

The 13th
**British
Silent Film
Festival**

The Lost World

Friday 16 April, 6.15pm

UK 1925

Director: Harry O.Hoyt

Production Company: First National Picture

100mins

Credits

Assistant Director: Sam Rock

Screenplay and Editorial Direction: Marion Fairfax

Photography: Arthur Edison

Film editor: George McGuire

Cast

Bessie Love: Paula White

Lewis Stone: Sir John Roxton

Wallace Beery: Professor Challenger

Lloyd Hughes: Ed Malone

Alma Bennett: Gladys Hungerford

Arthur Hoyt: Professor Summerlee

Margaret McWade: Mrs Challenger

Bull Montana: Ape – Man

Jules Cowles: Zambo

George Bunny: Colin McArdle

Written by: Sir Arthur Conan Doyle

Explorer Professor Challenger is taking quite a beating in the London press thanks to his claim that living dinosaurs exist in the far reaches of the Amazon. Newspaper reporter Edward Malone learns that this claim originates from a diary given to him by fellow explorer Maple White's daughter, Paula. Malone's paper funds an expedition to rescue Maple White, who has been marooned at the top of a high plateau. Joined by renowned hunter John Roxton, and others, the group goes to South America, where they do indeed find a plateau inhabited by pre-historic creatures, one of which they even manage to bring back to London with them

PHOENIX SQUARE
FILM & DIGITAL MEDIA



Reviews

New York Times 9 Feb 1925

Through wonderful photographic skill and infinite patience in the camera work, Sir Arthur Conan Doyle's fantastic story, "The Lost World", makes a memorable motion picture, weakened by some subtitles and the unnecessary inclusion of countless protestations of affection by both the hero and the heroine at inopportune moments.

Los Angeles Times 25 Feb 1925.

"The Lost World" may be classed as an animal picture, but anybody who sees it will have to admit that the best circus in the world was never anything like this. The tang of a real adventure fills the theater from the very start of the film, and it arouses at times gasps of wonder and amazement. technically it is so startling, in fact, as to be hailed as a masterpiece.

Movie Weekly 7 March 1925.

Sir Arthur Conan Doyle has made a real contribution to the cinema world in his production, "The Lost World." As an example of photographic skill, it has probably not been equalled. We know that double exposure is used in a number of the scenes, but it is certainly not apparent. When the huge monsters, which we are told roamed the world in pre-historic days, the last of which are found on the Amazon plateau of "The Lost World," are shown in contrast to the pygmy figures of the men who hunt them, the effect is extraordinary. We have ceased wondering how the picture was filmed. We simply accept it as one of the cinematic phenomena of the day and give unstinted praise to the author, director, research worker and

photographer. After the picture is started, there is no end to the thrills in which each sequence abounds...
<http://silentmoviemonsters.tripod.com/TheLostWorld/>

Kinematograph Weekly 5 March 1925

There is no doubt about the possibilities of this picture as a showman's proposition. It is sure to draw a big audience. The value of the plot is negligible, but some of the reproduction of monsters are very good, and the thrills very well presented. Conan Doyle's story has been considerably amended for the purpose of screening, which hardly seemed necessary.

Acting – Wallace Beery is excellent as Professor Challenger and really does get over a certain characteristics with the minimum opportunity. Lewis Stone is dignified as Sir Roxton, while Bessie Love provides a conventional heroine. Lloyd Hughes makes a pleasant juvenile lead.

Production – Into Conan Doyle's story a love interest has been introduced, and a captured brontosaurus is brought to London. The first seems entirely unnecessary, but the scenes of panic are particularly good. Reproductions of animals are good but, as it are only as to be expected, somewhat mechanical. There is hardly enough room allowed for size comparison expected in the London scenes. Continuity is sufficiently coherent, while relief is portrayed throughout.

Settings and production – Settings of the lost world very good and well photographed. London scenes are well filmed although London Bridge appears very unfamiliar.

Box-office Angle – First class showman's proposition. Although and novelty of production provide strong exploitation angles.

The Bioscope 5 March 1925

In brief : A complete novelty in adventure stories dealing with the discovery of the prehistoric monsters by a party of English explorers. One of the monsters- as brontosaurus 100 feet in length- is brought back to London where it breaks loose and

creates a street panic. The picture of the monsters prowling the fighting in the forests of the Amazon is weird and astonishing. There is also some clever acting. Although it needs reducing in length, the film makes excellent entertainment of a sensational yet healthy and intelligent character.

Suitability- A first rate attraction of general appeal. As was demonstrated by Louis Levy at the London trade show, the success of the film can be greatly increased by good musical and noise effects. It has exceptional exploitation possibilities and it can safely be boosted, for it will not disappoint.

The acting – Quite the outstanding performance is that of Wallace Beery as the formidable bearded Professor explorer. Other delightfully human characters are Arthur Hoyt's gallant but short-sighted beetle expert; Lewis S. Stone chivalrous big game hunter and Bessie Love's girl-explorer. Lloyd Hughes makes the journalist-hero a rather common place figure and is too American a type, but he plays with plenty of enthusiasm.

Staging and Photography – the whole production is of course, primarily a triumph of studio craft, and it is probable that chief honours for its success should be awarded to Wills H O'Brian, the research and technical direction. The historic monsters (which are leading lecture if not the *raison d'être* of the production) are marvels of ingenuity both in design and in the method of animation. In many cases there are doubtless small models but their movements are so supple and natural that it would be easy to believe them to be huge living creatures. The volcano and some of the painted background are a trifle theatrical, but they are mixed with real scenes of so vivid a character that they general impression conveyed is one of weird actuality.

The scenes in London (where the imported brontosaurus smashes a monument outside royal exchange and crushes the middle section of the Tower Bridge) are the most part, cleverly done. Another thrilling incident shows bewildered monsters destroying a building in a narrow city street with a thrust of its snake-like head. The electrical advertisement of 'The Sea Hawk: on the facade of the London Pavilion might, however have

been omitted. **THE LOST WORLD - From the
Collection of George Eastman House.**