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The birth of a nation, Griffith, D. W., 1915
The girl and her trust, Griffith, D. W., 1912
The girl who stayed at home, Griffith, D. W., 1919
Way down east, Griffith, D. W., 1920
What shall we do with our old?, Griffith, D. W., 1911
Those awful hats, Griffith, D. W., 1909
Enoch Arden, Griffith, D. W., 1911
The honor of his family, Griffith, D. W., 1910
The painted lady, Griffith, D. W., 1912
The lady and the mouse, Griffith, D. W., 1912
The musketeers of Pig Alley, Griffith, D. W., 1912
The unchanging sea, Griffith, D. W., 1910
True heart Susie, Griffith, D. W., 1919
The battle at Elderbush Gulch, Griffith, D. W., 1914
An unseen enemy, Griffith, D. W., 1912
The struggle, Griffith, D. W., 1931
The mothering heart, Griffith, D. W., 1913
Death's marathon, Griffith, D. W., 1913
Brutality, Griffith, D. W., 1911
The Lonedale operator, Griffith, D. W., 1911
A romance of Happy Valley, Griffith, D. W., 1918
Bobby the coward, Griffith, D. W., 1911
The country doctor, Griffith, D. W., 1909

D. W. GRIFFITH TOURING SHOW

On the occasion of the centennial of the birth of D. W. Griffith, The Department of Film of The Museum of Modern Art is pleased to present this touring program of his films. It represents a condensed version of the two-part retrospective of his Biograph and feature films shown at the Museum in 1975. This touring show will afford the public throughout the United States and abroad the opportunity to view many of the great motion pictures of America's foremost filmmaker, the original creator of the art of cinema.

This program is supported in part by The New York State Council on the Arts, The National Endowment for the Arts, and Blackhawk Films. The Department of Film also wishes to thank Ron Mottram and Tom Gunning for their programming assistance and their work on these notes, especially the notes for the Biograph films, which are not individually credited.

D. W. GRIFFITH TOURING SHOW

Program	Titles	Running Time
1	Biograph films THOSE AWFUL HATS, 1909 THE HONOR OF HIS FAMILY, 1910 WHAT SHALL WE DO WITH OUR OLD, 1911 ENOCH ARDEN, 1911 THE GIRL AND HER TRUST, 1912 THE MOTHERING HEART, 1913	85 minutes
2	Biograph films A CORNER IN WHEAT, 1909 THE UNCHANGING SEA, 1910 THE LONEDALE OPERATOR, 1911 THE MUSKETEERS OF PIG ALLEY, 1912 THE LADY AND THE MOUSE, 1913 THE BATTLE AT ELDERBUSH GULCH, 1913-1914	95 minutes
3	Biograph films AN UNSEEN ENEMY, 1912 DEATH'S MARATHON, 1913 Feature film THE AVENGING CONSCIENCE, 1914	120 minutes
4	THE BIRTH OF A NATION, 1915	195 minutes
5	INTOLERANCE, 1916	191 minutes
6	HEARTS OF THE WORLD, 1918	155 minutes
7	Biograph films THE COUNTRY DOCTOR, 1909 BOBBY, THE COWARD, 1911 Feature film A ROMANCE OF HAPPY VALLEY, 1919	115 minutes
8	Biograph film THE FUGITIVE, 1910 Feature film THE GIRL WHO STAYED AT HOME, 1919	120 minutes
9	Biograph film THE PRIMAL CALL, 1911 Feature film TRUE HEART SUSIE, 1919	115 minutes
10	BROKEN BLOSSOMS, 1919 (in color)	102 minutes
11	WAY DOWN EAST, 1920	175 minutes
12	ORPHANS OF THE STORM, 1921	190 minutes
13	THE WHITE ROSE, 1923	120 minutes

14	AMERICA, 1924	141 or 125 minutes*
15	ISN'T LIFE WONDERFUL, 1924	113 or 100 minutes*
16	Biograph films THE PAINTED LADY, 1912 BRUTALITY, 1912 Feature film THE STRUGGLE, 1931	108 minutes

*Running times are calculated at full silent speed, except that the 1924 films should be run at about 80 feet per minute. If you do not have variable-speed projectors, we recommend sound speed for the 1924 films, which will result in the shorter running time. THE STRUGGLE is a sound film.

Filmography of Feature Films

The list is taken from D. W. Griffith: American Film Master, by Iris Barry with an annotated list of films by Eileen Bowser (The Museum of Modern Art, New York, 1965).

JUDITH OF BETHULIA (1914), THE BATTLE OF THE SEXES* (1914), THE ESCAPE* (1914), HOME, SWEET HOME (1914), THE AVENGING CONSCIENCE (1914), THE BIRTH OF A NATION (1915), INTOLERANCE (1916), HEARTS OF THE WORLD (1918), THE GREAT LOVE* (1918), THE GREATEST THING IN LIFE* (1918), A ROMANCE OF HAPPY VALLEY (1919), THE GIRL WHO STAYED AT HOME (1919), TRUE HEART SUSIE (1919), THE MOTHER AND THE LAW (1919) (much of the footage is from INTOLERANCE), THE IDOL DANCER (1920), THE LOVE FLOWER (1920), WAY DOWN EAST (1920), DREAM STREET (1921), ORPHANS OF THE STORM (1921), ONE EXCITING NIGHT (1922), THE WHITE ROSE (1923), AMERICA (1924), ISN'T LIFE WONDERFUL (1924), SALLY OF THE SAWDUST (1925), THAT ROYLE GIRL* (1926), THE SORROWS OF SATAN (1926), DRUMS OF LOVE (1928), THE BATTLE OF THE SEXES (1928), LADY OF THE PAVEMENTS (1929), ABRAHAM LINCOLN (1930), THE STRUGGLE (1931)

*Titles for which no prints are known to exist.

Introductory Remarks to Programs I and II: The Biograph Years

Early in 1908, D. W. Griffith arrived at The American Mutoscope and Biograph Company on East 14 Street in New York. He had recently done a little acting for the Edison Company, and before that he had knocked about for fifteen years as a stage actor, often out of work and broke, or working at whatever odd jobs he could find. In 1907, he had had a play produced, a melodrama entitled The Fool and the Girl. It had opened in Washington, D. C., played for a brief time to unfavorable reviews, and closed without reaching New York. Griffith's entrance into the movies, therefore, was a matter of financial necessity rather than preference. In fact, he seems to have had a low opinion of the movies, as did most theater people at that time.

Griffith's plan was to work as much as possible at the going rate of five dollars per day for a leading role and three dollars for a lesser part, and to take advantage of the chance to sell scenarios at fifteen to twenty-five dollars apiece. At Biograph, he was successful in both pursuits. This income, combined with that of his actress wife, Linda Arvidson, who also succeeded in getting parts at Biograph, allowed them a decent standard of living while Griffith tried his hand at writing another play. His goal was not to continue in the movies but to succeed as a playwright.

In June 1908, the Biograph Company found itself in need of a new director, and Arthur Marvin, a cameraman and brother of one of Biograph's bosses, suggested that the company give Griffith a try. Somewhat reluctantly, Griffith accepted the job, with the provision that if he failed he would retain his job as an actor. The results of this first effort was a film called THE ADVENTURES OF DOLLIE, which was at least as good as, if not better than, previous Biograph productions. With this success Griffith continued to direct, completing about sixty films by the end of the year, an average of two or three per week. Griffith was never to return to acting or writing plays.

Griffith's five years with Biograph proved extraordinarily fruitful, both for the financial success of the company and the artistic development of Griffith himself. Forced by the specific production conditions of the early film industry to turn out an enormous number of films, over four hundred in five years, Griffith's innate genius for the film medium quickly matured. It was a period so intense that by the time he left Biograph in mid-1913, he had fully developed the basic style and thematic concerns that he would continue to refine in his feature films.

What Griffith accomplished in this early period goes far beyond the notion of an apprenticeship or preparation for his later masterpieces. It amounts to more than a series of developmental landmarks or an accumulation of specific cinematic devices.

Rather, it was a period in which he produced a body of work significant in its own right, extraordinarily complex, which set a standard by which the narrative beginnings of the cinema can be judged. The films of this period need to be seen for themselves and evaluated on their own merit, and not merely as stepping stones to THE BIRTH OF A NATION and INTOLERANCE.

There is a tendency to think of Griffith as a director of spectacle, and, indeed, he was a master of this aspect of filmmaking. He excelled in handling crowd scenes and in organizing mass movement, in recreating historical periods, in parallel cutting to heighten last minute rescues and dramatize opposing forces, and in melodramatic action in contemporary settings. One need only see JUDITH OF BETHULIA, THE BATTLE AT ELDERBUSH GULCH, or A FEUD IN THE KENTUCKY HILLS to be convinced of his skill as a director of spectacle. But just as important to an understanding of Griffith are his intimate dramas of individuals involved in their own personal conflicts, or at moments of crisis or joy. A study of these films is especially useful because their meaning is conveyed through subtle structural characteristics rather than the more obvious devices of rapid cutting, dramatic close-up, flashback, and dynamic movement.

Important among these structural characteristics are circular organization of the narrative, which consists in beginning and ending a film with the same camera set-up, and the extensive use of repeating camera set-ups throughout a film; through the latter device he raised the meaning of a setting above its role as a place in which action unfolds to a level closely associated with the emotional, psychological, or spiritual state of a character. This relationship between actor and décor is, of course, now commonly accepted in the cinema, but Griffith was probably the first to meaningfully exploit the possibilities of integration and separation of these two elements. As this area of Griffith's work becomes more widely known, films such as THE COUNTRY DOCTOR, AS IT IS IN LIFE, IN THE SEASON OF BUDS, A MODERN PRODIGAL, and THE PAINTED LADY will be seen to occupy an important place in the Biograph canon.

...Ron Mottram

Program I
Biograph Films 1909-1913
85 minutes

THOSE AWFUL HATS. 1909. D. W. Griffith. Photographed by G. W. Bitzer. With: Mack Sennett, John Compson, Linda Arvidson, Robert Harron, Flora Finch. Photographed on January 11 and 12 at the studio. Released on January 25, at 227 feet. No intertitles.

THE HONOR OF HIS FAMILY. 1910. D. W. Griffith. Photographed by Arthur Marvin and G. W. Bitzer. With Henry Walthall (the son), Tony O'Sullivan, W. Chrystie Miller. Photographed on December 10, 17 and 18, 1909, at Coytesville, New Jersey, and at the studio. Released on January 24, 1910, at 1,017 feet. Original intertitles.

WHAT SHALL WE DO WITH OUR OLD. 1911. D. W. Griffith. Photographed by G. W. Bitzer. With: W. Chrystie Miller (the old man), Claire MacDowell (the old woman), William Butler, Alfred Paget, Eddie Dillon, George Nicholls, Donald Crisp, Kate Bruce, Gladys Egan, Frank Grandin, Wilfred Lucas, Walter Long (?), Elmer Booth (?). Photographed on December 8 and 16, 1910, at Fort Lee, New Jersey, and at the studio. Released February 13, 1911 at 1,035 feet. Reconstructed intertitles.

ENOCH ARDEN. 1911. D. W. Griffith. Photographed by G. W. Bitzer. Scenario based on Tennyson's poem. With: Wilfred Lucas (Enoch), Linda Arvidson (Annie Lee),Frank Grandin (Philip), Robert Harron (Enoch's son, grown up), Grace Henderson (the innkeeper), Alfred Paget, Dell Henderson, Eddie Dillon, Walter Long. Photographed on March 24 and 28 at Santa Monica, California. Released: Part One, on June 12 at 1,010 feet; and Part Two, on June 15 at 997 feet. Reconstructed intertitles.

THE GIRL AND HER TRUST. 1912. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: George Hennessy. With: Dorothy Bernard (the telegraph operator), Wilfred Lucas (her boyfriend), Alfred Paget (a tramp), Charles Mailes (a tramp), Walter Long, Charles West, Robert Harron. Photographed in January and February in California. Released on March 28. Original Intertitles.

THE MOTHERING HEART. 1913. D. W. Griffith. Photographed by G. W. Bitzer. With: Lillian Gish (the mother), Walter Miller (the father), Viola Barry (the vamp), James McDermott, Donald Crisp, Mae Marsh. Photographed in April in California. Released on June 21, 1913, at 1,525 feet. Original intertitles.

This program opens with THOSE AWFUL HATS, a film Griffith made just six months after he began his career at Biograph. Unfortunately, the delightfully anarchistic, almost surreal humor of this film does not play much of a role in Griffith's later work. However, its lesson was not lost on Mack Sennett, seen here as the most animated member of the audience. The contemporary bulletin for the film suggests that theater owners show it instead of the customary slide "Ladies, please remove your hats."

Though even Griffith's first films in 1908 are interesting, and his work continued to grow in complexity throughout 1909, in 1910 his style reached a certain maturity. THE HONOR OF HIS FAMILY, Griffith's third Civil War film, succeeds in creating an eerie atmosphere as well as arranging action dynamically. Griffith films the battle scenes (perhaps the most elaborate sequences staged at Biograph to this point) with scores of extras and movement far into the background. But his control of atmospheric details moves the film from the realm of action to one of psychological terror. The leafless trees of winter, the floating smoke of gunfire, combine to create a ghostly landscape through which Walthall flees. The grim ending of a father shooting his cowardly son and then placing his body on the battlefield in a heroic posture is further accented by the twisted vines and bare winter bushes. The theme of family conflict, often present in Griffith's Civil War films, is here given a Gothic treatment that establishes Griffith's kinship with Edgar Allan Poe.

WHAT SHALL WE DO WITH OUR OLD shows Griffith's concern with social problems and his use of parallel editing to make social comment. Griffith cuts from Claire MacDowell on her sick bed to her husband stealing food for her, thus portraying the cruel effect of hunger in an uncaring society. This film clearly shows that Griffith did not always end his films with a last-minute rescue. The old man's discovery that his wife has died is just one of many grim endings Griffith presented in his Biograph films.

By 1911 Griffith was well established as the major creative force behind Biograph's success. He had developed his filmaking skills considerably since THE ADVENTURES OF DOLLIE, his first film, and although he would continue to expand his control over the medium's expressive possibilities, he had already reached a high degree of sophistication. Working under his direction was a well-trained and highly talented acting company that could perform in all types of roles. The company was spending the warmer months in the East working out of the New York studio and winters in California, thus increasing the amount of outdoor shooting and adding considerable variety and flexibility of treatment to its subjects. The year 1911 saw Griffith's second two-reel film, ENOCH ARDEN. He had already translated Tennyson's poem to the screen in the 1908 one-reeler, AFTER MANY YEARS. In the 1911 treatment he not only develped the subject more fully, but he brought to it his own more highly developed artistic vision and skills. Through editing he linked distant spaces and formed a psychological and emotional bond between characters whose only contact with each other was in imagination. Through a very sophisticated placement of characters within the frame he established important narrative connections. The love triangle of Enoch, Annie, and Philip, and especially the relation of both men to the woman, was developed largely through their spatial relationships,with Enoch and Philip replacing each other within the frame, depending on the course of the narrative and Annie's changing situation.

THE GIRL AND HER TRUST was virtually a new version of Griffith's suspense classic THE LONEDALE OPERATOR, made in 1911. The developments he had made in one year are evident here. The setting and parallel editing structure are basically the same in the two films. But in THE GIRL AND HER TRUST, Griffith made the action even more dynamic by adding tracking shots of the train as it rushed to the rescue. Through close-ups he conveyed Dorothy Bernard's trick in making the crooks think she has a gun. The final shot of Bernard and Wilfred Lucas sitting on the cowcatcher of the locomotive as it moved into the background is a fine example of the lyrical way Griffith often ended his films.

Having at last persuaded the Biograph Company to allow him to make some two-reel films, Griffith found even this expanded form restricting. In his last two years at Biograph, he began to make films that, although only one or two reels in length,gave the definite impression of pushing those bounds to the limit. This impression is strong in THE MOTHERING HEART. The main strengths of this lovely film are Gish's moving performance and Griffith's mastery of close shots that reveal the character's emotions. The two shots where Gish discovers her husband's infidelity are masterpieces of silent-film acting. Griffith crystalizes her despair most beautifully, however, in one long shot. After her baby has died, Gish wanders into her mother's rose garden. We see her as a small figure among the blossoms; she picks up a stick and beats the flowers furiously. Griffith presents this delicately composed image of tragic loss within an iris, an oval portrait caught for a few seconds. It captures something that many of Griffith's Biograph films contain, a beauty with a bitter bite, a sense of grief filtered through compositional grace.

Program II
Biograph Films 1909-1913
95 minutes

A CORNER IN WHEAT. 1909. D. W. Griffith. Photographed by G. W. Bitzer. With: James Kirkwood (young farmer), Linda Arvidson (the farmer's wife), W. Chrystie Miller (older farmer), Frank Powell (the wheat king), Henry B. Walthall (the wheat king's assistant), Mack Sennett, George Nicholls, Owen Moore, William Butler, Eddie Dillon, Kate Bruce, Grace Henderson, Blanche Sweet (?). Photographed on November 3 and 13 at Jamaica, Long Island, New York, and the Studio. Released on December 13, 1909, at 985 feet. Original intertitles.

THE UNCHANGING SEA. 1910. D. W. Griffith. Photographed by G. W. Bitzer. Scenario based on Charles Kingsley's poem, "The Three Fishers". With: Arthur Johnson (the fisherman), Linda Arvidson (his wife), Mary Pickford (their daughter, grown up), Charles West (the daughter's suitor), Dorothy West, Dell Henderson, Gladys Egan. Photographed on March 16 and 17 at Los Angeles, California. Released on May 5, 1910 at 922 feet. Reconstructed intertitles.

THE LONEDALE OPERATOR. 1911. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Mack Sennett. With Blanche Sweet (the telegraph operator), Frank Grandin (the railroad engineer), Wilfred Lucas (the other railroad man), Joseph Graybill (a tramp) Dell Henderson (a tramp), Eddie Dillon (a telegraph operator), W. Chrystie Miller, George Nicholls, Charles West, Verner Clarges. Photographed on January 14 and 16 and February 24 at Inglewood, California. Released on March 23, 1911 at 1,035 feet. No intertitles.

THE MUSKETEERS OF PIG ALLEY. 1912. D. W. Griffith. Photographed by G. W. Bitzer. With Lillian Gish (the girl), Elmer Booth (the Snapper Kid), Alfred Paget (the rival gang leader), Walter Miller (the musician), Harry Carey, Robert Harron, Walter Long, Adolph Lestina, Jack Pickford. Photographed in September on West 12 Street, New York City, and at the studio. Released on October 31, 1912. Original intertitles.

THE LADY AND THE MOUSE. 1913. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Griffith. With Lionel Barrymore (the father, a shopkeeper), Lillian Gish and Dorothy Gish (his daughters), Kate Toncray (the aunt), Harry Hyde (the rich stranger), Robert Harron, Henry Walthall, Frank Opperman. Photographed in March in California. Released on April 26. Russian and English (original?) intertitles.

THE BATTLE AT ELDERBUSH GULCH. 1913 - 1914. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Griffith. With Lillian Gish (the young wife and mother), Robert Harron (her husband), Mae Marsh (the orphan girl), Alfred Paget (her uncle, with dark moustache), Charles Mailes (the ranch owner), Kate Bruce, W. Chrystie Miller. Photographed in June at San Fernando, California. Released, in two reels, on March 28, 1914. Original intertitles.

If the best films of the first six months of Griffith's career promised genius, the films of 1909 began to demonstrate it. It was a mixed year, some films bearing the marks of a primitive stage in Griffith's artistry -- the camera too distant and a general lack of editing. On the other hand, some films stand as accomplished works. A CORNER IN WHEAT is rightfully Griffith's most famous film of this year. This is the first showing of the film in many years in what we believe to be its proper order, as reconstructed by Eileen Bowser. It is one of the greatest examples of Griffith's parallel editing, used here not to build suspense but to convey an intellectual thesis. Following the lead of his earlier film THE SONG OF THE SHIRT (1908) and the construction of Frank Norris's A Deal in Wheat (one of the film's sources), Griffith intercuts scenes of the pleasures of the wheat king with those of the suffering people he exploits. The wheat king never meets his victims, so the editing here is purely on an economic basis. Griffith's editing cuts through the layers of society to demonstrate cause and effect, to seek out and accuse. The image of the masses frozen in position waiting for bread is particularly intense. Like THE COUNTRY DOCTOR, the film is enclosed in shots which form a matching prologue and epilogue -- the farmer sowing his wheat, the cycles of nature moving endlessly on.

THE UNCHANGING SEA, among the loveliest of Griffith's films, is one of a series in which Griffith showed women waiting for their men to return from the sea. The central image is that of Linda Arvidson silhouetted against the sea. We see her grow old as she searches for a sign of her husband's return, but the sea remains unanswering and unchanging. Through this image he opposes the eternity of nature and the mortality of the human, making this one of Griffith's most moving and poetic films.

Of Griffith's contemporary action melodramas one, THE LONEDALE OPERATOR, is perhaps his most famous Biograph film. Its reputation is mainly based on its powerful use of parallel editing for suspense. The film tells its story in ninety-seven shots, more than Griffith had used in any previous film. Griffith not only carefully orchestrated his editing to build excitement, he also placed his camera closer to the heroine in order to convey intensely her terrified expressions. As with many Biograph films, the original prints of THE LONEDALE OPERATOR were tinted. A detail often missed by today's audience is explained by this practice. Before the thieves break into the heroine's office, she turns off the lamp. In the original, the scenes following were tinted blue to convey that the action was occurring in semi-darkness. This explains why the thieves mistake the wrench for a gun. The trick is beautifully exposed in an extreme close-up at the end.

The year 1912 was a particularly good one for Griffith. As several articles in the trade periodical Moving Picture World indicate, he had already achieved some measure of recognition within the industry. And he had attained a position at Biograph that enabled him to have greater control over the subjects he filmed and to make fewer films. Several other directors were working under him, including Dell Henderson, Wilfred Lucas, and Mack Sennett; and for at least part of the year, he had all of the best actors and actresses with him -- Lillian and Dorothy Gish, Elmer Booth, Mae Marsh, Blanche Sweet, Robert Harron, Henry B. Walthall, Harry Carey, Mary Pickford, Charles Mailes, Claire MacDowell, and Lionel Barrymore. He continued to work with all types of materials, though he primarily filmed dramas while other directors made comedies. The work of the other

Biograph directors illustrates, even at this early period, the influence of Griffith in forming the styles of other filmmakers. This influence would continue through later years and rest on such important figures as John Ford, Victor Sjöström, Carl Dreyer, and Lev Kuleshov, to name only a few.

From this period, THE MUSKETEERS OF PIG ALLEY is one of the best known and has been included in The Museum of Modern Art's circulating program for years. Though nominally having a social theme involving gangsterism, and famous for the documentary quality of its New York City photography, its greatest strength lies in Griffith's organization of the movements of the gangsters as they track each other through the streets. This is not a narrative strength as much as a demonstration of Griffith's skill at manipulation of form. Throughout his work, in spite of the limited film time he had for telling the story, Griffith carefully developed formal relationships even though they did not directly move the narrative forward.

In THE LADY AND THE MOUSE, Griffith tells a simple story with complex technique. The film contains over a hundred shots, without a chase or an action sequence. The scene of Lillian Gish trying to dispose of the mouse shows this increased complexity. Although Gish's beguiling mime probably would have held the audience's attention by itself, Griffith broke up this action with his editing to emphasize details and reactions. In fact, from the mouse's first appearance in a very large close-up to its final escape, twenty-eight shots pass on the screen. Griffith explores new narrative means by his -- admittedly rather awkward -- introduction of the millionaire without showing his face, and the conveying of Gish's courtship by showing only the couple's arms.

Making excellent use of California settings (the San Fernando Valley), THE BATTLE AT ELDERBUSH GULCH is probably Griffith's best, and certainly his most spectacular, Biograph Western. Griffith returned to the Western genre only once after this, with the feature SCARLET DAYS, which until recently was a "lost" film. For THE BATTLE AT ELDERBUSH GULCH, Griffith built a convincing Western town at a time when he was already involved in elaborate preparations for the spectacle JUDITH OF BETHULIA. That he could prepare two such complex projects at the same time and within the limited facilities of Biograph's California operation indicates Griffith's genius for organization and his great capacity for work that would serve him so well later in his supervision of and direction for the Mutual Film Corporation and in making THE BIRTH OF A NATION and INTOLERANCE.

Of particular interest in THE BATTLE AT ELDERBUSH GULCH are the carefully balanced structures Griffith created in the action scenes; for example the rescue of Mae Marsh and her pet dog from the Indians, and in Mae Marsh's heroic rescue of the baby during the Indian attack on the cabin. The form Griffith establishes in the movement from safety to danger is reversed in the movement from danger to safety, actually matching camera positions and cutting patterns. Several exciting high-angle long shots of the settlers fleeing the town as the Indians attack clearly establish the tenuous place of civilization on the edge of a dangerous wilderness. This is a theme that appears repeatedly in Westerns. A similiar effect is achieved in William S. Hart's HELL'S HINGES (1916), as the good people flee into the desert to escape death at the hands of the rampaging badmen.

Program III
120 minutes

AN UNSEEN ENEMY. 1912. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Edward Acker. With: Lillian Gish and Dorothy Gish (the sisters), Elmer Booth (their brother), Grace Henderson (the maid), Harry Carey (a thief, the maid's friend), Robert Harron (the boyfriend), Walter Miller. Photographed in July at Silver Lake (New Jersey?) and at the studio. Released on September 9, at 999 feet. Original intertitles.

DEATH'S MARATHON. 1913. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: William E. Wing. With: Henry Walthall (the husband), Blanche Sweet (his wife), Walter Miller (the friend), Harry Hyde, Kate Bruce, William Butler, Robert Harron, Lionel Barrymore, Alfred Paget. Photographed in April in California. Released on May 13, at 1,003 feet. Reconstructed intertitles.

THE AVENGING CONSCIENCE. Previewed in Pasadena, California, July 16,1914; opened at the Strand, New York, August 2, 1914. Suggested by Edgar Poe's "The Telltale Heart" and "Annabel Lee". 6 reels. Directed by D. W. Griffith. Photographed by G. W. Bitzer. With: Henry Walthall (the nephew), Blanche Sweet (his sweetheart), Spottiswoode Aiken (the uncle), George Siegmann (The Italian), Ralph Lewis (the detective), Mae Marsh (the maid).

The Gish sisters' first featured appearance at Biograph was in AN UNSEEN ENEMY. This alone would make the film significant, but it is also one of Griffith's most exciting (if improbable) rescue melodramas. The editing here is intense; between Lillian Gish's first awareness of the threat, and her final rescue, some eighty shots speed by. However, the most striking shot in the film comes before the girls are put in danger. The love scene between Bobby Harron and Dorothy Gish in the cornfield, in which a high-angle shot blends young love with the ripening fields, is one of Griffith's and Bitzer's loveliest compositions.

In 1913, Griffith was chafing at the confines of the one-reel film. The narrative structure of DEATH'S MARATHON shows this. The film begins with incidents which happened years before the main action, but they give the characters more psychological depth. The most impressive section of the film is the attempt to rescue Walthall. As in THE LONELY VILLA, Griffith used the telephone to connect distant locations; here Blanche Sweet desperately tries to prevent her husband from committing suicide. The close shot of Walthall speaking on the phone and fondling his revolver has a psychological intensity that is basic to Griffith's late Biograph films. The rescue fails. Walthall's death is first announced by Sweet's expression as she hears the shot over the phone.

After leaving the Biograph Company in mid-1913, Griffith signed with Reliance-Majestic, which distributed through the Mutual Film Corporation. He personally directed four films during 1914, while supervising the work of other directors. This supervisory role continued until he began production on THE BIRTH OF A NATION during the summer of 1914.

Griffith's first two pictures for Reliance-Majestic, THE BATTLE OF THE SEXES and THE ESCAPE, were of feature length and opened at legitimate playhouses in New York. Though both films had to be made quickly and on low budgets, Griffith was finally free to explore the narrative possibilities of the longer film. THE BATTLE OF THE SEXES was a story of a middle-aged husband who falls prey to a gold digger and who, through the efforts of his daughter, is brought back to the family. The daughter was played by Lillian Gish, the gold digger by Fay Tincher and the father by Owen Moore. THE ESCAPE was a sociological drama begun in New York and finished in California. It starred Blanche Sweet, Mae Marsh, Robert Harron, Donald Crisp, and Owen Moore. No prints of these two films are known to exist today.

Griffith's third directoral effort for Reliance-Majestic was HOME, SWEET HOME. The film is made up of several short stories unified by a single theme and is more like a collection of related Biograph films than a feature. Each revolves around some aspect of the concept of home with the sentimental John Howard Payne song as a common thread.

Following HOME, SWEET HOME, Griffith made THE AVENGING CONSCIENCE, based loosely on Edgar Allan Poe's "The Telltale Heart" with an added dose of "Annabel Lee". Joseph Henabery, who played Abraham Lincoln in THE BIRTH OF A NATION and acted as an assistant director and historical researcher on INTOLERANCE, claims that seeing THE AVENGING CONSCIENCE convinced him to give up a secure acting place at one movie studio and take his chances on getting a job with Griffith. In 1914 he considered it the best film he had ever seen, and the film is still impressive today, particularly in its use of editing to explore the psychology of the main character. The sequence in which the nephew, played by Henry Walthall, hears his murdered uncle's heart beating while the policeman is interrogating him is a montage tour de force and a remarkable exercise in cinematic metaphor. The intercutting of close shots of the nephew, the policeman, the pendulum of the clock, a tapping pencil, and the policeman's tapping foot creates what may be the most sophisticated use of editing along psychological lines in all of the pre-war cinema.

In addition to his skillful use of montage, Griffith employs other cinematic modes in his depiction of the nephew's psychology - double exposures, special framing devices, expressionistic imagery and symbolism, which all succeed in working within an essentially realistic decor. As Eileen Bowser states in D. W. Griffith: American Film Master, "In its concern with psychological matters, THE AVENGING CONSCIENCE is a precursor to THE CABINET OF DR. CALIGARI and other German films which were later to rival Griffith's films in the public mind."

--Ron Mottram

Program IV
THE BIRTH OF A NATION
195 minutes

Opened as THE CLANSMAN in Riverside, California, January 1 and 2, 1915, and as THE BIRTH OF A NATION at the Liberty Theatre, New York, March 3, 1915. 12 reels.

Directed by D. W. Griffith; screenplay by Griffith, assisted by Frank Woods, based on the novel and play, The Clansman, with additional material from The Leopard's Spots, all by Thomas Dixon; photographed by G. W. Bitzer, assisted by Karl Brown; music arranged by Joseph Carl Breil and Griffith. With: Lillian Gish (Elsie, Stoneman's daughter), Mae Marsh (Flora Cameron, the pet sister), Henry Walthall (Col. Ben Cameron), Mirian Cooper (Margaret Cameron, elder sister), Mary Alden (Lydia, Stoneman's mulatto housekeeper), Ralph Lewis (Hon. Audtin Stoneman, Leader of the House), George Siegmann (Silas Lynch, mulatto Lieut. Governor), Walter Long (Gus, a renegade Negro), Robert Harron (Tod, Stoneman's younger son), Wallace Reid (Jeff, the blacksmith), Joseph Henabery (Abraham Lincoln), Elmer Clifton (Phil, Stoneman's elder son), Josephine Crowell (Mus. Cameron), Spottiswoode Aiken (Dr. Cameron), André Beringer (Wade Cameron, second son), Maxfield Stanley (Duke Cameron, youngest son), Donald Crisp (Gen. U. S. Grant), Howard Gaye (Gen. Robert E. Lee), Sam de Grasse (Sen. Charles Sumner), Raoul Walsh (John Wilkes Booth), and Elmo Lincoln, Olga Grey, Eugene Pallette, Bessie Love, William de Vaull, and Tom Wilson. In the original screen credits for the film only the names of D. W. Griffith and Thomas Dixon appeared, but in subsequent prints the other names were given in the credits and in the programs.

The year 1975 marks the sixtieth anniversary of Griffith's most successful and most controversial film, THE BIRTH OF A NATION. A landmark of the cinema in both form and content, it has lost neither its greatness as a work of art nor its ability to arouse strong feelings. Indeed, it is probably the only film in the history of the cinema that is as controversial today as in the year of its release. Riots no longer attend its showings, but there have been recent instances in which announced screenings have been cancelled because of political and social pressure. Attacked as a viciously racist film by some and defended as an accurate picture of the Reconstruction by others, THE BIRTH OF A NATION calls for more reasoned judgement than it has usually received. Although it is beyond the scope of these program notes to deal adequately with the complex issues raised by the film -- especially if one wants to avoid misunderstandings-- at the same time, it is important to clarify the film's central concern and to avoid maligning the man who directed it.

The principle problem for most contemporary viewers is, of course, the film's racial point of view. Little thought is given to the historical accuracy of Griffith's presentation even though the two questions are, for the most part, inseparable. There is a tendency, especially among liberal Northern audiences, to dismiss the historical portrayal as inaccurate, if not as out-and-out falsification. As with all historical analyses, however, interpretation colored by personal, class, and sectional biases plays an important role. This is true whether one completely accepts or rejects Griffith's portrayal, or even chooses some middle ground. The important thing in considering the film is not the degree of its historical accuracy, but an understanding of the point of view itself, its sources and its meaning.

THE BIRTH OF A NATION opened under the title THE CLANSMAN, which is also the title of the novel on which it is ostensibly based. But herein lies part of the problem. Thomas Dixon's novel is a vicious work, a book that has at its very basis a racist premise of biological inferiority. Indeed, the novel argues that

because blacks are biologically inferior, it is impossible to bring them into any responsible participation in the political and cultural life of the nation without debasing, and ultimately destroying, American society. The point of the book is to establish a racial theory and to spur the nation to a solution of the racial question, which is ideally set forth as wholesale departation of blacks to Africa.

In contrast, Griffith's film is centered on a series of dramatic human conflicts, universal in appeal, that unfold within a specific historical setting. THE BIRTH OF A NATION tells the story of the Reconstruction from a Southern position, one that had been instilled in Griffith from childhood and nourished by the stories of his father, Jacob Wark Griffith, an ex-colonel in the Confederate army.

These influences seemed to have been reenforced when Griffith read Woodrow Wilson's History of the American People. Wilson, himself a Southerner, born in Virginia and raised in Georgia and North Carolina, presented a view of the Reconstruction that was sympathetic to the South and its sufferings under Northern military rule. As Griffith was to do later, Wilson pointed to the role that radical Republican politicians allegedly played in exploiting the defeated Southern states for their own political aggrandizement.

Wilson saw the recently freed slaves as an important tool in this exploitation process. Through enfranchising the black population and significant sectors of the white population, radical Northern politicians sought to create a power base for their own ambitions and for the continued ascendancy of the Union Party. These maneuvers, according to Wilson, engendered social and political conditions that became intolerable for the white South, giving rise, in part, to vigilante organizations such as the Ku Klux Klan.

Though reflecting prevalent racial attitudes of his time -- and indulging in tasteless racial stereotypes supported by a somewhat patronizing attitude -- Griffith's treatment of blacks in THE BIRTH OF A NATION primarily follows the lines suggested by Wilson's thesis and not Dixon's. Though there are racist echoes in Griffith's film, it does not put forth a racial theory as does the novel. Rather, it is concerned with the crisis in Southern culture brought on by political exploitation, and this exploitation provides the setting for dramatic action.

The relationship between Griffith and the two sources cited here, Dixon and Wilson, is a complex one. While shifting the emphasis from the racial to the historical and dramatic, and eliminating the most blatantly racist scenes of the novel, Griffith retained such things as the fear of intermarriage, the reference to the defense of a common Aryan birthright of North and South, and, reportedly, in the original version of the film, the deportation of blacks as the solution to racial problems. Yet one has only to read The Clansman to realize that lumping Griffith together with Dixon and calling them both racists is to deprive the word of its real meaning and to do Griffith a great disservice.

It is much more useful to compare Griffith to Wilson, a man whose attitudes seem closer to Griffith's and to whom the word racist is not normally applied. Though there are divergences between Wilson's and Griffith's account of the Reconstruction, these differences stem from the necessities of dramatic presentation (Griffith) as opposed to historical analysis (Wilson), and not from different viewpoints. A good example is the respective treatments of the Ku Klux Klan. After finding the historical reasons for the rise of the Klan in the desperation of white Southerners who were denied political and constitutional

means of action, Wilson points out that the inevitable results of extra-legal actions are violence and outlawry. Griffith offers the same reason for the origins of the Klan, but ends his film after the Klan's attainment of specific initial goals. Griffith's sin regarding the Klan is one of omission, based on his immediate dramatic needs. The falsification involved here is the tendency of drama to simplify motivation and action, especially when dealing with historical subjects -- a tradition that Hollywood carried on long after Griffith ceased making films.

The attitudes towards blacks portrayed in THE BIRTH OF A NATION are essentially no different from those of many other American films. Why then has THE BIRTH OF A NATION been so inordinately criticized? One reason lies in Griffith's skills as a filmmaker. His film acts more powerfully in moving audiences, even today, than do most films. But another, more specific, reason may be his use of the Ku Klux Klan as a heroic force. Our conception of the Klan has different roots than Griffith's. Our idea of the Klan is based on a century of violent and hateful actions; further, it is difficult for us to place ourselves in an historical framework that considers the Klan in its formation when the issues that created it were probably not as clear cut as those that have sustained it in our own time. Then, too, we partially resent the fact that we are manipulated by the film to accept the heroic role of the Klan and to cheer its final success. Had Griffith used a band of individuals not associated with the Klan as his rescuing force, or structured his film in such a way that the political and dramatic problems were settled through the process of time and changing opinions, as they were in actuality, THE BIRTH OF A NATION would be less controversial.

--Ron Mottram

Program V
INTOLERANCE
191 minutes

Previewed at Riverside, California, August 4 and 5, 1916 (a sneak preview as THE DOWNFALL OF ALL NATIONS, Orpheum Theatre); opened at the Liberty Theatre, New York, September 5, 1916. 14 reels.

Directed by D. W. Griffith; photographed by G. W. Bitzer, assisted by Karl Brown; music arranged by Joseph Carl Breil and Griffith. With: Lillian Gish, (The Woman Who Rocks the Cradle). The Modern Story: Mae Marsh (The Girl), Fred Turner (Her Father), Robert Harron (The Boy), Sam de Grasse (Jenkins), Vera Lewis (Mary T. Jenkins), Mary Alden, Pearl Elmore, Lucille Brown, Luray Huntley, Mrs. Arthur Mackley (Uplifters), Mirian Cooper (The Friendless One), Walter Long (Musketeer of the Slums), Tom Wilson (The Policeman), Ralph Lewis (The Governor), Lloyd Ingraham (The Judge), Rev. A. W. McClure (Father Farley), Max Davidson (Friendly Neighbor), Monte Blue (Striker), Marguerite Marsh (Debutante), Tod Browning (Owner of Car), Edward Dillon (Chief Detective), Clyde Hopkins (Jenkins' secretary), William Brown (The Warden), Alberta Lee (Wife of the Neighbor). The Judean Story: Howard Gaye (The Nazarene), Lillian Langdon (Mary the Mother), Olga Grey (Mary Magdalene), Gunther von Ritzau, Joseph Henabery (Pharisees), Bessie Love (Bride of Cana), George Walsh (Bridegroom). Medieval French Story: Margery Wilson (Brown Eyes), Eugene Pallette (Prosper Latour), Spottiswoode Aiken (Her Father), Ruth Handforth (Her Mother), A. D. Sears (The Mercenary), Frank Bennett (Charles IX), Maxfield Stanley (Duc d'Anjou), Josephine Crowell (Catherine de Medici), Constance Talmadge (Marguerite de Valois), W. E. Lawrence (Henry of Navarre), Joseph Henabery (Admiral Coligny). The Babylonian Story: Constance Talmadge (The Mountain Girl), Elmer Clifton (The Rhapsode), Alfred Paget (Belshazzar), Seena Owen (Princess Beloved), Carl Stockdale (King Nabonidas), Tully Marshall (High Priest of Bel), George Siegmann (Cyrus, the Persian), Elmo Lincoln (The Mighty Man of Valor), George Fawcett (Judge), Kate Bruce (Old Woman), Ruth St. Denis (Solo Dancer), Loyola O'Connor (Slave), James Curley (Charioteer), Howard Scott (Babylonian Dandy), Alma Rubens, Ruth Darling, Margaret Mooney (Girls of the Marriage Market), Mildred Harris, Pauline Starke, Winifred Westover (Favorites of the Harem). Many other later-famous performers played bit parts and served as extras. Colleen Moore, commonly thought to have played a bit part, could hardly have been in it, however, for she met Griffith for the first time when he was in Chicago to arrange for the opening of INTOLERANCE. He signed her to a contract and she went to Los Angeles, but she never played a role in a Griffith-directed film after all.

The phenomenal success of THE BIRTH OF A NATION and the controversy it aroused determined the form and subject matter of Griffith's next film, INTOLERANCE. Feeling the need to outdo himself and to answer the charges of bigotry leveled at him by opponents of THE BIRTH OF A NATION, Griffith took a modern story of industrial and social exploitation which he had begun in 1914, and used it as the basis for the four-part structure of INTOLERANCE. To increase the scope of his theme and the scale of his action, he added three additional stories, each from a different historical period and each, in Griffith's mind, illustrating the effects of man's intolerance towards his

fellow man. By uniting the fall of Babylon, the St. Bartholomew's Day Massacre, and the crucifixion of Jesus to his modern story, and by freely intercutting among them for comparison and emphasis, he sought to strike back at what he saw as the intolerance of his detractors and to give them a lesson in the harmful results of intolerance.

It has been incorrectly stated that Griffith made INTOLERANCE as an "atonement" for the attitudes he expressed in THE BIRTH OF A NATION. Nothing could be farther from the truth. Griffith never saw THE BIRTH OF A NATION as anything but an accurate representation of the Civil War and its aftermath. He always felt unjustly maligned and he saw the attempts to censor his film as dangerous to the freedom of speech guaranteed under the Constitution.

INTOLERANCE was an important part of his reply to the charges against him, an offensive, not a defensive, move, and by no means an atonement. One has only to read Griffith's own statements from this period to realize this. In conjunction with a pamphlet he wrote entitled The Rise and Fall of Free Speech in America and numerous talks he gave around the country, Griffith mounted a crusade for his rights as an artist that was spear-headed by INTOLERANCE.

Of course, Griffith was only partly a propagandist. He was primarily an artist devoted to the possibilities of the film medium, and in INTOLERANCE he succeeded in expanding its means of expression even beyond what he had accomplished with THE BIRTH OF A NATION. The importance of INTOLERANCE is not in its theme, which in its conception is rather dubious, as Eisenstein and others have pointed out, but in the boldness of its manipulation of time and space. Griffith's comparison of the attempt to save the boy to the attempt to save Babylon, is of less interest than the dynamics of a chariot racing down a road in 539 B.C. being transferred to an automobile in 1916 A.D. The bigness of the theme can be questioned, but not the bigness of the Babylonian set. The force of the ideas is debatable but not the force of the images. Regardless of its failings, INTOLERANCE remains one of the most ambitious films ever made and one of Griffith's greatest artistic achievements.

Unlike THE BIRTH OF A NATION, INTOLERANCE failed commercially; unfortunately Griffith had taken on much of the financial responsibility for the film. The profits he had made from THE BIRTH OF A NATION were absorbed by losses from INTOLERANCE and created monetary problems from which he never completely recovered. The reasons for the boxoffice failure are probably complex, but they seem to revolve around two points: audiences had had difficulty in understanding the film because of its structure and in liking it because its pacifist tone was in conflict with the belligerent mood of the nation about to enter World War I. Not having the mass appeal of THE BIRTH OF A NATION, it simply failed as a commercial venture to justify its immense cost, reportedly close to $2,000,000 - twenty times the cost of THE BIRTH OF A NATION.

--Ron Mottram

Programs VI and VIII
(Notes for these two programs are combined)

Program VI HEARTS OF THE WORLD 155 minutes.

Opened at the 44th Street Theatre, New York, April, 1918. 12 reels. Directed by D. W. Griffith. Scenario by M. Gaston de Tolignac, translated into English by Capt. Victor Marier (both pseudonyms for D. W. Griffith). Photographed by G. W. Bitzer. Technical supervision by Erich Von Stroheim. Music arranged by Carli Elinor and Griffith. With: Adolphe Lestina (The Grandfather), Josephine Crowell (The Mother), Lillian Gish (The Girl, Marie Stephenson), Robert Harron (The Boy, Douglas Gordon Hamilton), Jack Cosgrave (The Father of the Boy), Kate Bruce (The Mother of the Boy), Ben Alexander (The Littlest Brother), M. Emmons, F. Marion (The Boy's Other Brothers), Dorothy Gish (The Little Disturber), Robert Anderson (Monsieur Cuckoo), George Fawcett (The Village Carpenter), George Siegmann (Von Strohm), Fay Holderness (The Innkeeper), L. Lowy (A Deaf and Blind Musician), Eugene Pouyet (A Poilu), Anna Mae Walthall (A French Peasant Girl), Mlle. Yvette Duvoisin of the Comedie Francaise, Paris (A Refugee), Herbert Sutch (A French Major), Alphonse Dufort (A Poilu), Jean Dumercier (A Poilu), Gaston Riviere, Jules Lemontier (Stretcher Bearers), Georges Loyer (A Poilu), George Nicholls (A German Sergeant), Mrs. Mary Gish (A Refugee Mother), Mrs. Harron (Woman with Daughter), Mary Harron (Wounded Girl), Jessie Harron (A Refugee), Johnny Harron (Boy with Barrel), Mary Hay (Dancer). Not credited on the original programs: Erich von Stroheim as a Hun in several scenes, and Noel Coward as the Man with the Wheelbarrow and as a Villager in the Streets.

Program VIII THE FUGITIVE 120 minutes.
THE GIRL WHO STAYED AT HOME

THE FUGITIVE. 1910. D. W. Griffith. Photographed by G. W. Bitzer. Scenario by J. McDonagh. With: Eddie Dillon (the Confederate son), Edwin August (the Union son), Kate Bruce (the Confederate mother), Dorothy West (the sister of the Confederate soldier), Frank Dillon, Walter Long, Alfred Paget, Claire MacDowell. Photographed on September 24 and 29 at Fishkill, New York, and at the Biograph studio. Released on November 7 at 1,045 feet. Reconstructed intertitles.

THE GIRL WHO STAYED AT HOME. Opened at the Strand, New York, March 23, 1919. 7 reels. Directed by D. W. Griffith. Photographed by G. W. Bitzer. Scenario by S. E. V. Taylor. With: Adolphe Lestina (Monsieur France), Carol Dempster (Mlle. Acoline France), Richard Barthelmess (Ralph Gray), Robert Harron (James Gray), Syndeconde (Count de Brissac), George Fawcett (Mr. Edward Gray), Kate Bruce (Mrs. Edward Gray), Edward Peil (Herr Turnverein), Clarine Seymour (Cutie Beautiful), Tully Marshall (A Man About Town), David Butler (Johann August Kant), Milla Davenport (German mother).

In 1917 Griffith was invited by the British government to make a propaganda film designed to encourage U. S. participation in the war. After discussions in England, he sent for G. W. Bitzer and his lead actors, Robert Harron and Lillian Gish. Some exteriors, including some front-line battle footage, were shot in Europe, but the film was completed upon the company's return to the

United States. The film was called HEARTS OF THE WORLD, and though the war was nearly over by the time of its release -- limiting its propaganda potential -- the film was a popular and critical success. Griffith used some of the European footage in two other films about the war, THE GREATEST THING IN LIFE, for which no prints are now known to exist, and THE GIRL WHO STAYED AT HOME, shown here.

The original propaganda intent of HEARTS OF THE WORLD is evident in its treatment of the Germans, but it comes into strong relief when compared with THE GIRL WHO STAYED AT HOME, which was conceived after the war. Though HEARTS OF THE WORLD is the stronger of the two films, largely because its conflicts are more intense, THE GIRL WHO STAYED AT HOME is more in keeping with Griffith's sympathies. The emphasis is not so much on the conglicts between enemies as on the inhumanity of the political and social systems that produce wars.

In HEARTS OF THE WORLD the Germans are portrayed as the enemy, as a totally evil force. The principal German character, Von Strohm, played by George Siegmann, is a stock melodrama villain -- Silas Lynch transplanted to World War I. Sympathy is created for the French civilians caught in the movements of war and, in the more generalized documentary-like footage of refugees fleeing the German advance, but the tragedy of war is never universalized by showing the sufferings of the other side. THE GIRL WHO STAYED AT HOME, however, takes a broader view. The Germans are still the enemy, but Griffith presents a young German soldier leaving his mother and, in a parallel scene, the American brothers go off to war. The young men are clearly alike, so that we are sympathetic to both sides. When the German soldier dies, after saving the heroine's life by killing one of his own officers, we are shown his mother's sufferings as Griffith would have shown the American mother's sufferings had her sons been killed. In HEARTS OF THE WORLD it seems to be Germans who are evil. In the second film good people on both sides are caught up in these forces. This view of war is much closer to Griffith's natural inclinations, as evidenced by his Biograph war films and THE BIRTH OF A NATION and INTOLERANCE.

Like most of Griffith's war-related films, HEARTS OF THE WORLD begins by establishing a sense of home, so that the horrors of war are made concrete by their effects on the main characters. Beginning in 1912, the film shows the peace and security of life in the French village, and the hopes for the future that the war threatens and partly destroys. THE GIRL WHO STAYED AT HOME also does this, but with less force, in its depiction of the chateau owned by Monsieur France.

HEARTS OF THE WORLD depends heavily on brilliantly staged action, but it contains many intimate, quieter sequences that help to articulate the action through contrast. Two such sequences are worth noting. The first, which occurs before the war, defines the relationship between the principal lovers, Robert Harron and Lillian Gish -- and illustrates one of Griffith's most important uses of the close-up. The sequence takes place in a garden, opening with a long shot of Gish from Harron's vantage point. This shot is interrupted by a close-up of Gish from the front, then returns to the subjective shot from Harron's point of view. Griffith often used close-ups that were not merely closer views of a person but privileged moments outside the normal course of events. This frontal close-up of Lillian Gish is one of those

privileged moments; through the direct intervention of the filmmaker, the poetic mood is intensified and Harron's admiration articulated. This is the justification for the disjunction of some Griffith close-ups, a disjunction that is sometimes mistaken for mis-matching.

The second such sequence takes place just before war breaks out. The Allies are awaiting a response to their demand that Germany withdraw. Here, Griffith employs a technique he used for the first time in A CORNER IN WHEAT (1909)--the tableau. Allied military and political leaders appear in a series of static, carefully arranged shots that heighten the suspense of waiting. The tableau only comes to life after the deadline is reached, and it has become evident that war is beginning. This radical change from the static to the dynamic is sustained throughout the film in the battle scenes.

A character in THE GIRL WHO STAYED AT HOME provides a curious postscript to THE BIRTH OF A NATION. Monsieur France is an ex-Confederate soldier who, rather than surrender at the end of the Civil War, leaves America for his ancestral home in France where he lives as the last citizen of the Confederate States of America. The role played by American troops in liberating his village finally convinces him he is an American after all; at the end of the film he gives up his Confederate flag for the Stars and Stripes. Is this Griffith's comment on the division between North and South? Perhaps he saw World War I as a second chance for Americans to realize their common heritage and to bring about the birth of a nation which the bitterness of the Reconstruction had prevented.

--Ron Mottram

THE FUGITIVE is a Civil War film, one of Griffith's strongest genres at Biograph. The use of mountain locations here is breathtaking, with vast vistas opening out behind the characters. The film centers on the war's effect on the family. Griffith intercuts the homes and families of North and South (even carrying this contrast out in his composition -- the Union home occupies the left of the screen, the Confederate the right). The final intercutting of the Union fugitive's return to his family with the Southern mother caressing her dead son's coat is particularly powerful.

Program VII
115 minutes

THE COUNTRY DOCTOR. 1909. D. W. Griffith. Photographed by G. W. Bitzer. With: Frank Powell (the doctor), Florence Lawrence (the doctor's wife), Kate Bruce (The other mother), Mary Pickford (the older daughter in the other family), Adele De Garde (the doctor's daughter), Gladys Egan (younger daughter in the other family). Photographed on May 29 and 31 and on June 7 at Greenwich, Connecticut, and at the Biograph studio. Released on July 8 at 1,004 feet. Reconstructed intertitles.

BOBBY, THE COWARD. 1911. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Dell Henderson. With: Robert Harron (Bobby), Gladys Egan (Bobby's sister), W. Chrystie Miller (Bobby's grandfather), Joseph Graybill (a thug), Grace Henderson (the lady who loses her purse), Verner Clarges (her companion), Eddie Dillon, Kate Toncray, William Butler, Walter Long, Alfred Paget. Photographed on June 1, 5, and 9 at Fort Lee, New Jersey, and at the Biograph studio. Released on July 13 at 1,086 feet. Reconstructed intertitles.

A ROMANCE OF HAPPY VALLEY. Opened at the Strand, New York, January 26, 1919. 6 reels. Directed by D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Capt. Victor Marier (D. W. Griffith). With: Lydia Yeamans Titus (Old Lady Smiles), Robert Harron (John L. Logan, Jr.), Kate Bruce (Mrs. Logan), George Fawcett (John L. Logan, Sr.), Lillian Gish (Jennie Timberlake), George Nicholls (Her Father), Adolphe Lestina (Vinegar Watkins), Bertram Grassby (Judas), Porter Strong (The Negro Farmhand).

THE COUNTRY DOCTOR is one of Griffith's most interesting films. The film works through contrast, balancing the opening lyrical pastoral shots with the family tragedy which ends the film. A pan begins the film strikingly; it moves to the right over a river valley and ends on the doctor's home from which his happy family exits. This opening camera movement is lovely in itself, but becomes fascinating when balanced by the closing shot, a pan in the opposite direction, starting with the same house, now shut up in mourning for the child's death.

In BOBBY,THE COWARD Griffith tells the simple story of a youth proving his manhood; it is Griffith's capturing of the slum environment, his mastery of detail and atmosphere, that impresses one most. As he often did, Griffith took his camera out into tenement streets to record their spontaneous energy. Several shots appear to have been taken by a hidden camera; the passersby seem unaware they are part of a film drama. Even in the scenes he obviously staged, Griffith conveys the sense of a world overflowing with life. Griffith could always turn his attention from the demands of a tight narrative to a character-building detail or atmospheric moment. For instance, the shot of Bobby's father going to his room after a big meal, sitting down and reading his paper, doesn't really advance the story. Rather, it gives that sense of detail which still fills Griffith's Biograph films with life after so many years.

Although Griffith's spectacles, THE BIRTH OF A NATION and INTOLERANCE, are undoubtedly masterworks, he was probably more at home with and put more of himself into the intimate rural romances that protrayed a style of life reflecting his own Kentucky origins. One of the best of these is A ROMANCE OF HAPPY VALLEY. At the time of the last Museum of Modern Art Griffith retrospective in 1965, no

prints of this film were known to exist. Subsequently a print was found in the Soviet Union, and it has been carefully restored by Eileen Bowser, Associate Curator of the Museum's Department of Film. This restoration has once more made available one of Griffith's most important and most personal films.

The rural genre was not new to Griffith's career. Examples can be found from the Biograph years in such works as A COUNTRY CUPID, HOME FOLKS, and THE NEW YORK HAT. The feature-length format, however, gave Griffith an opportunity to expand his treatment of rural themes. Although the stories remained simple, the details, and even more importantly, the pace of rural life were developed; the pace is in marked contrast to the frenetic activity of the action melodramas. Here was a style of life Griffith knew well both in its positive and negative aspects, and which he could portray with an insight and sensitivity he often lacked in his treatment of social and historical themes.

In one aspect the film parallels Griffith's own life. It is partly the story of a young man who leaves his home and goes to the city to seek his fortune. He becomes successful and eventually returns to rescue his family from poverty. Though Griffith never returned to Kentucky permanently after achieving fame as a film director, he did make regular visits throughout his life and never hesitated to give financial help to the members of his family. Kentucky seems to have represented for him the ideal of home he never achieved in his own life.

-- Ron Mottram

Program IX
115 minutes

(Notes for Program VIII are combined with Program VI)

THE PRIMAL CALL. 1911. D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Emmett Campbell Hall. With: Wilfred Lucas (the seaman), Claire MacDowell (the society girl), George Nicholls, Walter Long, W. Chrystie Miller, Kate Toncray, Grace Henderson, Joseph Graybill, Alfred Paget, Vivian Prescott, Dell Henderson. Photographed on April 19 and 21, 1911, at Redondo Beach, California. Released on June 22 and 1,028 feet. Reconstructed intertitles.

TRUE HEART SUSIE. Opened at the Strand, New York, June 1, 1919. 6 reels. Directed by D. W. Griffith. Photographed by G. W. Bitzer. Scenario: Marion Fremont. With: Lillian Gish (True Heart Susie), Robert Harron (William), Wilbur Higby (William's Father), Loyola O'Connor (Susie's Aunt), George Fawcett (The Stranger), Clarine Seymour (Bettina), Kate Bruce (Bettina's Aunt), Carol Dempster (Bettina's Chum), Raymond Cannon (Sporty Malone).

It has often been said that Griffith had no sense of humor. It is true that, as he gained more independence at Biograph, he left the short farce comedies to other directors (notably Mack Sennett) and concentrated on the dramas. However, Griffith did have a rich sense of character-based comedy. Despite a rather static beginning, THE PRIMAL CALL is a good example of this. Griffith tells a story -- somewhat reminiscent of D. H. Lawrence but with a light touch -- of a strong-willed society woman who falls in love with a powerful laborer whose domination she craves. The comedy arises not only from the clash of characters but from the little details that give Griffith films their richness. An example is Chrystie Miller as the minister sampling the contents of a picnic basket he comes upon on the beach, arter checking to see if anyone is watching him.

Is TRUE HEART SUSIE Griffith's greatest film? Perhaps the question is not entirely serious, but this modest, little known work somehow touches on the essence of Griffith's art. Of course, the simplicity of TRUE HEART SUSIE should not be praised in order to undermine the complexity of the epics THE BIRTH OF A NATION or INTOLERANCE. Yet within its apparent simplicity, this film reveals Griffith's power as a filmmaker: he lovingly exposes his characters in their tenderness and their blindness, their heroism and their foolishness.

The characters of TRUE HEART SUSIE pass from the expectations of childhood to the disappointments of adult life without encountering the transitional stage of adolescence. Although Susie (Lillian Gish) and William (Bobby Harron) are adolescents when the film begins, Griffith portrays them as children. Their gestures and movements express the awkwardness, energy, and enthusiasm of childhood. In an early shot, William paces back and forth, first toward the camera, then away, as if unable to decide where he wants to go. Susie follows him patiently, without questioning his indecision. These childlike traits mark the characters throughout the film, leading to tragic consequences. Griffith's attitude is both ironic and compassionate. His camera views their antics from a distant elevated position as well as in intimate close-up.

In a title, he notes their foolishness, and adds with a wink, "and we, of course, have never been so foolish." This is the essence of Griffith's approach to the characters: comic irony surmounted by a compassionate identification.

Later, when William has married Bettina, his "slightly unfaithful" wife, Griffith extends his compassion to her, as well. It is a mistake to interpret the contrast (set up by the editing) between Bettina and Susie as a comparison of of a faithless tramp with a woman who knows her role (housekeeper, cook). Griffith portrays Bettina's secret parties with her "fast" friends as pursuits of fun rather than immorality; he even shows them playing children's games. Griffith's view of Bettina is made clear when she spends the night with Susie to cover up sneaking out to a party. Griffith presents the pair in one shot, side by side in bed. Susie is rigid in her outrage at this woman who has taken the one person Susie has always wanted -- moreover Bettina has not recognized his value. The following close shot of Susie emphasizes these emotions; it visually separates her from Bettina. A close shot of Bettina follows, revealing her not as a wicked woman but as a still vulnerable child (like Susie) whom adult life disappointed. As she recognizes Bettina as a fellow sufferer, Susie's face in softens. The next shot unites the pair as Susie cradles Bettina's head on her breast. This tragedy of unfulfilled love is everybody's fault and no one's. Griffith portrays William's blindness, Susie's meekness, and Bettina's restlessness, not to condemn them morally, but so that we, the audience, can recognize them and sympathize.

Griffith uses visual composition to establish the separation of William from Susie at several points in the film. The opening high-angle shot of the road between their houses seems to prefigure this separation. The opening high-angle shot of Susie's house appears over and over again; William and Susie are often seen on opposite sides of it. When Susie first sees William and Bettina together as lovers, she is separated from them by a hedge. Later, over the hedge, she and William speak of the disappointments of marriage. While separating them through composition, Griffith unites them by editing. William's stay at college is interwoven with shots of Susie at home, and William's marriage is punctuated with shots of Susie performing wifely tasks. This pattern reaches its climax when William, alone at night, stands sadly by his window. In their thoughts they are together; in space they are not far apart. All that separates them is the disappointments of adult life.

The film unites William and Susie at the end; they kiss through a window frame. The kiss recalls the two moments in their youth when they almost kissed. These occasions are recaptured in flashbacks as each character remembers those uncompleted kisses. The last shot shows the pair as children walking down a country road. Reversing the film's time, Griffith returns to the hopes of childhood to end the film. Can William and Susie overcome their disappointment and return to that hope? The film remains slightly equivocal, balancing optimism and pessimism in an understanding of the difficulties of existence.

I cannot end these notes without paying tribute to Lillian Gish. Gish's expressions and gestures expose Susie so simply and unblushingly that they creat a relation between actress and camera unique in film history. Nowhere does Lillian Gish shine more brightly than in TRUE HEART SUSIE.

-- Tom Gunning

Program X
BROKEN BLOSSOMS
102 minutes

Opened at the George M. Cohan Theatre, New York, May 13, 1919. 6 reels.

Directed and written by D. W. Griffith, based on "The Chink and the Child," in Thomas Burke's Limehouse Nights. Photographed by G. W. Bitzer. Special effects by Hendrick Sartov. Technical advisor: Moon Kwan. Music arranged by Louis F. Gottschalk and Griffith. With: Lillian Gish (Lucy, the Girl), Richard Barthelmess (The Yellow Man), Donald Crisp (Battling Burrows), Arthur Howard (His Manager), Edward Peil (Evil Eye), George Beranger (The Spying One), Norman Selby "Kid McCoy" (A Prize Fighter).

In THE BIRTH OF A NATION Griffith illuminates the broad sweeping forces of destiny and history in the rush and clash of mass armies, assassinations, political betrayal, and apocalyptic visions. In BROKEN BLOSSOMS, he illuminates a world of emotion in a tiny detail, a slight gesture. Such intimacy has always been the source of Griffith's power, and the success of his epics rests partly on his ability to pick out personal detail in the course of the tide of history. This film, though, is structured only on these details; Griffith purposely turned from the fast pace of his previous films to build a slow (almost solemn) rhythm which allows the unfolding of these intimate glimpses.

The film begins years before the main action with Cheng Huan's youth in China; we are told of his dedication to the temple and his desire to travel to the West with the message of Buddha's peace for the barbarous Anglo-Saxons. Griffith next presents him leaning against a dank stone wall in London's Limehouse district. A close shot of the changed man fades out; his transformation is explained in the series of images that follow. Set in an opium den, they range from long shots filled with swooning habitués to close shots of individual smokers, each in his separate ecstasy of despair, and down to an extreme close-up of the long nail on the musician's finger.

Combined with shots of gaming tables, these images define the destruction of the ideals of Cheng Huan's youth. Griffith returns to Cheng, still leaning against the wall: Cheng arouses himself and walks off.

Lucy, The waif, is also introduced in this way. Griffith shows her leaning against a piling seated by the wharf. The shot fades, and there follows a flashback of Lucy discovering the hopelessness of married life in the slums. Separate shots detail the wife's drudgery, the mass of dirty ragged children, and the raving husband, and culminates in the scene of Lucy speaking to prostitutes, who confess through forced smiles to the exhaustion and boredom of their existence. The film returns to Lucy still seated by the wharf; the bleak expression on one so young has been explained. These solemn faces of despair and disillusionment define the opening moments of this remarkable film.

Such a slow, contemplative, yet emotion-filled pace is needed to reveal the delicate tenderness of these characters. We watch as Lucy reveals her few possessions hidden beneath a brick in her brutal father's house. We see a wad of tin foil, a bit of ribbon, a piece of silk, and a letter from her dying mother bequeathing her daughter these pitiful items. Cheng watches her hesitantly finger a zinnia as she hopes her wad of tin foil can be exchanged for the flower.

One cannot evoke the spell of BROKEN BLOSSOMS without mentioning Griffith's careful attention to the tinting of the film, and to the lighting and his use of soft focus. Most of Griffith's features were tinted. But in no surviving tinted print is the selection of colors more important to the mood of the film than in BROKEN BLOSSOMS. The blue of the fog-enshrouded London night becomes a blue of loneliness and loss, particularly when Cheng dashes through it on his hopeless attempt to save Lucy. Yellow is used for the hopeful China prologue sections and the brutal scenes of Lucy's murder. Violet is reserved for those scenes with the most emotional resonance: Lucy's first night in Cheng's house and the image of the temple bells sounding, which appears as Cheng leaves his homeland and reappears after his suicide at the end of the film.

In Hendrick Sartov, a still photographer who had developed a special soft-focus lens, Griffith found a sensitive collaborator for G. W. Bitzer and Bitzer's fine, sharp, richly composed photography. Previously, Griffith had used soft focus mainly for glamorous close ups of leading ladies. Here it is also used as Cheng contemplates the beauty of Lucy; the diffused textures express his ecstasy. The shots of Cheng first bringing Lucy to her room in his house combine soft focus, violet and purple tinting, and low-key lighting from one direction (which delicately outlines the figures against a surrounding darkness) to create some of Griffith's most lyrical images.

Griffith also uses extreme close ups to portray the violence which shatters this delicate world. When Cheng for a moment has lustful thoughts about Lucy, these thoughts are conveyed by his move toward the camera so that his face fills the frame. Even more powerful is the scene in which Battling Burrows rages at Lucy with murderous intent, his glaring eyes and gritted teeth filling the frame as though he were to invade the space of the audience.

The film ends as it began, with a shot of a harbor delicately tinted blue and of boats moving on its waters. This shot encompasses the closed world of BROKEN BLOSSOMS; it is a world made of characters tenderly and intimately viewed but a world shattered by brutal violence. If we let them, the purity of Griffith's style and the spellbinding performances of Gish and Barthelmess can take us beyond the Victorian prose of the subtitles or the conventions of characterization to a vision of cinema that has implications still to be explored.

-- Tom Gunning

Program XI
WAY DOWN EAST
175 minutes

Previewed in Middletown and Kingston, New York, during August 1920; opened at the 44th Street Theatre, New York, September 3, 1920. 13 reels.

Directed by D. W. Griffith. Photographed by G. W. Bitzer and Hendrick Sartov. Scenario: Anthony Paul Kelly from the stage play by Lottie Blair Parker. Technical direction by Frank Wortman. Art direction by Charles O. Seessel and Clifford Pember. Music arranged by Louis Silvers and William F. Peters. With: Lillian Gish (Anna Moore), Mrs. David Landau (Her Mother), Josephine Bernard (Mrs. Tremont), Mrs. Morgan Belmont (Diana Tremont), Patricia Fruen (Her Sister), Florence Short (The Eccentric Aunt), Lowell Sherman (Lennox Sanderson), Burr McIntosh (Squire Bartlett), Kate Bruce (Mrs. Bartlett), Richard Barthelmess (David Bartlett), Vivia Ogden (Martha Perkins), Porter Strong (Seth Holcomb), George Neville (Reuben Whipple), Edgar Nelson (Hi Holler), Mary Hay (Kate Brewster), Creighton Hale (Professor Sterling), Emily Fitzroy (Maria Poole). The fiddler and many of the dancers in the country dance scenes were native Vermonters.

After THE BIRTH OF A NATION, WAY DOWN EAST was Griffith's most popular film. To the astonishment of his co-workers, he paid $175,000 for the screen rights to the familiar and old-fashioned stage melodrama, but he soon proved the acuteness of his choice. The film is most famous for the assembly of the shots in the last-minute rescue sequence of Lillian Gish on the ice floes of the Connecticut River; but today, it might be interesting to look at what Griffith has to say in the film about the rights of women. When WAY DOWN EAST opened, the Nineteenth Amendment had only recently been ratified. During the year to come, there were to be a series of films about the new woman and her rights, such films as MAN - WOMAN - MARRIAGE, EVERY WOMAN'S PROBLEM, A WOMAN'S PLACE, HAIL THE WOMAN and MISS LULU BETT, all released in 1921. It is perhaps no coincidence that Nazimova chose to film A DOLL'S HOUSE in this same year. But Griffith fired the opening gun, in the context of this old melodrama about a mock marriage and an illegitimate child.

As the earlier films in this series have demonstrated, especially the Biographs, Griffith's most important single topic is the sacredness of the family unit, the security of home and family, and the threats to it from outside forces. His films abound in strong female characters who are resourceful and aggressive in their efforts to protect and preserve the home. From today's viewpoint, most of these women are unbelievably pure and innocent, it is true, but they are not helpless victims. At this point in time, few women had the opportunity for education and professional training. However, when necessary, Griffith's heroines can take in washing, or sewing, or take positions as waitresses, or servants in other people's homes. Above all, Griffith condemned the double standard for sexual behavior of his time. In WAY DOWN EAST, Lillian Gish is indeed pure and innocent -- and a victim. But she does not accept that role. In the denouement, she proves herself able to speak up for her rights. When Squire Bartlett is throwing Anna out of his house for having had an illegitimate child, she turns back to protest the injustice: her seducer has been accepted as a welcome visitor, while she is being cast out. Although she continues out into the night, the Squire realizes that she is right. The seducer is firmly rejected, and after Anna

has been rescued from the ice, she is welcomed home and made a member of the family. Given Griffith's persistent belief in the values of the home, he cannot be expected to imagine much of a role for woman outside of it, but within it, he insisted on equality. He was to return to this topic in THE WHITE ROSE, 1923, and THE BATTLE OF THE SEXES, 1928.

--Eileen Bowser

Program XII
ORPHANS OF THE STORM
190 minutes

Opened in Boston, December 28, 1921; opened at the Apollo Theatre, New York, January 2, 1922. 12 reels.

Directed by D. W. Griffith; based on the play The Two Orphans by Adolph D. Ennery. Photographed by Hendrick Sartov. Technical direction by Frank Wortman. Set design by Edward Scholl. Music arranged by Louis F. Gottschalk and William F. Peters. With: Lillian Gish (Henriette Girard), Dorothy Gish (Louise), Joseph Schildkraut (The Chevalier de Vaudry), Frank Losee (The Count de Linieres), Catherine Emmett (The Countess de Linieres), Morgan Wallace (The Marquis de Praille), Lucille La Verne (Mother Frochard), Sheldon Lewis (Jacques Frochard), Frank Puglia (Pierre Frochard), Creighton Hale (Picard), Leslie King (Jacques Forget-Not), Monte Blue (Danton), Sidney Herbert (Robespierre), Leo Kolmer (King Louis XVI), Adolphe Lestina (The Doctor), Kate Bruce (Sister Genevieve).

Griffith had been artistically and financially successful with his treatment of the famous old melodrama Way Down East. In 1921 he bought the rights to still another old melodrama, The Two Orphans, changed the setting to the French Revolution, and made his first spectacle since INTOLERANCE. As with INTOLERANCE he took pains to create impressive and convincing sets; at his studio in Mamaroneck, New York, he erected fourteen acres of late-eighteenth-century Paris. He filled its streets with mobs of extras engaged in violent action, and staged a last-minute rescue to rival those of BIRTH OF A NATION and INTOLERANCE. Despite the lavishness of the production, the excitement generated by the film and its good critical and popular reception, the film still lost money. This was a problem that plagued Griffith in most of his films from this period on.

As A. Nicholas Vardac has demonstrated in his book From Stage to Screen, late-nineteenth-century melodrama had carried to the limit the stage's capacity for both realistic re-creation and spectacular action. The motion picture, with its ability to more adequately fulfill these aspirations, naturally fell heir to the role originally played by this type of theater. The popular appeal of realistic spectacle did not decline in the twentieth century, but rather grew as it was fed by the movies. Nor had general audiences lost interest in the sentimental and emotional stimulation that were also part of stage melodrama. Griffith must have recognized the box office potential of these qualities when he insisted on filming WAY DOWN EAST in 1920 and THE TWO ORPHANS the following year.

The continuing ability of these subjects to move audiences is demonstrated quite forcefully in ORPHANS OF THE STORM: witness the sequence in which Lillian Gish finally encounters her blind sister from whom she has been separated. The cross cutting between the two sisters, one on the second floor of a house and the other in the street, the subtle use of implied sound as a linking element, the forceful separation of the two even though they are so close, together these scenes constitute one of the most intense sequences in all of Griffith's films: it proves the capacity of cinema to preserve and ennoble the melodramatic tradition, a tradition that is too often seen in a negative light.

As with THE BIRTH OF A NATION, it is easy to criticize Griffith's conception of history, here in his treatment of the French Revolution. It is also easy for modern audiences to be directed by Griffith's titles in which he compares the excesses of the Reign of Terror to the dangers of anarchy and Bolshevism. But to be side-tracked by these issues is really to miss the point of the film itself. Griffith's titles are sometimes overly sentimental but the images that accompany them are not. Although sometimes ludicrously inaccurate, the images contain a beauty and truth that transcend the weaknesses of the written texts; it is in the images, not in the words, that one finds the real content of the films. The great genius of Griffith was not in his historical or social analysis, but in his ability to show what it is like to be human, to describe the qualities and experiences common to people in all places and times, and to do this through the conventions of melodramas, which enabled him to share his insights with a mass audience.

-- Ron Mottram

Program XIII
THE WHITE ROSE
120 minutes

Opened at the Lyric Theatre, New York, May 21, 1923. 10 reels.

Directed by D. W. Griffith; scenario by Irene Sinclair (D. W. Griffith); photographed by G. W. Bitzer, Hendrick Sartov, Hal Sintzenich; set design by Charles M. Kirk; special effects by Edward Scholl; music by Joseph Carl Breil. With: Mae Marsh (Bessie Williams, "Teazie"), Carol Dempster (Marie Carrington), Ivor Novello (Joseph Beaugarde), Neil Hamilton (John White), Lucille La Verne ("Auntie" Easter), Porter Strong ("Apollo"), Jane Thomas (Cigar Stand Girl), Kate Bruce (An Aunt), Erville Alderson (A Man of the World), Herbert Sutch (The Bishop), Joseph Burke (The Landlord), Mary Foy (The Landlady), Charles Emmett Mack (Guest at Inn).

THE WHITE ROSE is one of Griffith's most unfairly neglected works. Perhaps more than any of Griffith's other films, it centers on his worshipful and awed -- but extremely complex-- view of women.

THE WHITE ROSE was a suitable vehicle for Griffith's reunion with Mae Marsh. Despite her often brilliant work for Griffith at Biograph and her spell-binding performances in THE BIRTH OF A NATION and INTOLERANCE, Marsh had not acted in a Griffith film for seven years. This motion picture,their final one together, could be treasured for Marsh's performance alone. At first glance, THE WHITE ROSE seems a veiled remake of WAY DOWN EAST, with Marsh substituting for Gish. However, although the theme of an abandoned unmarried mother is common to both, THE WHITE ROSE has an obsessional, almost nightmarish quality lacking in the earlier, more balanced film.

One leaves WAY DOWN EAST with images of open farm country and New England winters. THE WHITE ROSE is dense with images of the moss-hung trees of the Bayou Teche region in Louisiana and the sudden downpours of tropical storms. The male characters in WAY DOWN EAST are divided sharply between Lowell Sherman's sophisticated seducer who has no conscience and Richard Barthelmess's noble farm boy. Ivor Novello, as the minister torn with turmoil, combines elements of both these characters in his role in THE WHITE ROSE. The emotional conflicts are resolved in WAY DOWN EAST in Gish's exciting rescue from the river. The corresponding storm scene in THE WHITE ROSE leads to no direct resolution. WAY DOWN EAST ends with Gish being saved by a man and being accepted into a male-dominated world. Marsh's savior in THE WHITE ROSE is a black woman, and Novello finds his spiritual salvation through the forgiveness of the woman he wronged.

During his Biograph period, Griffith had discovered the power of emotionally resonant props to develop characters. He gives Marsh two of them: a letter from the orphanage rating her conduct as 90 per cent and a family album with a small music box in its binding. When Marsh is seeking a job at the hotel, she produces this letter and album to prove she is a "first class orphan" ("I had a mother and a father") and plays the music box. With emotional mastery, Griffith cuts from a close-up of the music box to shots of bystanders reacting with amusement; he ends the scene with a close-up of Marsh beaming with joy over her treasured possession. Later, Marsh takes out this album as she lies -- seduced and abandoned -- on her bed expecting the birth of her child. Griffith intercuts this scene with one of her seducer, Novello, delivering a sermon on love and faith.

After Marsh is thrown out of her job at the hotel, the imagery becomes more powerful. We see her, obviously contemplating suicide, clutching her baby as she stands above the rushing water of a canal lock. Griffith intercuts shots of the turbulent water with close ups of Marsh's despair-torn face. Marsh then unbuttons her blouse and nurses her child. The image of a mother nursing her child as she stands on the brink of death penetrates to the core of Griffith's awe-struck view of women. The scene of Marsh wandering through the rain with her baby is not merely a melodramatic situation, it is, like the climax of WAY DOWN EAST, a powerful realization of a woman lost in a world whose very structure persecutes her.

The central role of women is made clear when, at the end of the film, Marsh is cared for by Carol Dempster (who plays the fiancée of her seducer) and Lucille La Verne (Dempster's black servant). In this sequence La Verne steps out of her comic role to become the embodiment of maternal care. Griffith, at several points, frames these three women in tight close-up. The shot presents three primary manifestations of Griffith's view of womanhood: La Verne's powerful maternal force, Dempster's pale innocent virgin, and Marsh's loving and trusting young girl ruined by masculine betrayal. Women so dominate the climax of the film that when Novello finally confronts Marsh, his reaction is overshadowed by that of the women. Griffith uses close-ups of Dempster and Marsh, but Novello always shares the frame with a female character.

THE WHITE ROSE is a film held together less by a narrative logic than by a succession of images revealing the characters and expressing the filmmaker's wonder at women -- for him "the eternal Mystery."

-- Tom Gunning

Program XIV
AMERICA
141 minutes at 80' per minute or 125 minutes at sound speed

Opened at the 44th Street Theatre, New York, February 21, 1924. 12 reels.

Directed by D. W. Griffith. Scenario by John Pell based on a story by Robert Chambers. Photographed by G. W. Bitzer, Hendrick Sartov, Marcel Le Picard, and Hal Sintzenich. Art direction by Charles M. Kirk. Music arranged by Joseph Carl Breil. With: Neil Hamilton (Nathan Holden), Erville Alderson (Justice Montague), Carol Dempster (Miss Nancy Montague), Charles Emmett Mack (Charles Philip Edward Montague), Lee Beggs (Samuel Adams), John Dunton (John Hancock), Arthur Donaldson (King George III), Charles Bennett (William Pitt), Dowling Clark (Lord Chamberlain), Frank Walsh (Thomas Jefferson), Frank McGlynn, Jr. (Patrick Henry), Arthur Dewey (George Washington), P. R. Scammon (Richard Henry Lee), Lionel Barrymore (Captain Walter Butler), Sidney Deane (Sir Ashley Montague), W. W. Jones (General Gage), E. Roseman (Captain Montour), Harry Semels (Chief of Senecas, Hikatoo), Harry O'Neill (Paul Revere), H. Van Bousen (John Parker, Captain of Minute Men), Hugh Baird (Major Pitcairn), James Milaidy (Jonas Parker), H. Koser (Colonel Prescott), Michael Donovan (Major General Warren), Louis Wolheim (Captain Hare), Riley Hatch (Chief of Mohawks, Joseph Brant), H. Paul Doucet (Marquis de Lafayette), W. Rising (Edmund Burke), Daniel Carney (Personal Servant of Miss Montague), E. Scanlon (Household Servant at Ashley Court), Emil Hoch (Lord North), Lucille La Verne (A Refugee Mother), Edwin Holland (Major Strong), Milton Noble (An Old Patriot).

Despite careful attention to detail and authenticity, despite the splendid camera work by G. W. Bitzer, Hendrick Sartov, Marcel Le Picard, and Hal Sintzenich -- including some excellent special effects -- despite exciting and well-staged battle scenes, and a fine last minute rescue, AMERICA emerges as Griffith's least interesting spectacle and, ultimately, a somewhat tedious film. As historical pageant it is unsurpassed, but it has very little drama to give the pageantry form and meaning. The personal story about the love of a Massachusetts militiaman for a wealthy Virginia girl with a Tory father is not integrated into the historical events and is without much interest of its own. We never get close enough to the protagonists to care if they get together or not; we remain as distant from them as from the historical illustrations that constitute the events surrounding them.

Griffith had much cooperation and assistance from many sources in the making of AMERICA: these included historical societies and the United States Army. Yet, he seems to have lacked the same commitment to the Revolution that he had for the Civil War; this commitment had made THE BIRTH OF A NATION a powerful film. AMERICA, without this deep feeling, seldom rises above textbook history, no matter how impressively the past is recreated.

The print shown in this retrospective is the version released in Great Britain and bears the title LOVE AND SACRIFICE. (Prints of the original American version no longer appear to exist.) Consequently, the treatment of England is softer than it was in the Amiercan version. In an attempt to increase the box-office potential of the film by not offending British audiences, emphasis was placed on personal forces of good and evil rather than onnational ones.

One gets the impression that if it were not for the villain, Captain Butler, another manifestation of Silas Lynch, the Colonists and the British government could have ironed out their differences, or at least have fought a more civilized war. This version also suffers from an exhausting number of titles, expecially at the beginning. The reason for this, however, may partly be explained by the need to provide information for British audiences.

It is unfortunate, given the possibilities for the exciting and inspiring drama inherent in the material, that Griffith was unable to breathe real life into his film. AMERICA then would have been a more fitting first part of what could be considered Griffith's trilogy of the American wars: AMERICA (the Revolution), THE BIRTH OF A NATION (the Civil War), and HEARTS OF THE WORLD (World War I). The spectacle in all three films is magnificent, but only the last two succeed in using personal dramas to hold the audience and give focus to that spectacle.

--Ron Mottram

Program XV
ISN'T LIFE WONDERFUL
113 minutes at 80' per minute or 100 minutes at sound speed

Premier at Town Hall, New York, December 4, 1924; opened at the Rivoli Theatre, New York, December 5, 1924. 9 reels.

Directed by D. W. Griffith. Scenario by D. W. Griffith, based on a short story by Major Geoffrey Moss. Photographed by Hendrick Sartov and Hal Sintzenich. Music arranged by Cesare Sodero and Louis Silvers. With: Carol Dempster (Inga), Neil Hamilton (Paul, son of the professor), Helen Lowell (Grandmother), Erville Alderson (The Professor), Frank Puglia (The Brother), Marcia Harris (The Aunt), Lupino Lane (Rudolph), Hans von Schlettow, Paul Rehkopf, Robert Scholz (Hungry Workers), Walter Plimmer, Jr. (The American).

ISN'T LIFE WONDERFUL was Griffith's last independent production and probably his last great film (although this judgement should not obscure the importance of his two final films, ABRAHAM LINCOLN and THE STRUGGLE). It illustrates an interest in documentary realism that had not surfaced since Griffith's Biograph period. Unlike BROKEN BLOSSOMS, an equally great film, much of ISN'T LIFE WONDERFUL was shot on location, in the cities and and countryside of Germany, where the actual social conditions of the story still prevailed. (Most of the interiors were shot after the company returned to this country). Not since A CORNER IN WHEAT had Griffith so forcefully and clearly stated an economic problem and its social consequences.

The plot of ISN'T LIFE WONDERFUL involves the sufferings and strivings of a family of Polish refugees living near Berlin in the aftermath of World War I. The story presents one of the strongest statements of the opposition between home and the forces which threaten it of any Griffith film. The social crisis that the film describes is seen largely in its effect on the Polish family and its struggle to maintain its identity and sheer physical existence as a unit. As usual, Griffith employs the technique of crosscutting to help establish this opposition; he shows the various members of the family following their daily pursuits in parallel with the members who wait at home. A particularly strong example of this can be seen in the sequence in which Inga, played by Carol Dempster, waits on line to buy meat, as the family, eager for her return, waits at home.

Despite the overall realistic tendency and effect of the film, Griffith employs a considerable amount of stylization. This is especially evident in many of the scenes in the family's apartment: the characters are often arranged in tableaux and their movements are slowed for dramatic effect. These scenes are often staged so as to exploit off-screen space, that is, the implied space of action not visible to the viewer because it is beyond the edges of the frame.

A good example occurs near the beginning of the film as the family awaits Paul's (Neil Hamilton) homecoming from the war. Arranged in tableau in the main room of the apartment, they direct their attention toward the door at screen right, so that we get a strong sense of a world beyond the door, the world of Paul's experience in the war, a world outside the security of the family. We never see Paul in the street or in the hallway outside the apartment. He enters from off-screen into the apartment in a deliberate manner and sets the family into motion.

The one major weakness of the film is its ending. An upbeat ending was added by Griffith. Originally the film was to end after Paul and Inga have been robbed of their precious cargo of potatoes. The couple sits on the ground stunned, trying to console themselves with the fact that they still have each other. The film now ends with a scene that takes place a year after the one described; Paul and Inga have finally married, economic conditions have improved, and the sufferings of the past seem to have been forgotten. The ending is clearly not in keeping with the tone of the rest of the film and probably should be seen as Griffith's attempt to give the film more general appeal. This weakness, however, is hardly severe enough to damage the film's greatness and its place among Griffith's most important works.

-- Ron Mottram

Program XVI
108 minutes

THE PAINTED LADY. 1912. D. W. Griffith. Photographed by G. W. Bitzer. With: Blanche Sweet (the older daughter), Charles Mailes (her father), Joseph Graybill (her suitor, a thief), Robert Harron, Lillian Gish, Dorothy Gish, Walter Long, William Butler, Harry Carey, Kate Bruce, Gladys Egan. Photographed in August, 1912, in New York City. Released on October 24.

BRUTALITY. 1912. D. W. Griffith. Photographed by G. W. Bitzer. Scenario by George Hennessy. With: Mae Marsh (the wife), Walter Miller (the husband), Elmer Booth (Bill Sykes in the play within the film). Photographed in October, 1912, at Fort Lee, New Jersey, and at the Biograph Studio. Released on December 2 at 1,009 feet.

THE STRUGGLE. Opened at the Rivoli, New York, December 10, 1931. 9 reels. Produced by D. W. Griffith, Inc. Distributed by United Artists. Directed by D. W. Griffith. Screenplay by Anita Loos and John Emerson. Photographed by Joseph Ruttenberg. Edited by Barney Rogan. Music arranged by Phillip Scheib and D. W. Griffith.

Cast: Hal Skelly (Jimmy Wilson), Zita Johann (Florrie), Charlotte Wynters (Nina), Evelyn Baldwin (Nan Wilson), Jackson Halliday (Johnnie Marshall), Edna Hagan (Mary), Claude Cooper (Sam), Arthur Lipson (Cohen), Charles Richman (Mr. Craig), Helen Mack (A Catty Girl), Scott Moore (A Gigolo), Dave Manly (A Mill Worker).

In THE PAINTED LADY Griffith kept action to a minimum and built the film around the inner sufferings of a lonely girl, played with great skill and intensity by Blanche Sweet. Griffith used long takes -- close camera distance to show off Miss Sweet's performance and to allow her a degree of character development that was quite unusual for both 1912 and the one-reel film. He supported this simple technique by another, more complex one that he had been working with throughout the Biograph years -- the repeated use of a single location throughout the film. This had the effect of reinforcing performance and raising the notion of space above its function as merely a location for an action.

Almost all the scenes involving the girl and her lover take place on a wooden bridge. At first, this location is strictly a romantic background for the lovers' meetings. However, we learn that the lover is a thief who intends to rob the girl's father, and, in a key scene prior to the robbery,we see the lover put on a disguise while standing on the bridge. This action immediately changes the meaning of the location, relating it to an act of betrayal. Not knowing her lover is the robber, the girl kills him during the robbery. This act shatters her: Griffith once again takes us back to the bridge for several scenes in which the girl has imaginary meetings with her lover. In these scenes a remarkable thing happens: because of our past views of the bridge and our associations with it, the bridge begins to function in relation to the girl's psychological state. The imaginary meetings take on a strong sense of reality and the physical space of the bridge is partly transformed into a space of the mind. This mental space, so real to the character, comes to the viewer also as a tangible reality.

BRUTALITY is a reworking of Griffith's earlier A DRUNKARD'S REFORMATION. Here the reformation is accomplished by a performance of Oliver Twist. The sophistication of the acting style and editing technique is greatly increased over the earlier film. As the action on the stage becomes more violent, we get a closer view of the play's characters, as if to indicate the increase in the spectator's attention. Nothing like this was attempted in A DRUNKARD'S REFORMATION, which filmed all of the stage scenes from the same camera position.

THE STRUGGLE was D. W. Griffith's last film. Though he lived until desiring film work, he never was given a chance to direct another film. This last film was a financial and critical failure and certainly contributed to the drying up of job opportunities. Contemporary audiences and reviewers felt that history had passed Griffith by. Seen today, dismissals by his contemporaries are hard to understand.

Perhaps one reason ABRAHAM LINCOLN was well received by the critics while THE STRUGGLE was panned was the force of Griffith's reputation as a director of epic historical films. A close examination of his work (including the epic films) shows his central concern was the unity of home and family. THE STRUGGLE is one of Griffith's most complex films on this theme. Instead of an outside force, or a solidly villainous character attacking the family (as often happened in his previous films), the disintegration of home in THE STRUGGLE is caused from within. The hero contains the villain within himself: his struggle is interior.

In a number of images Griffith presents the initial security and then the dissolution of the home. First we see the apartment of Jimmy and Florrie Wilson from the outside. We glimpse the family through brightly lit windows: the mother sets the table; the daughter waits for supper. The apartment is seen as a refuge and haven, a warm, bright, interior space. A similar outside view of the apartment is given just before Sis's engagement party. Both of the images develop a sense of family unity, of a cloistering and self-contained space.

As threats to the family begin to materialize, Griffith again uses the windows to portray this menace. When Jimmy is late for dinner, Griffith cuts from Jimmy getting drunk at a bar to Florrie sitting anxiously at the window. Her attention is now directed out of the house to the possible terrors of the outside world: the self-contained unity of the home is jeopardized. When Jimmy sneaks out for a drink during the engagement party, we don't see him actually leave. Rather, Griffith presents Florrie discovering his room empty; she then notices the open window by which he made his exit.

This window imagery reaches a climax after Jimmy deserts the family and returns to the family's now empty apartment. Looking out the window, he sees his daughter across an air shaft in the window of a neighbor's apartment; she is playing with some children. Jimmy stands, framed by one window, and makes a vain reaching gesture towards his daughter who is framed in another window. This double framing is a dramatic image of separation. It shows the total collapse of the family: it also forms a sharp antithesis to the use of windows in the first shot of the family's apartment.

Jimmy is one of Griffith's most complex characters. Like Griffith's portrayal of Lincoln, Jimmy is presented as an isolated and tragic figure. One senses Griffith identified strongly with the character. Jimmy's drinking doesn't spring from some overwhelming tragedy, but from hardly defined threats to his masculinity, such as being called a pansy by a bartender or having to wear a lavender tie to a party. If the exact nature of his insecurity is left undefined, his self-doubt is beautifully imaged in several shots. After losing

his insurance money, Jimmy tries to return home, but can't face his wife. Griffith cuts from Jimmy's hesitation in the hallway to Florrie sewing within by the light of a lamp he once gave her.

Once Jimmy's drinking begins to cause problems, this gift is always visible in the family's apartment. Often the lamp is the center of the composition. When Florrie is evicted after Jimmy deserts her, we see the lamp like an accusing eye, a reminder of not only his former kindness but his former role as husband and provider.

Although hampered by money problems, THE STRUGGLE was Griffith's most nearly independent film since ISN'T LIFE WONDERFUL. Because of problems in getting studio space, the filmmaker took his camera on location and into the streets. This location shooting gives the film a spontaneity and vitality which recalls his work for Biograph (which Griffith briefly refers to in the film's prologue set in 1911.) However, THE STRUGGLE is not just a return to an earlier antiquated style. THE STRUGGLE and ABRAHAM LINCOLN show Griffith as an artist still in command of his talent and still exploring new directions. He never got the chance to continue.

-- Tom Gunning