

First National Pictures Inc. presents

The Lost World

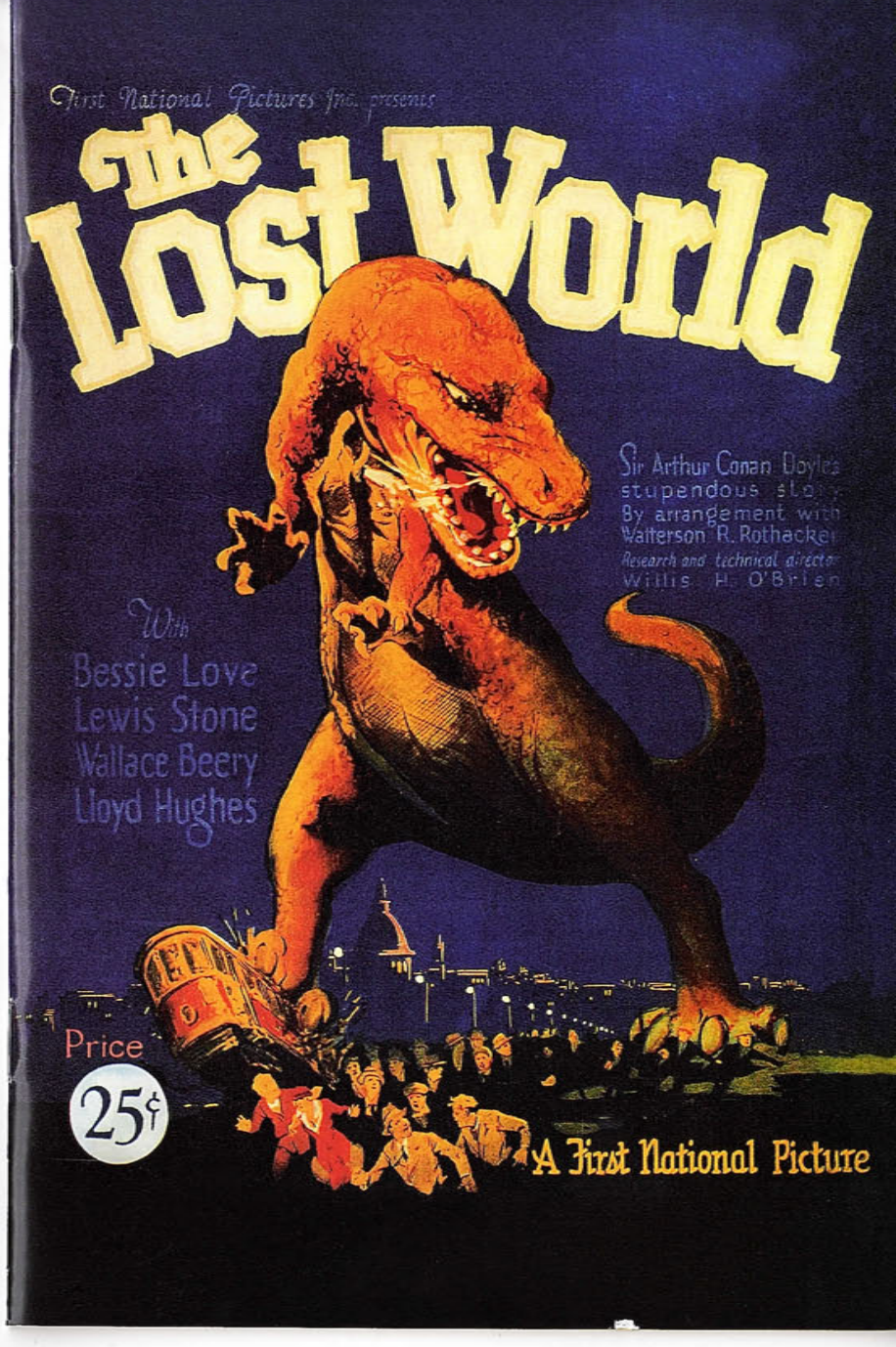
Sir Arthur Conan Doyle's
stupendous story
By arrangement with
Walterson R. Rothacker
Research and technical director
Willis H. O'Brien

With
Bessie Love
Lewis Stone
Wallace Beery
Lloyd Hughes

Price

25¢

A First National Picture



FOREWORD

6

The prehistoric dinosaurs of "The Lost World" have been brought to life on the screen as a result of the foresight of Earl Hudson, under whose supervision it was produced.

This picture is the first in film history where the brontosaurus, triceratops, megalosaurus, pterodactyl, trachodon, dipodocus and other gigantic creatures that roamed this earth 10,000,000 years ago are with reality reincarnated in the movie. The feat marks a cinema epoch.

Seven years ago Watterson R. Rothacker, of Chicago, visualized the possibilities of prehistoric monsters as big as six to fifteen elephants, bursting loose on the silver sheet. He engaged Willis H. O'Brien for scientific research work in gathering all the data on these animals which man, up to that time, knew only through fossil remains.

With his data complete he laid his plans, with the story of Sir Arthur Conan Doyle, before Mr. Hudson. The latter at once saw the power of something new for picture-goers, and decided that it would make one of the most novel pictures ever produced.

The rights to Sir Arthur's novel were purchased, and the stupendous task was begun of reincarnating these strange beasts that made the world a place of terror millions of years ago, before man ever trod the earth, and which Prof. G. E. Challenger claimed still inhabit the unexplored regions of the Amazon.

While it was Mr. Hudson's idea to show these animals exactly as they existed, he realized the value of the drama, the appeal of love, romance and adventure. Accordingly a cast was selected, the leading parts to be taken by Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and Bull Montana, to show these gigantic monsters in conflict with modern man.

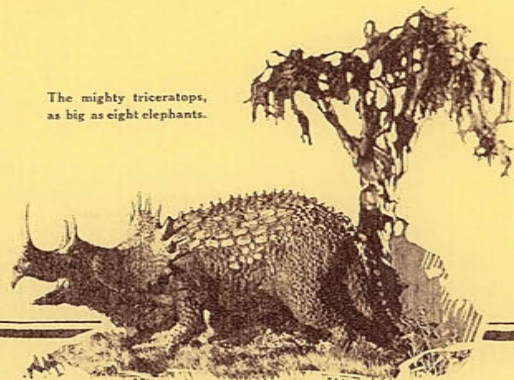
The task proved almost overwhelming, but Mr. Hudson refused to give up until the picture was finally completed in the wonderful and amazing spectacle, which is now presented to you on the screen.

It took six times longer to produce this picture than any other production in film history, for it was more than seven years from its inception to completion.

Paleontologists who attended private showings of the picture, were astonished at the sight of these prehistoric monsters actually living and doing battle with each other and with man on the screen. From fossil remains buried deep in the limestone strata of the oldest hills, scientists have pieced together the history of the world's past. And the dinosaurs appearing in "The Lost World" are just as science believes they looked and acted when they lived ten millions of years ago.

Truly one of the greatest, if not the greatest, feat in the history of the photograph, and the credit belongs to many under Mr. Hudson.

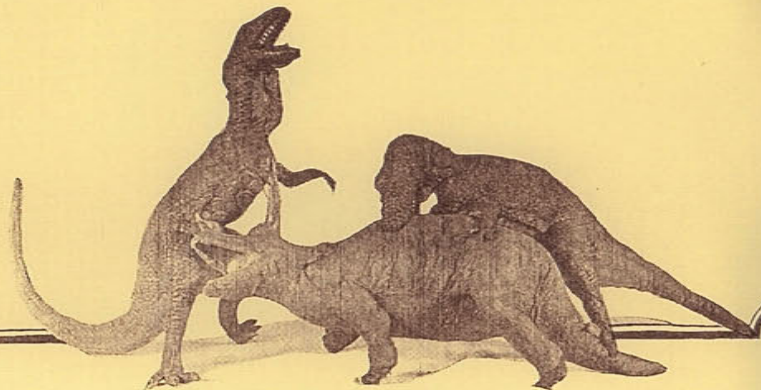
The mighty triceratops,
as big as eight elephants.





Sir Arthur Conan Doyle

THERE is, perhaps, no greater creative mind in modern literature than that of Sir Arthur Conan Doyle. His Sherlock Holmes is the product of sheer genius in imagination and deduction, and all the world has proclaimed the master detective's work the most notable as well as thrilling series of episodes in the history of fiction. Yet back of his fiction, Doyle has invariably introduced a room for reasonable doubt which makes his stories more than plausible. One is left with the thought that they may be true. Such is the master stroke behind his novel, "The Lost World." The author conceives of a lost world where life has remained stationary in its evolution for ten million years. He pictures prehistoric monsters still alive there. The locale of his story is an area in the upper Amazon River district larger than all Europe. There where the foot of man had never before trod he locates his prehistoric monsters as big as six to fifteen elephants.



The Persons who made this Wonderful Picture Possible

First National Pictures, Inc.

PRESENTS

Sir Arthur Conan Doyle's Stupendous Story

"THE LOST WORLD"

Produced under the Supervision of Earl Hudson

By Arrangement with Watterson R. Rothacker

—WITH—

BESSIE LOVE, LEWIS STONE
WALLACE BEERY and LLOYD HUGHES

Research and Technical Director, WILLIS H. O'BRIEN

Dramatic Director, HARRY O. HOYT

Arthur Edeson, Director of Photography, Milton Menasco, Director of Settings-Architecture
George McGuire, Film Editor, Marion Fairfax, Scenario and Editorial Director

THE CAST

Paula White.....	Bessie Love
Sir John Roxton.....	Lewis S. Stone
Edward Malone.....	Lloyd Hughes
Professor Challenger.....	Wallace Beery
Professor Summerlee.....	Arthur Hoyt
Gladys Hungerford.....	Alma Bennett
Marquette.....	Virginia Brown Faire
Ape Man.....	Bull Montana
Austin.....	Finch Smiles
Zambo.....	Jules Cowles
Mrs. Challenger.....	Margaret McWade
Major Hibbard.....	Charles Wellealey
Colin McArdle.....	George Bunny
Joco.....	By Himself



How would you like to meet this gigantic prehistoric Allosaurus in the dark? Virginia Brown Faire as jungle beauty to right and below, scenes from big film thriller.



THE Stegosaurus, terrible prehistoric monster, which the movie camera found in "The Lost World." Herbivorous itself, it had massive bony armor plates the full length of the spine to protect it from the giant meat-eaters of its time. Below, a scene from the film thriller.



The Story of "THE LOST WORLD"

EDWARD MALONE, young reporter, is told by his be-liever hand. When he gets to his office he finds that one Prof. George Challenger, back from South America, has threatened dire punishment on the paper which has doubted his word, and will that night give a lecture, telling of titanic survivors of a lost age which he has seen in his explorations. Malone goes to the lecture through the good offices of a friend. Students and others scoff and jeer at the explorer, and demand proofs of his strange findings, whereupon he calls for volunteers to go back with him to the jungle. Malone proffers his aid, and after a stormy scene is accepted. Sir John Roxton, sportsman, and Prof. Summerlee of spinsterish proclivities, also join the party, and with the beautiful Paula White, daughter of an explorer lost in the "lost world," they journey to South America.

Up sluggish rivers full of alligators they journey without mishap, while Roxton and Malone both proceed to fall in love with Paula. At length they arrive at the base of the plateau. On this, and to search for Paula's father, they climb a neighboring pinnacle, fell the solitary tree on the top for a bridge, and pass over into a land more grotesque and terrifying than Gulliver ever even heard of.

Calmly the party walks into the interior, while an ugly looking ape man with long and hideous teeth watches them from cover. Then the first mighty beast is sighted. The audience share their every wonder as a creature five-score feet in length, with long serpentine head, lumbers past their hiding place, nonchalantly uprooting trees and brushing aside boulders. The tree with which they formed a bridge he casts into the chasm below, and they are prisoners in a land filled with tremendous beasts and a spouting volcano.

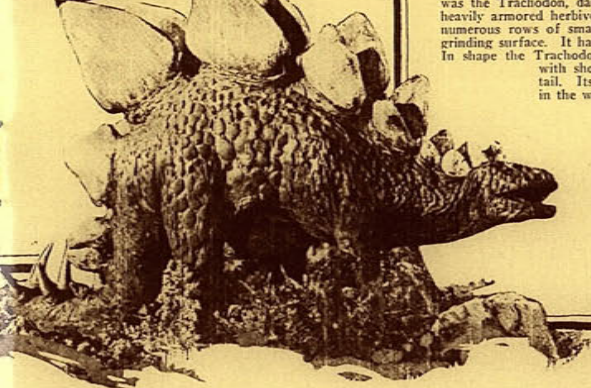
Barren rocks, streaming lava, unbelievable links of animalism create the illusion of raw and terrible ages long ago. Two monsters meet, dart vicious heads and sink sharp fangs; the loser dies with agonized tail-lashings, while the winner dines and seeks more prey.

There are two kinds of beasts on the nameless plateau. One eats meat, the professor points out to his followers, but the other—the brontosaurus—lives on vegetation and is not to be feared. One of each kind meet on a precipice, and in a highly spectacular scene fight until the vegetarian is knocked off the edge, taking half the mountain with him. Of him more later.

Zambo, the negro and an unidentified white, who have stayed in safety at the foot of the plateau, at last finish their rope ladder and send it up by means of a plucky little monkey, who does unbelievable things at scaling sheer cliffs. One by one the party descends. Surveyors come and help them, and it is planned to ship the crippled monster at the foot of the cliff to London, to which the film immediately takes us.

Once more the professor faces his cynical audience, this time to announce that he has brought a hundred-foot specimen back with him. They don't believe him, but word comes that the creature has broken out of his cage and is roaming the startled streets of London. He is. Taxis and people flee as he rambles down the Strand, knocks over buildings, statues and monuments, and at length breaks through a bridge, swims out to sea and presumably is drowned.

Meantime, Malone's former sweetheart has fallen in love with a champion cross-word puzzler and married him. This leaves the young reporter to claim the heart and hand of Paula White.



Strangest Monsters of All Ages Reviewed in Film

OF ALL strange creatures which have been given us by the motion picture art perhaps the strangest ever seen on the screen are the animal characters presented in "The Lost World." These creatures represent reincarnations of prehistoric monsters which scientists say passed from earth at least 10,000,000 years ago. Thumbnailed sketches of the various monsters follow:

THE ALLOSOSAURUS—A carnivorous lizard of the Upper Jurassic period, approximately 10,000,000 years ago. Its minimum length was 35 feet and its height no less than 9 feet at full growth. Its brain was very small and inferior to that of a modern crocodile or lizard. It balanced itself on its hind limbs, using its long heavy tail as a counterpoise. Its vicious teeth and claws were propelled in an attack by instinct, not intelligence.

THE BRONTOSAURUS, also known as the Thunder Lizard and the Leviathan of the Shallows, was an amphibious reptile of the Jurassic period about 10,000,000 years ago. It got its first name, probably, for its walk, for it "came up with noise like thunder" in the ages far away. It was an unarmored, herbivorous quadruped with elephantine limbs and feet, long giraffe-like neck and very small head and brain. It was an animal automaton.

THE DIPLODOCUS, more commonly identified with his brother, the Morosaurus ("Stupid Lizard"), was of the Brontosaurus type, but exceeded it in length. It measured upwards of 87 feet and belonged to the older of the two principal dinosaur fauna.

THE PTERODACTYL—This Pterodactyl, or wing-fingered bat lizard, had a reptile jaw and body, but massive leathery wings with finery claws attached to them. Because they were miraculously wiped out by some great cataclysmic climatic change, the Pterodactyls are scarcely known to paleontologists. They measured easily 40 feet in length and must have had a wing spread of at least twice that much.

THE STEGOSAURUS—Another herbivorous, quadrupedal giant. It had elephantine feet, a short neck and a ridiculously small head. Its body and short tail were armored with massive bony plates and often with large spines.

THE TYRANNOSAURUS—Perhaps as early as 15,000,000 years ago lived the Tyrannosaurus, or Tyrant Lizard. It was a gigantic flesh-eater that measured upwards of 47 feet in length and 20 feet in height. Its vicious teeth were six inches long and an inch wide. To imagine a leaping elephant is to appreciate this terror but slightly.

THE TRACHODON—The duck-billed of the dinosaurs was the Trachodon, dating back 10,000,000 years. It was a heavily armored herbivore with hoofs instead of claws, and numerous rows of small teeth set close together to form a grinding surface. It had more than 2,000 teeth in both jaws. In shape the Trachodon was somewhat like the kangaroo, with short fore legs, long hind legs and long tail. Its protection was its ability to remain in the water. It was 16 feet high.



Did Man Roam the Earth on all Fours 10,000,000 Years Ago?

DID you ever pause to think what might have been happening on this Earth ten million years ago? Have you ever permitted your imagination to conjure up a picture of yourself, as you might have been, had you lived in those times—one hundred thousand centuries ago?

Some scientists contend that man was a little furry animal then, very much like the present-day guinea pig. He was the weakest of all the creatures that roamed the globe, but the brainiest.

Fearsome monsters were the masters of all creation then, according to the scientists—huge dinosaurs, or terrible lizards; the allosaurus, brontosaurus, trachodon, agathaumas, stegosaurus, triceratops; the pterodactyl, or flying dragon, bigger than a modern aeroplane, and the tyrannosaurus, most ferocious meat-eater of all times.

Six elephants combined in one would not equal the size of the smallest of these monsters.

But the little furry creature, while fearing them, used his brain. Other smaller beasts—monkeys—took to the trees for safety, but man's mammal ancestors remained on the ground and deftly destroyed the eggs of the dinosaurs.

Thus, according to the scientists, dinosaurs finally became extinct; man evolved into his present form, and the monkeys remained in the trees—just as they are today—monkeys.

So much for Science.

Now comes Sir Arthur Conan Doyle, eminent English author, with an amazing story. In his sensational novel, "The Lost World," he presents the theory that in the upper reaches of the Amazon

(Continued on page 11)

Spectacular Volcanic Eruption, driving Prehistoric Beast to Shelter in Lake—one of the stupendous scenes from "The Lost World."

Prehistoric Brontosaurus, bigger than eleven elephants, as he is seen running amuck and wrecking the heart of London in "The Lost World."

Brains Overcome Bulk of Gigantic Prehistoric Monsters

River, where lies a jungle greater in area than all Europe, which no man has ever explored, Mother Nature has performed a miraculous trick.

In his presentation, life, in this magic land, isolated from the rest of the world, has remained stationary; the monsters and other living beings of prehistoric times still live, as they did ten million years ago, and battle each other for existence.

A party of explorers dispatched to the region in Doyle's book, find these creatures and succeed in bringing one back to London as proof of their discovery. But the monster, bigger than ten elephants, escapes, terrorizes and wrecks the city and finally crashes through the famous Tower Bridge. Thus the living proof escapes, swimming out into the Atlantic.

But motion picture art has set forth Doyle's book in the film version of "The Lost World." Bessie Love, Lewis Stone, Wallace Beery and Lloyd Hughes retrace the footsteps of the author's explorers into the jungles to find the strange monsters, and live, as did the heroes of the book.

Never before has such strange adventure been given to the screen. It has given pause and thought to all who have seen the picture:

What might have been happening on this Earth ten million years ago?



"Cave Man Wasn't So Brave," Says Bessie Love "Lost World" Makes Lewis Stone "Woman Proof"

Don't fret because the human race is growing smaller in stature. Take the word of Bessie Love that it's all for the best.

Miss Love has one of the most inquiring intellects in films and she has just completed a study of evolution from the Neanderthal era to the present. Her conclusion is that the smaller we get in body the bigger we grow in "spine."

"Evolution clearly shows that, as stature decreases courage increases," says Bessie. "We often see pictures of the burly cave man hurling huge rocks, but the artist, to be correct, should show the cave man cravenly taking to his heels if he misses."

"Take animals, for further example. Pre-historic dinosaurs were monsters, and the largest of these was the Brontosaurus. But it was the most timid and cowardly of all the monsters."

Lewis Stone avers that in all his screen experience he never made love to a winsome heroine under the difficulties he encountered in "The Lost World."

He and Lloyd Hughes are rivals for the affections of Bessie Love in the photoplay version of Arthur Conan Doyle's novel.

"Imagine," says Stone, "trying to woo a girl in an unexplored region of South America, bigger than all Europe, and infested by prehistoric dinosaurs which should have been dead at least 10,000,000 years ago."

"What man can keep a girl's thoughts on orange blossoms when a dinosaur as big as seven or eight elephants is bearing down on her with the intention of eating her for lunch?" All the Komos of literature rolled into one couldn't do it.

"But to even things up, Lloyd Hughes is kept just as busy dodging dinosaurs as I am in the picture."

"Bessie finally says 'Yes' to the man who rescues her from a hungry dinosaur under particularly heroic circumstances—and the man is not me."

Scene from "The Lost World."



Wallace Beery Was Once an Elephant Trainer Women make Men Heroes Lloyd Hughes Avows

"The bigger they are, the harder they fall," says Wallace Beery, who once trained elephants and more recently fought dinosaurs.

Enticed from home by the lure of the Ringling Brothers' circus, Wally's rise to fame began as a water boy and feeder to a herd of elephants. Later, when the elephants discovered that he wasn't really such a bad chap as he looked and began to display an unusual fondness for him, he was made their trainer.

This early experience in handling huge beasts was but child's play compared with the task allotted him in the spectacle, "The Lost World," the astounding film sensation.

In this picture Beery, playing the role of a scientist, heads an expedition into the Amazon wilderness to discover prehistoric dinosaurs that have survived to this day, and he discovers that these creatures, some of them ten times larger than elephants, are untamable, even by a modern animal trainer.

But Beery's stage training helped him to outdo the dinosaurs in ferocity.

Beery is a motion picture veteran. As early as 1913 and 1914 a series of "Swede Comedies" was written around him. Nothing has been tempting enough to lure him away from pictures since.

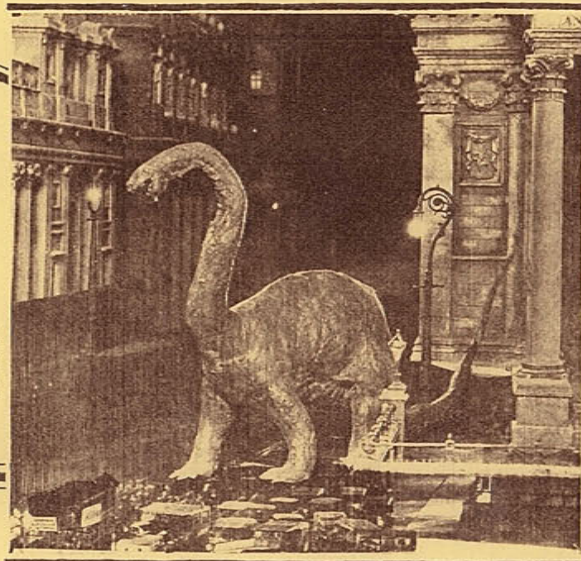
Lloyd Hughes' favorite book has not yet been written—but its title will be "Unwilling Heroes."

When a man makes a hero or a fool of himself in the public eye the probabilities are he is doing it to win the favor of a woman, Hughes believes. But then, his views are colored by his experiences in "The Lost World," wherein a woman makes his fame the price of her hand.

"I venture to say that there's many a man occupying the pedestal of heroism who doesn't know what it's all about—save that he followed the bidding of the woman he loves," says Hughes.

"Women are that way—they will goad a man on to court fame; to build empires and lead armies when, left to himself, he would just as lief sit home in his stocking feet and read a book."

"Women are the most chronic hero worshippers. And because they persist in trying to make the man of their choice worthy of this worship, there's many a poor devil who could be happy as the floorwalker of a department store, but is forced to go through life accepting the hero's homage for something he did against his inner desires."



A prehistoric Brontosaurus, bigger than eleven elephants and more powerful than twenty-five, breaks loose in London.



Strange monsters, threatening imminent death, do not deter Lloyd Hughes in his quest of the heart of Bessie Love. Here they are, and scenes of the perilous adventures they encountered.



Jungle of a Thousand Perils

THESE jungle scenes were "shot" by a "still" camera as the little band of explorers, enacted by Bessie Love, Wallace Beery, Lewis Stone and Lloyd Hughes, were paddled by natives far up into unexplored regions to where, as the story goes, they came finally to the base of the magic plateau—a "Lost World" infested by prehistoric monsters supposed to have been extinct ten million years ago, or more. Panthers and other ferocious beasts menaced the jungle, while the night was made a bedlam by the terrifying roars, shrieks and chattering of the jungle's denizens. Yet the little band kept bravely on.



Lloyd Hughes and Alma Bennett
in Love Scene.



One Flea Makes Man and Monkey Akin

THEY were there in the interests of science—
Three learned, serious minded professors from
Columbia and the University of California—

A real ape was going to act for the movies and
her mate was to be a make-believe ape, Bull Mont-
tana, if you please—

The scientists were eager to know whether or not
the movie make-up on Bull would fool the monkey—
Bull was hoping the ape wouldn't—be fooled—

The director of "The Lost World" was hoping
she would—

There was a tense moment—

The scientists held their breath as Mary, the ape,
was trotted out—

She spied Bull—

Closer drew the ape to the impostor—

Bull felt Mary's breath on him as she thrust her
jaw toward him—

She was giving him the once over—

Then out dashed her paw—

To strike him?

To embrace him?

No—the paw dived into Bull's hairy covering and
was withdrawn with—

A flea—

Puzzle—was the experiment a success?

Bull Montana takes a special role among the
"missing links" in "The Lost World," the First
National-Watterson R. Rothacker thriller.



Bull Montana
as Ape Man.



If You Should Meet a Ferocious Prehistoric Monster Bigger Than Eleven Elephants —?

WHAT if you should be strolling casually down the street and
suddenly come face to face with a gigantic prehistoric monster
—alive and with yawning jaws?

Or, what if you were at home in your carpet slippers, comfortably
perusing the sporting news, when suddenly the side of your home caved
in and a terrifying giant of a beast, supposed to have been dead ten
million years ago, came in upon you?

Impossible, you say.

And yet you see in this picture Picadilly, the heart of London, visited
by one of these same prehistoric monsters. The huge beast, a bronto-
saurus, one hundred feet in length and bigger than eleven elephants,
ploughs down the busy thoroughfare, just at theatre time.

His elephantine feet turn omnibuses and taxicabs into kindling wood.
His long tail, terrific in strength, sweeps over monuments, iron lamp posts
and corners of buildings.

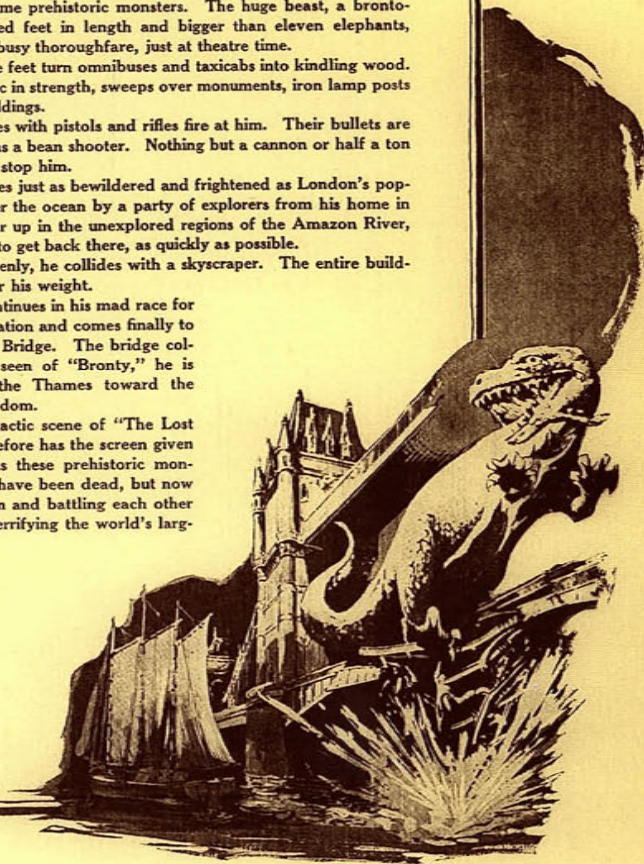
London Bobbies with pistols and rifles fire at him. Their bullets are
about as effective as a bean shooter. Nothing but a cannon or half a ton
of dynamite could stop him.

"Bronty" proves just as bewildered and frightened as London's pop-
ulace. Rafted over the ocean by a party of explorers from his home in
the Lost World, far up in the unexplored regions of the Amazon River,
his one big idea is to get back there, as quickly as possible.

Wheeling suddenly, he collides with a skyscraper. The entire build-
ing collapses under his weight.

The monster continues in his mad race for
liberty from civilization and comes finally to
the famous Tower Bridge. The bridge col-
lapses. The last seen of "Bronty," he is
swimming down the Thames toward the
Atlantic—and freedom.

Such is the climactic scene of "The Lost
World." Never before has the screen given
us such marvels as these prehistoric mon-
sters, supposed to have been dead, but now
living on the screen and battling each other
to the death and terrifying the world's larg-
est city.

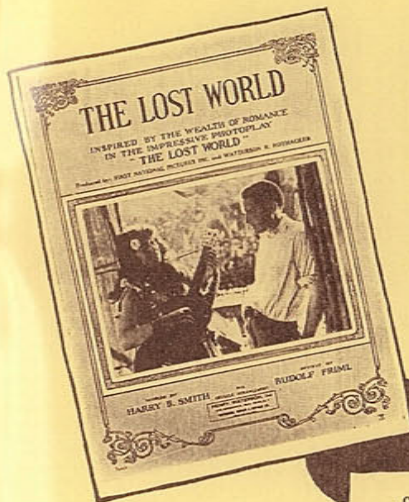


The Lost World Is Found!

IN the upper regions of the Amazon lies a jungle bigger in area than all Europe, which no man had ever penetrated. It is there Sir Arthur Conan Doyle, in his famous novel, finds the Lost World and its fearsome monsters, supposed to have been dead ten million years, or more.



Two prehistoric monsters—an Allosaurus and a Trachodon—each bigger than six elephants, as they actually are shown in deadly combat in the picture.



Above is a facsimile of the cover of this stirring ballad, and at the side you have the chorus. But you should get the music sheet with the full wording of the verses. This is going to be one of the song hits of the year so you should have it on your piano and in the shelf with your phonograph records.



Get the Song and Try It on Your Piano

WHEN Sir Arthur Conan Doyle wrote his sensational novel, "The Lost World," he admits he never dreamed that the prehistoric monsters which his explorers find alive in the unexplored regions of South America would ever become screen actors; or that the fearsome beasts would prove an inspiration for a beautiful love song.

But truth often proves stranger than fiction.

The cameras ground for seven years and finally turned out one of the greatest miracles of the motion picture art—the reincarnation of the mighty dinosaurs which scientists say have been dead for ten million years.

And two prominent musicians of New York witnessed the spectacular screen production and were so impressed with it, and the scenes of modern lovers who face death to win each other, that they forthwith composed a song about the picture.

Here it is, "The Lost World."

The sheet music is on sale at all music stores. Get it and try it on your piano.

Or, if you don't play, get a record of it at your phonograph shop.

Chorus

Call the world was lost I knew, On the
 day that I lost you. But dreams are
 not in vain, We may find that world
 again. Then for love, love will

THE LOST WORLD was a worldwide sensation when it opened early in 1925. Just as Doyle incorporated the best paleontological information of his time in the story, so O'Brien and his colleagues bringing the prehistoric creatures to life achieved stunning realism based upon information then available. Thanks to the monsters, THE LOST WORLD remained one of the most admired and best remembered films of the 1920s. Unfortunately, after the arrival of sound films made silent movies obsolete, the original version of this film was withdrawn and eventually lost.

Fortunately, two different abridgements and other portions of THE LOST WORLD did remain, and with the cooperation of the Film Archive of the Czech Republic and private collectors in Europe and America, eight original source prints were digitally mastered to video using the most sophisticated current techniques to clean the images and minimize scratches and other abrasions. The available versions of each shot were compared, and the film was rebuilt with the surviving footage, Doyle's novel, the original shooting script and the printed music of 1925 as guides. Our achieved objective has been to make a smooth and entertaining film in a print of generally excellent quality, as true as possible to the vanished original but free of obvious reminders that the project is patched together from fragments.



CHAPTER INDEX

1. Main Title; Introduction
2. Challenger's Claim
3. Gathering a Team
4. Pleading His Case
5. The Diary
6. No-Man's-Land
7. The Base of the Great Plateau
8. Into the Lost World
9. Survival
10. In Search of a New Camp
11. The Caves
12. A Grim Discovery
13. The Volcano
14. Rescued
15. Bittersweet Happiness
16. Back in London
17. Dinosaur Rampage
18. A Happy Ending