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"Intolerance" Is a Master Film

Glories of Many Eras Gathered in Wonderful Picture at Cine

By G. K., Jr.

D. W. Griffith has outdone the grandeur, surpassed the beauty and excelled the best of all former moving-pictures in his "Intolerance" which started a four day run at the Cine last night.

It is the masterpiece of moving-pictures, a mass of wonderful effects and scenes that will linger long in memory.

A priest against intolerance, whether of religion or standards of personal conduct, such as occupy the attention of over-meddlesome "uplift" females in the recreations of the poor, runs as a philosophical strain throughout the picture.

And by titles and sub-heads Griffith applies the lesson also to the prohibition movement of to-day.

But murings upon the injustice of

America's Army in Mexico Gets "Tank" of 100,000 Pounds Capacity

SAN ANTONIO (Texas), November 3.—A tractor of the type adopted by the British for their "tanks" or armored cars on the western front in Europe has been purchased by the United States army authorities for use along the Mexican border, where there are no roads. It will have a capacity of 100,000 pounds and will be used in the Big Bend district, it was announced to-day.

Intolerance are soon lost in a bewildering succession of impressive scenes, from the days of ancient Babylon to the mills and factories of to-day.

Four stories are simultaneously told, the action shifting backward from to-day to scenes in Christ's life, advancing to the Huguenot massacre of Paris, and jumping backward again to the glories of Babylon.

The conventional continuity of story of the drama is forgotten and forgiven in these swift changes, for the glories of each era are shown with a lavishness that would justify entire absence of a plot.

Ancient Babylon, high-walled city, with carved images of great heights, banquet halls of inconceivable distance, peopled with thousands and thousands of soldiers, priests, women and dancing-girls, gives a tremendous effect.

And as far battles and fights, there are no films that can touch the storming of Babylon by the legions of Cyrus. Nor for barbaric splendor can the feast of Belshazzar be easily outdone.

Christ is pictured personally, but with a due reverence that should rob the presentation of any sacrilege to the most pious.

He is shown changing water into wine at the wedding feast at Cana, sinking under the cross on His way to Calvary and finally crucified between two thieves.

Another story tells the massacre of the Huguenots, emboldened by Catherine de Medici in Paris, pictured with the ferocious kind satisfaction that decorated Babylon.

The fourth of the stories tells the intolerance of wealthy reformers who squander the money in factories to extract huge sums for "uplift" purposes by self-advertisement.

A rather fat-fueled appeal against capital punishment by typifying a rather impossible case is introduced to the story.

Opposing these four the author uses incidents of the various epochs of history as stirring comment or contrast throughout by the sympathies of men, should say intolerance.

It is a concatenation of world-historic events pieced together in varied epochs and times that dog universal appeal.