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# Baltimore Theatres This Week

## Ford's

### *Intolerance.*

"Intolerance," like "The Birth of a Nation," is a truly magnificent film production offered by D. W. Griffith at Ford's Grand Opera House, and like that notable Civil War photo-play can only be adequately described as a "colossal spectacle" of ancient, Biblical, mediæval and modern times.

It is four stories in one, showing how in all ages "man's inhumanity to man" has brought sorrow to the world and how intolerance of other's rights has, since the days of Belshazzar, acting King of Babylon, 539 B. C., worn the cloak of the Pharisee who sat in judgment upon his fellow-man. It reveals vividly class intolerance of the present day which oppresses the wage-earner with one hand, while with the other it wastes money in attempted reforms of evil created by its own lack of justice. It stamps some of the present-day uplift movement with the stigma of hypocrisy and brands such reforms as meddling and pernicious.

In the Bible story it reveals Christ as the personification of charity in judgment and shows with rare fidelity to ancient environment, scenes and customs many beautiful episodes in the life of the Saviour of the world, the miracle of the marriage at Cana, the pardon of the sinful woman.

Mediæval intolerance is visualized in France of 1572, when through the plottings of Catherine de Medici and under the cloak of religious fervor, the Huguenots perished by the sword. In the Babylonian story the attack of Cyrus, the world-conquering Persian, upon the city of Babylon is shown with a realism that leaves the audience spent with a sense of having experienced the horrors of warfare as terrible in their reality as the conflict that for three years has convulsed the continent of Europe. The city of Babylon, its temples, palaces, and above all its mighty walls and massive gateways are resurrected through the research of archaeologists, and its warriors and women through the picturing of artists, until all exist again through the vitalizing and visualizing magic of the moving picture. The battering ram of attack, the liquid fire of defense, the portable armed turrets, with bow-men at every loop-hole, are seen again as prophecy of the war terrors of today.

Magnificently staged as a pageant of periods in the world's history, the four-fold drama is equally well enacted. Many of the cast are those who acted in "The Birth of a Nation," notably Mae Marsh.