innocence. Yet not a single house stood there but was the home of murder."



A Bit of the Tourneur Atmosphere

BEARING this description in mind, a beautiful location was chosen on the ravine section of the Ince studio acreage. With bulging beams and the heavily timbered doors suitable to a bandit stronghold the cottages of the village were erected. So solidly were they constructed that even when they were set afire in one of the big scenes when an outraged peasantry destroys the nest of the pestilent bandits, only the thatched roofs of the houses were burned. The set is still standing complete.

Not far distant from the set of the Doone village, an interesting old tavern was constructed for the scenes which show the courtyard and the building of the White Horse Inn. Pictures were obtained with considerable difficulty of this historic old tavern, which was reproduced even to the ancient well in the courtyard where John and Lorna first meet as children.

Henry Sharp, the Chief Cameraman

The construction of the vast chapel (pictured on page five) where the royal baptism takes place was even more difficult than the building of the Doone village. Tourneur was particularly insistent that this set should be correct in every detail. He felt that his reputation as an artist and director demanded the utmost fidelity here.

For a month masons, plasterers and carpenters were at work on this set. Portions of it were torn down repeatedly, until finally the director pronounced himself satisfied that the most painstaking critic could find nothing to criticize here.

SO MUCH ground space was taken up by the massive set to permit plenty of space for the eleven hundred persons who took part in the scene that it crowded the spacious Ince lot, and as soon as the film was completed the set was torn down to make room for the new production work.

The quaint little church in which the wedding of John and Lorna takes place was built on a lovely hillside not far distant from the Ince studios. Real stone was used to construct the entrance of the church and a special process was used by the Ince technicians to give an effect of age both to the worn steps by which it is approached and also to the exterior of the building.

The storming of the Doone stronghold is the thrilling climax of the picture, with more than a thousand men taking part in the battle, some as peasants, some as the bandit outlaws. In a natural defile of the Sierras in Southern California, which had been built for a railroad, Ince technicians constructed an old fashioned drop-gate, a massive affair, suitable for an outpost to an outlaws' retreat. The photographic effects of the big fight before this gate in the rocky defile are tremendously spectacular and in keeping with the pictorial grandeur of the entire production.

Maurice Tourneur

Lorna Doone will go far toward establishing a new standard in bringing forth for the present generation the great historic and classic masterpieces in the form of motion pictures.

Madge Bellamy's Edition of Lorna Doone

THE biggest book tie-up ever effected in connection with a motion picture production has been made with the publication of the Madge Bellamy edition of Lorna Doone. Handsomely bound with an autographed photo of Miss Bellamy in Lorna Doone costume on the cover, and carrying attractive illustrations from the production, this special edition has been put out by the Milton Bradley Company, printers of quality books. The edition already has been placed with every book store of the first class in the United States.

Lorna Doone for years has been a "best seller" during the holiday season but the announcement of the coming production has stimulated such a tremendous demand that the presses are running overtime to turn out sufficient copies to fill orders for the attractive new edition. Being first of a series planned in connection with screen adaptations of popular classics, the Bradley company has spared no expense in exploiting this publication.

Publishing companies have put out special editions of stories following their success as screen adaptations, but this is the first time that a fine edition carrying illustrations from the production has preceded the actual picture. This tie-up alone is worth thousands of dollars in advertising to every exhibitor of the spectacular Tourneur production of Lorna Doone.

Lorna Doone Told in Song

Arthur A. Penn and Frederick W. Vanderpool, Foremost American Writers of Ballads, Dedicate Refrain to Madge Bellamy—Published by Witmark

LORNA DOONE has inspired the composition of a beautiful ballad by two well-known American song writers, Arthur A. Penn and Frederick W. Vanderpool. Written with the lyric lilt and well-defined melody that has made Vanderpool's "Values," "If," " 'Neath the Autumn Moon," and dozens of others popular from coast to coast, the song already is proving a "best seller" over the music counters. Soloists are beginning to feature it on informal programs and everywhere that it has been sung it has made a decided hit.

Penn's lyric is as charming as the music and interprets the spirit of "deathless romance" which has made Blackmore's novel a favorite for three generations.

Dedicated to Madge Bellamy, whose picture in costume appears on the cover, the timely publication of this song offers splendid exploitation opportunities to exhibitors in connection with the Tourneur production.

Madge Bellamy Tries "Lorna Doone"

Soloists throughout the country are eager for new melodies and the next few months will see the broadcasting of Lorna Doone from every big radio station. Just a hint as to the exploitation of the song:

The "live wire" exhibitors will get in touch with a prominent singer in each city and town and arrange to have Lorna Doone broadcasted prior to the showing of the picture, while local music stores exploit the distribution of the song. A soloist in quaint costume, similar to those worn by Miss Bellamy in the picture, would make an effective number either for a prologue or for a general program. The words of the song, which is published by M. Witmark & Sons, are as follows:

The sun sinks low o'er the moors tonight,
The lonely moors of Devon,
And the land of Lorna Doone is bright
From the great red glow of heaven.
Oh, the men who fought and the girl who loved
Sleep deep 'neath the silent moon.
But romance lives long, like a deathless song,
In the land of Lorna Doone.

The world may last for a thousand years,
And a thousand years thereafter;
But through all its joys and all its fears
There'll always be love and laughter!
Oh, the lads will fight and the lasses dream
Of love and a honeymoon;
And for me and you there's a heart beats true
As the heart of Lorna Doone!

REFRAIN:

Oh, Lorna Doone, sweet Lorna Doone,
Your gentle spirit calling o'er the moor
Brings back again the tender strain
Of love's old song you sang of yore.
Across the sea your loyalty
And steadfast love came as a boon;
They ne'er shall perish, they're ours to cherish,
Oh, Lorna Doone, sweet Lorna Doone.

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The SILVER SHEET
PUBLISHED IN THE THOMAS H. INCE STUDIOS, CULVER CITY, CALIFORNIA
BY THE THOMAS H. INCE CORPORATION
ARTHUR MACLENNAN, *Editor* GERTRUDE ORR, *Associate*

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"What a Wife Learned"—

Is Nothing Compared with what the Ince Staff Learned in Asking Exhibitors and Critics for a Title for Story "Jim"

AFTER carefully weighing the suggestions of more than 5000 thoughtful men and women, all possessing very definite ideas as to what a motion picture title ought to be, Thomas H. Ince and his studio staff selected in the prize title contest, "What a Wife Learned!"

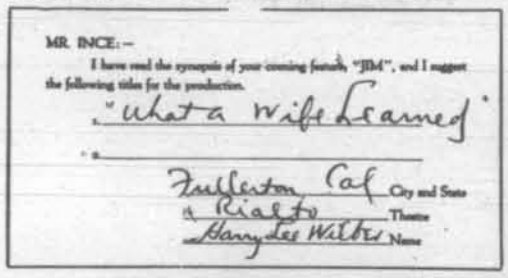
Harry Lee Wilber

Harry Lee Wilber, owner of the Rialto theater at Fullerton, Calif., is the winner.

For the sake of the possible scant handful of people who don't know about the contest, it may be said that Mr. Ince, in order to get an appropriate title for the feature story by Bradley King, produced under the working title of "Jim," offered his check for $250 to any one of thousands of exhibitors and dramatic editors the country over who could epitomize the stirring plot and conflicting emotions of the production in a brief, catchy, purposeful, telling combination of words. The contestants were furnished a synopsis of the screen tale, as well as a glimpse of some of the principal scenes.

Practically every reply received indicated a careful perusal and a genuine grasp of the theme and story depicted. Mr. Ince, the title committee, including Clark W. Thomas; Bradley King, the author of "Jim;" C. Gardner Sullivan and John Griffith Wray were forced to lay aside all other matters to go over the replies as conscientiously as the earnestness of the thousands of correspondents made imperative.

"Tell the story in the title" sounds simple of performance. It is simple of performance in the case of a simple plot. Miss King's tale is by no means simple; it is a powerful interweaving of some of the strongest human emotions in a plot bristling with unusual situations and heroic action. Withal it carries a lesson; it has a definite underlying motive. That must be contained, either in word or spirit, in the title, if the title would meet the test of "telling the story." Many titles submitted by different contestants throw light on the difficulty encountered in connection with the story locale. One was "Fighting Jim of Arizona," the other "The Lure of Broadway." Neither is out of place, and neither is in place. There are scenes laid in Arizona and there are scenes laid in New York. There are two deep, strong currents of sentiment and desire forming the plot of the story—pride and ambition and the conflict in a woman's soul between career and love for her mate. For a time these currents trace separate channels, then they meet, clash, and at length, after a struggle one against the other for supremacy, merge into a broad, deep-flowing, placid river, forever united. It is for the title writer to say which of these elements "tells the story." What did the wife learn? She learned that her heart had told her the truth in the beginning; she learned that ambition can be a natural compatriot of love and that success lies not in fame, but in happiness and contentment.



MR. INCE:—
I have read the synopsis of your coming feature, "JIM", and I suggest the following title for the production.
"What a Wife Learned"
Fullerton Cal City and State
Rialto Theatre
Harry Lee Wilber Name

The Card That Won the Contest

"What a Wife Learned" is a good title giving the public a good idea of the splendid lesson which this fine screen story conveys and is well worth the prize given by Mr. Ince, and its success is already certain.

Record Array of "Tie-ups" for Classic

Exploitation Possibilities for Lorna Doone Unlimited—Showing of Special Cannot Fail with Use of Any of Material Offered

Madge Bellamy and National Biscuit Product

THE man who knows how to display his wares is the man who sells. No particular showman said this; but every *real showman* knows it.

There will be no picture special offered this year that will present more exploitation possibilities than Lorna Doone.

There will be no picture special offered this year for which as many "big-time" national "tie-ups" have been arranged.

In view of the universal popularity of the story, Lorna Doone, and the popular and dignified "tie-ups" arranged, there can be no possible reason why the general public of any community is not constantly reminded throughout each day of the reality of Lorna Doone, as brought to life on the silver screen.

BOOK stores, music stores, National Biscuit Company products, pearls, shoes, hats, furs, cloth and cloaks all bear telling evidence of the esteem in which Lorna Doone and her story are held by the civilized world. "Tie-ups" far-reaching and world-embracing in their effective appeal have been arranged, and in every community of the United States merely await co-operation on the part of the exhibitor. Windows, foyers, store aisles, streets and lobbies, with little effort can be made to reflect the romantic and thrilling appeal of Lorna Doone on the screen.

While Exhibitors' Service Sheets, which will reach you from your nearest First National Exchange, will describe these "tie-ups" in detail, the more important ones are briefly sketched here.

THE "best seller" of holiday books for years has been Lorna Doone and it holds its own in off-season. The Milton Bradley Company, printers of quality books, has published a "Madge Bellamy Edition" of Lorna Doone, handsomely bound, with illustrations from scenes of the screen story.

Every book store of the first class in the United States will carry this book in sufficient numbers to satisfy the increased holiday demand that will follow local runs of Lorna Doone. It is confidently expected that this will be the first edition of a classic published in connection with the screen adaptation that will be successful for its publishers. The combination of the story's popularity and its artistic and compelling screen adaptation makes this possible. The ballad of Lorna Doone, written by Arthur A. Penn and Frederick W. Vanderpool, America's foremost song writers, and published by M. Witmark & Sons, will be in every music store, as will phonograph records of the song.

The ballad of Lorna Doone should be broadcasted from every radio center by orchestra and soloist.

THE great majority of educators of all classes in America accept Lorna Doone as the standard fictional classic. It is the one great love classic that is popular with all, regardless of whether the reader be of prosaic outlook or a seeker for the most thrilling of narratives. Every school teacher and educator will welcome an opportunity to see their favorite classic truthfully portrayed on the screen. This situation provides unlimited possibilities for school matinees. Every student, grade school, high school and college will be eager to see Lorna Doone.

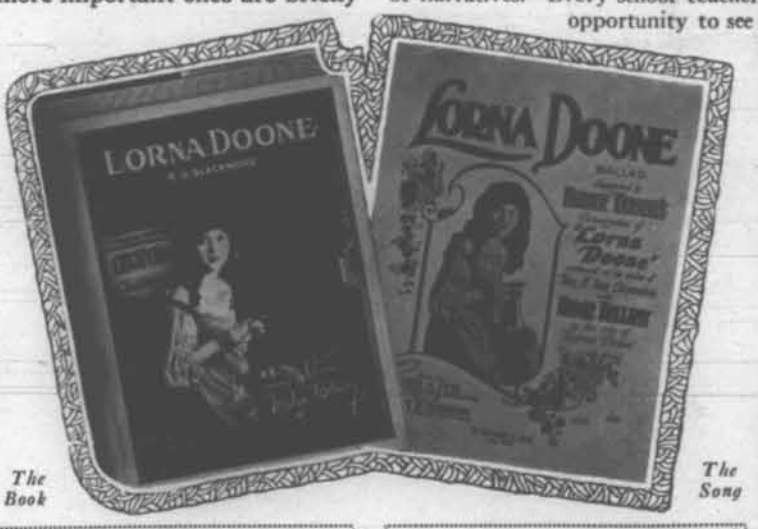
GLANCE over the list of commodity "tie-ups" for Lorna Doone listed on this page; then visualize shop and store windows of your community as they can be made to appear. The exhibitor will readily realize there can be no chance for failure with Lorna Doone. The production itself more than supports everything in an exploitation way that has been done for it.

The terrible stories of the "bloody Doones" were related around English hearthsides and whispered in school dormitories two centuries before the legends of their activities were immortalized by R. D. Blackmore in his novel of Lorna Doone.

Most Imposing Array of "Tie-ups" Ever Arranged for One Production

Madge Bellamy Edition Lorna Doone	*Milton Bradley Co.*
The Ballad of Lorna Doone	*M. Witmark & Sons*
Lorna Doone Biscuits	*National Biscuit Co.*
Lorna Doone Hat	*New York Manufacturing Co.*
Lorna Doone Doll	*Madame Georgene, Inc.*
Lorna Doone Coat	*M. Samuels & Co.*
Lorna Doone Dress	*Ben Cohn Brothers*
Lorna Doone Parasol	*Follmer-Clogg Co.*
Lorna Doone Crepe	*Mallinson Silk Co.*
Lorna Doone Pearls	*L'Adida Company*
Lorna Doone Fur Wrap	*J. H. Herbst Co.*
Lorna Doone Shoe	*I. Miller & Co.*

A possibility for every shop and department store window of your best street



The Book *The Song*

Commodity "Tie-ups"

The commodity "tie-ups" listed on this page offer unheard of possibilities for composite and double-spread newspaper advertising layouts. Jewelers, bookstores, music dealers, grocers, clothiers and furriers will welcome the opportunity to acclaim their Lorna Doone features in special newspaper campaign advertising.

Exploitation Possibilities

Plan today to make Lorna Doone your feature showing for the season. The picture will support you in any campaign you put on, and the exploitation possibilities offer you an alluring prospect for an "Anniversary Week" This feature provides a splendid vehicle to bring new patrons to any theater.

WATCH FOR EXHIBITORS' SHEET AND "12 UNBEATABLE STUNTS"

Twenty-four Sheet

Lorna Doone Posters—The Best This Year

THE billboard posters for Lorna Doone are a splendid contribution to the poster art of the country, and withal they cannot fail to create an urge on the part of those who "read as they run" to follow this classic production through its showing. Few pictures have offered the poster possibilities that Lorna Doone gave to the artist, and every advantage has been taken of the artistry and the picturesque material found in this classic.

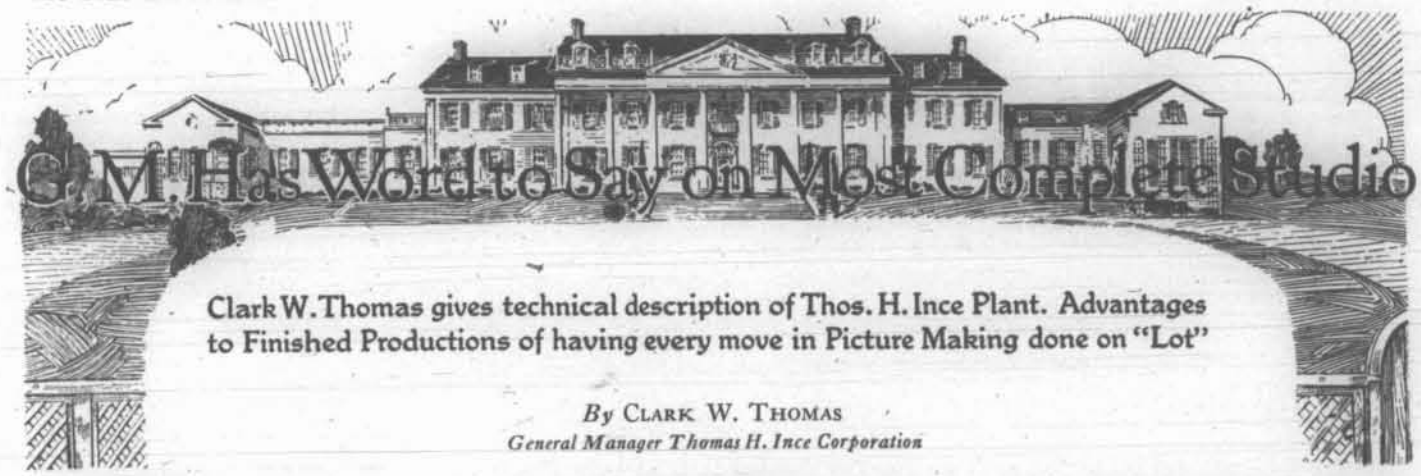
The results are all that could be asked both from the standpoint of the box office and the certainty of a big and dignified presentation of a great picture. Cutouts for lobby, window and exploitation are offered in abundance. Exhibitors not regularly using a full showing of boards will not go wrong on these posters, nor will the showman who uses a double showing. They cannot fail to attract to the Lorna Doone box office, while they will build for the future of any house. Henry Clive, America's foremost poster artist, created a portion of these sketches. Clive sketches do not come to the exhibitor with every big picture, and certainly no exhibitor can afford to fail to take advantage of these poster masterpieces .

Exhibitors: Here are some of the "selling" posters for Lorna Doone. See them in their full color at your nearest exchange. If you are indifferent about posters, try out the Lorna Doone posters. If you use a full board showing, double your Lorna Doone showing!

Three Sheet

One Sheet

Three Sheet



C. M. Has Word to Say on Most Complete Studio

Clark W. Thomas gives technical description of Thos. H. Ince Plant. Advantages to Finished Productions of having every move in Picture Making done on "Lot"

By CLARK W. THOMAS
General Manager Thomas H. Ince Corporation

PERHAPS you have read, or heard it said, that the Thomas H. Ince studios at Culver City, Calif., comprise the most complete motion picture plant in the world. That's right, and I will try to tell you how it has been done.

In the early days of the business the studios out here were makeshift affairs, with stages built in vacant lots or barns fitted up for lighting. From this modest beginning the production end of the film industry has grown—well, you know how fast—until today the most magnificent studios in the world are located in the vicinity of Los Angeles.

It was in the fall of 1918 that Thomas H. Ince built the Ince studios in Culver City, the third studio he had designed and built since the founding of "Inceville" in Santa Monica Canon. He had them designed to provide complete facilities for the efficient and artistic production of motion pictures on a sweeping scale. In addition to the administration building, stages, projection rooms, property buildings, electrical and technical departments and other features of the well-equipped average studio, the designers included a laboratory which I believe is one of the finest in the industry.

Clark W. Thomas

Now, in other big studios in the West, the laboratory is used chiefly to develop and print the "daily rushes" in order that directors may see their work on the screen the day after it is filmed. Sample prints are made for the cutting room, so that the production can be edited into final shape, but with these other studios the commercial prints are made in large laboratories in the East after the valuable negative has been shipped across the continent from the studio. And right there is where the Ince way is different.

The Thomas H. Ince studios complete the entire production within their own plant. After the film has been cut and edited the negative is matched and hundreds of commercial prints made right in their own laboratories. These are then shipped direct to the exchanges throughout the country and from there distributed to the exhibitors. What starts there is finished there.

The whole plant in point of architectural and scenic arrangement stands out even in this land of superb buildings and landscape effects. The administration building is a two-story structure of white colonial design, fronted by a vast expanse of green lawn. In this building are the executive offices of Mr. Ince, his private projection room, the production offices, scenario department, "exhibitors' service" department, casting and auditing offices and still photograph department. Facing the inside of the studio, on the south exposure of the building, are the dressing rooms for stars and principal players.

STEPPING back on "the lot" you'll find three stages, 70 x 180 feet each, providing 37,000 square feet of stage space. Two of the stages are roofed with glass and have sides of canvas fitted into frames, which makes possible the opening of all or any portion of the sides. Dark sliding curtains overhead can be drawn to darken any portion of the stage in order to photograph by artificial lights. The third stage, constructed of concrete, is dark and artificial light entirely is used in production. These stages, of course, are used for interior views, ranging from a kitchen to a drawing room in a royal palace. The electrical department of the studio is complete; also is the art department, and here again the Ince method differs from that of other studios. All art work for the Ince productions is done right here, instead of back in New York.

Thomas H. Ince was the first motion picture producer to use art titles in pictures. He began with one man making simple little drawings. Today eight artists, a cameraman, clay modelers and others comprise the art staff. This staff in the art department has turned out some of the original title effects conceived by Mr. Ince that have become important features of his productions. The artists are ever attempting new ideas, and even though practically all producers have adopted Mr. Ince's ideas for their own pictures, this studio is continually introducing new effects which keep the titles in Ince productions first in the field in which they pioneered.

Art posters, billboard designs and lobby displays are also produced by the art department on the spot.

THERE are two large property buildings on the Ince lot for furniture and smaller "props." On the second floor of one is located the drapery department, costumes, lamp shades, table and bed linen, hangings and all other necessities in the way of clothes being manufactured here. The staff shop is an interesting department, for it is there that most of the miniatures of cities, buildings, hills, deserts, dams, trestles, etc., are constructed. The camouflage artist also works here, making new things look old, or construcing make-believe structures and giving them the appearance of reality.

In little separate buildings are the cutting rooms, grouped around a steel vault in which the "positives" are kept. There are four projection rooms, fully equipped, a modern movie theatre, with seats and a silver screen.

No department is lacking to make our organization complete—plumbing shop, hospital, fire department, a fleet of trucks and touring cars, wood-working and carpenter shop, paint shop, and a storeroom replete with almost everything conceivable that could be used in a modern studio.

A famous circus owner used to say: "If I haven't got the biggest show in the world, who has?"

So Thomas H. Ince could say if he weren't too busy: "If I haven't got the most complete motion picture plant, where is it?" There is no answer—he's got it.

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Tourneur Classic Will Be "Talk" of Season

FROM the literary and educational standpoint, no greater public service is being rendered today than that of the motion picture producer who is transferring to the screen classical and historical novels.

Lorna Doone is in the forefront of productions of this class and it will do much to win new support to the picture screen.

Months of research work, of "costume making" and location hunting are required before a picture of the magnitude of Lorna Doone, of "Treasure Island," or "The Last of the Mohicans" can be screened with the fidelity of historical detail and the artistry which mark the productions of Maurice Tourneur.

Tourneur has few rivals in his chosen field, for not many director-producers are willing to spend the time, money and effort required for the preparation of such films.

IN LORNA DOONE romantic figures that have fired the imagination of countless readers for several generations have been brought to life. Known to every school student where the book is studied as an example of romantic literature, the story not only presents tremendous opportunity for thrilling action but also for artistic settings and beautiful photography, which are a hobby of the "Poet Producer." Every student who sees the picture will bring to the classroom new zest in the study of the book. For those who already know and love the book the photoplay will be a rare privilege. It will be the most-talked-of classic of the season.

Madge Bellamy Realizes Dream—

THE dearest dream of her youth was realized by Madge Bellamy when she was starred in the Maurice Tourneur production of Lorna Doone. From childhood this story of the Devon moors has been one of Miss Bellamy's favorite romances. When she was given an opportunity to create the part of her best beloved heroine it was like a gift from a fairy godmother.

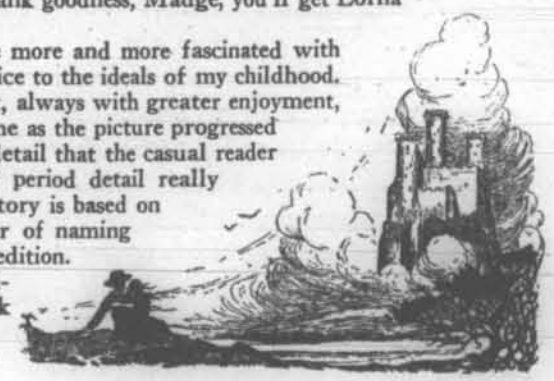
"When I learned that Mr. Tourneur had 'borrowed' me to play Lorna Doone in his screen version of the story my happiness was complete," says Miss Bellamy. "From childhood I have loved the story and rarely a year passes without my reading it once or more.

"My father, formerly professor of English in a university, always has supervised my reading and insisted that I read only worth-while books. Lorna Doone was one of the first romantic novels I was permitted to read, and I pored over it fascinated.

"Like every other youngster who has a vivid imagination I used to pretend that I was Lorna. I would drape myself in a long skirt of mother's, and posing before a long mirror declaim dramatically, 'What, marry a Doone! Never—never-r-r!" And then I would sink to the floor and weep my heart out with pity for myself and Lorna.

"Do you wonder that when I was given a copy of my beloved book and told it was to be my next part that I danced with joy? Mother exclaimed, 'Thank goodness, Madge, you'll get Lorna Doone out of your system at last.'

"But I didn't. As the picture progressed I became more and more fascinated with the part; I felt I must put forth my utmost to do justice to the ideals of my childhood. Every night before retiring I read snatches of the book, always with greater enjoyment, for naturally Mr. Tourneur discussed the story with me as the picture progressed and his comments brought out a wealth of delightful detail that the casual reader misses. Mr. Tourneur's insistence upon accuracy of period detail really makes the picture an historical one for much of the story is based on actual fact. The publishers have done me the honor of naming their new edition of the book the 'Madge Bellamy' edition. I always shall keep my old dog-eared book and the beautifully illustrated new one beside me, for I don't think I'll ever quite get Lorna Doone out of my system."



Lorna Doone Will Stimulate Waning Interest

No Theatre Following Will Remain Indifferent to the Screening of This World-Famous Classic

POIGNANT heart interest, dramatic force, thrilling action—every requirement for a master picture production is contained in the celebrated story of "Lorna Doone."

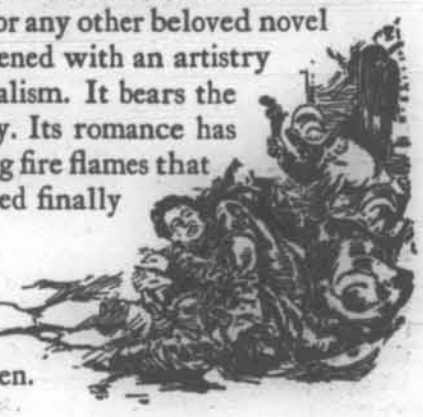
The romantic days of bandits, knights and court beauties have been revived in Maurice Tourneur's production of this seventeenth century novel which relates the enthralling love story of a captive maid of gentle birth and a herculean yeoman.

Throughout the generations this tale has been read and told and retold. Now it has been immortalized for film libraries under the direction of a foremost producer.

Rarely has a story of such universal appeal been screened. It moves with a swift, breath-taking action that carries a thrill for every youthful heart. It is replete with brave and heroic deeds; with fights in the face of tremendous odds. There are picturesque, black-hearted villains; a hero, tried and true, and the lovely "Lorna" for whose sake anyone would be inspired to boldness.

John Ridd's accidental discovery of a way into the bandit stronghold, when he falls into the Bagworthy river and is swept over the falls; his secret meetings with the captive "Lorna"; his dramatic rescue of the maid just as she is being forced into marriage with a hated outlaw, and finally the burning of the Doone village are a few of the dramatic episodes which crowd the film.

The story is as thrilling as "Treasure Island" or any other beloved novel of romance and adventure. Yet it has been screened with an artistry that precludes any thought of cheap sensationalism. It bears the flavor of knightly valor and chivalrous bravery. Its romance has the mellow charm of candle-light or the dancing fire flames that silhouette John and Lorna when they are united finally and sit by their own hearthside.



This picture will "pep up" an indifferent season and win the heart of every picture fan. It will bring new faces into every theater where it is shown and convert new followers to the screen.

Thomas H. Ince PRESENTS

"SKIN DEEP"

with MILTON SILLS

A powerful melodrama with the "Ince punch"—a sure fire audience picture.

A picture that combines the last word in melodramatic action with an intensely interesting theme—a complete change in identity. "Skin Deep" sets a new high standard in screen thrills with the most gripping prison escape—by aeroplane and clever plot—ever filmed! The love story is powerful.

(From the story by Marc Edmond Jones)

Directed by Lambert Hillyer under the personal supervision of Thomas H. Ince.

IT IS SWEEPING THE COUNTRY!

Thomas H. Ince PRESENTS

"THE HOTTENTOT"

NO GREATER FARCE DRAMA WILL BE OFFERED

with DOUGLAS MACLEAN and MADGE BELLAMY

This is Thomas H. Ince's screen version of Willie Collier's play that rocked the entire country for two seasons.

The picture is more hilariously funny than the play, and it carries all of the wallops of out-of-doors action not possible on the stage. The spectacular steeplechase sequence brings to the screen something entirely new in thrills.

The box office will reflect the cost, care in production and gigantic sets that were necessary for this feature production put on in the "Ince way."

Directed by James Horne and Del Andrews under the personal supervision of Mr. Ince.

Thomas H. Ince PRESENTS

"A MAN OF ACTION"

with DOUGLAS MACLEAN

A mystery comedy that keeps everyone guessing from start to finish.

There is a diamond robbery with the owner of the jewels mistaken for a crook and locked up in his own house with the crooks for twenty-four hours.

Douglas MacLean, Marguerite de la Motte and Raymond Hatton, head a splendid cast.

An original story by Bradley King.
Directed by James Horne.

THE GREATEST COMEDY MYSTERY EVER SCREENED.

Thomas H. Ince PRESENTS

"The SUNSHINE TRAIL"

with DOUGLAS MACLEAN

The good old motto about "scattering sunshine on the way" and "doing good to someone every day" gets "Sonny McTavish" (Douglas MacLean) into a peck of trouble.

As a guileless young rancher robbed by strangers whom he tries to befriend in accordance with his rule of conduct, MacLean will win every audience.

Story by William Wallace Cook.
Adapted by Bradley King.
Directed by James Horne.

A DELIGHTFUL COMEDY DRAMA AS REFRESHING AS ITS TITLE.

Thomas H. Ince PRESENTS

"TEN TON LOVE"

By C. GARDNER SULLIVAN
(MADGE BELLAMY, CULLEN LANDIS, NOAH BEERY and a splendid supporting cast)

The greatest human interest story ever screened!

It is the story of a forlorn maid with "no one to love" but Oscar, a circus elephant. Their adventures in the forests and a backwoods settlement following the destruction of a circus, the finding of a great love when a youthful violinist comes into their lives, combine to make it one of the finest achievements of the screen.

This picture carries Madge Bellamy to highest stardom!

"Oscar," the elephant, will win the greatest following ever given an animal on the screen!

Directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

THE "TALK" PICTURE OF THE SEASON!

Thomas H. Ince PRESENTS

"WHAT A WIFE LEARNED"

(Story by Bradley King)

with MILTON SILLS, JOHN BOWERS and MARGUERITE DE LA MOTTE

Romance moves at modern quick time in this American twentieth century love story, told from a startling angle. A primitive man, the 'new' woman and primal emotions work out a tremendous climax.

There is vivid action; a wild cattle stampede; glimpses of life on the two coasts and some of the most thrilling flood scenes ever filmed.

Direction by John Griffith Wray under personal supervision of Thomas H. Ince.

WITHOUT QUESTION, ONE OF THE GREAT SUCCESSES OF THE YEAR.

Thomas H. Ince PRESENTS

"BELL BOY 13"

with DOUGLAS MACLEAN

A snappy, sparkling comedy that every member of the family will love. One of the cleverest and funniest farces yet produced for the screen, and it carries a pleasing love interest. Douglas MacLean has never been closer to his own winning personality since "Twenty-three and a Half Hours' Leave." A bellboy's job isn't as simple as it sounds, especially after one's most serious efforts have been toward college social triumphs.

Story by Austin Gill.
Directed by William Seiter.

EXPLOITATION POSSIBILITIES UNLIMITED.

Thomas H. Ince PRESENTS

"SCARS OF JEALOUSY"

with LLOYD HUGHES, FRANK KEENAN and MARGUERITE DE LA MOTTE

(From a story by Anthony E. Rudd)

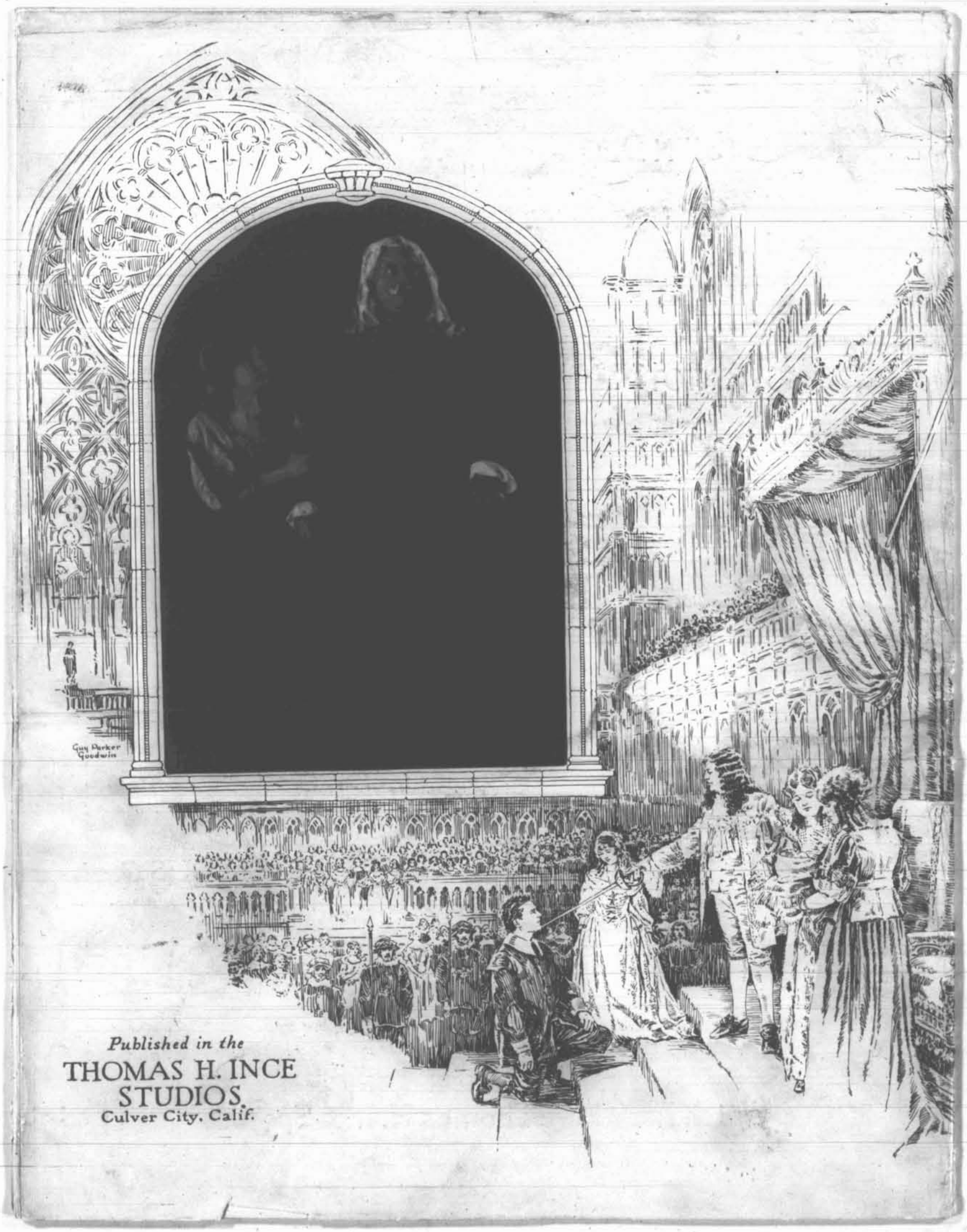
An exciting tale of an unfamiliar hill people and a proud family of the old South. In the flames of Hate a strange brotherhood is forged and a wayward son redeems himself.

With a realistic forest fire; a lynching scene and a novel escape by the principals from death through a timber flume;—you will say, "Here is a special!" There is a thrill in every foot that shows the master touch of genius behind the camera and in the "cutting" room.

Continuity and direction by Lambert Hillyer under personal supervision of Thomas H. Ince.

IT CARRIES ALL OF THE AUDIENCE REQUIREMENTS

Watch For These Thomas H. Ince Specials!



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