

Document Citation

Title	Greatest picture ever made shown here while noted stars see their work
Author(s)	
Source	<i>Bulletin (Pomona, Calif.)</i>
Date	1916 Aug 17
Type	article
Language	English
Pagination	1, 4
No. of Pages	3
Subjects	
Film Subjects	Intolerance, Griffith, D. W., 1916

The universal price of
THE BULLETIN
"The paper that reaches the people."
is 35 cents per month, \$4.00 per
year, delivered by carrier, on the
porches, before breakfast.

The Bulletin

VOLUME II

NEWSY, BUT NOT NOISY

POMONA, CALIFORNIA, THURSDAY, AUGUST 17, 1916

THE PAPER THAT REACHES THE PEOPLE

Big Naval Battle Off Belgian

POWERFUL "MYSTERY" PICTURE THRILLS POMONANS

Greatest Picture Ever Made Shown Here While Noted Stars See Their Work

Sitting spellbound with wonder and amazement as each succeeding scene rivaled the preceding one for its grandeur, enormity, joy or pathos, an audience of several hundred Pomona theater goers, filled the Belvedere last night and witnessed a mystery picture the power and magnitude of which may well be said to surpass adequate description in cold type when it is understood that it is produced as the greatest picture ever filmed.

The performance was unique in the history of amusements in this city.

The picture was heralded under the title of "The Downfall of All Nations." That is not the title it will bear when it is introduced into the leading theaters of the foremost cities of the nation.

GRIFFITH HERE

Authority for the statement comes from the lips of Director D. W. Griffith, the man whose wonderful powers have placed him far in the lead of those of his profession and carried his name to every village and hamlet where the click of the motion picture projector is heard.

Mr. Griffith, probably best known as producer of "The Clansman," was himself one of the audience and it was his presence which, perhaps, shed the first rays of light on the wonderful film that had already aroused much curiosity in this city. "The Downfall of All Nations" is a Griffith production. That in itself, speaks volumes.

Not only was Pomona honored by the presence of Mr. Griffith but it entertained, during the evening, some of the foremost actors and actresses of the mystic film world.

FILM STARS HERE

Leading in the list of visitors

was no less a personage than Miss Mae Marsh of Clansman and a hundred other fames. With her was her mother, her young brother, her sister, Miss Mildred Marsh, and, last but far from least, the beautiful Miss Francis Marsh, who aspires to reach the heights already enjoyed by her noted sister. She also has a part in the picture.

Then there was Elmo Lincoln, "The Man of Valor," whose work adds thrills to the film. Howard Gay and his stunningly attractive wife were members of the party as were Mr. and Mrs. Ed. Dillon. Mr. Dillon is a director, whose work ranks at the top of his profession. So also there was Wilfred Lucas, who has made a name and fame for himself, the beautiful Fay Fincher and many others.

RAISE VEIL

The veil of mystery which has surrounded the picture is partially raised by information gained during the evening. "The Downfall of All Nations" has been produced as the greatest of all motion pictures. Beside it, "The Clansman," "The Fall of a Nation," "Cabiria" and other great motion picture achievements are calculated to become seconds.

Through months and months hundreds of thousands of dollars have been expended in producing this masterpiece. And now it is completed. Director Griffith, his assistants, the musicians, the stars and other directly interested persons, wished to study the picture before an average audience which did not realize in advance what it was receiving. Thus the twelve reels which compose the masterpiece, were brought to Pomona and thus also did the film stars journey to this city.

As to what the true title of the picture is and the magnitude with which

(Continued on Page Four)

GREATEST PICTURE EVER MADE IS PUT ON AT BELVEDERE

(Continued from Page One)

It will later be produced, the audience must wait in patience, says Director Griffith.

THE PICTURE

And now a few words about the picture itself.

To say that it is wonderful, is putting the facts mildly. Some idea of it can be gained when it is understood that a hundred thousand people were used in its production. It cost half a million to produce "The Clansman." This picture cost much more.

"Intolerance" is its theme. World history from ancient to modern times is used to portray the results of this intolerance.

Biblical times and the slaughter of the Huguenots on St. Bartholomew's. Ever-tell mighty stories of religious intolerance.

And so political intolerance is shown while, paralleling these vivid pictures, is a story of affection, mother love and undying devotion used to illustrate the author's impression of the intolerance of today.

The picture is deep. It requires the constant attention and study. It is designed for an intelligent audience and may be said to pioneer another forward step in raising to a still higher level the unspoken drama.

The scenic effects, the costuming, staging illusions, and other features set a new standard for nothing approaching them has yet been attempted. The work of the principals would readily seem to cap a climax of their artistic and emotional powers. So powerful is their work that the effect upon the audience was interesting to note. Many left the theater as if in a trance.

THE SCENES

We have had "The Clansman," "Cabiria," and "Ramona," but in "The Downfall of All Nations" is seen the very acme of the new art of the photo drama.

Four distinct stories are told in the narrative. The spectator is guided through the ancient city of Babylon at the time it was at its height and depicts the overthrow of Babylon by Cyrus. Another thread of the play leads the audience through Palestine and Jerusalem at the time of Christ. It is hard to describe the marvelous scenic effects showing the fall of Babylon. The night battle scenes resemble moving oil paintings. Threaded through the spectacular features is a lovely romance as thrilling and lyrical as any ever written.

The combination of romance and drama makes the production at times rise to the majestic grandeur of Homer's Iliad. The hordes of men locked in deadly combat at the time of the downfall of Babylon and the tragic ending of its king and queen forms one of the most dramatic scenes ever shown on either the legitimate stage or in the silent drama.

At all times the director of the production carries the story forward and at the same time holds the suspense of the audience.

AUDIENCE APPLAUDS

It is very seldom that an audience applauds a motion picture but "The Downfall of All Nations" is so saturated with all the units of drama and romance which makes the plays of Shakespeare immortal that its spirit was caught by the audience and the applause was general.

Another feature that stamps "The Downfall of All Nations" as the masterpiece of the film world is the poignant touch that the author has instilled into the various smaller details of the picture. Splendid pieces of comedy are introduced at different times throughout the attraction. The great lesson of brotherly love forms a striking contrast at times. The scene showing Christ forgiving the penitent Mary Magdalene is a beautiful touch. The slaughter of the Huguenots in France on St. Bartholomew's eve is another of the many spectacular features in the production.

In giving us "The Downfall of All Nations" the director of the picture has done for posterity something akin to what Homer did for Troy, not in hexameters but in facts that are seen.

An attraction which adds much pleasure to the performance is the symphony orchestra of eight pieces

which plays a special musical score written expressly for the production by Prof. J. C. Briel.

The final performance of "The Downfall of All Nations" will be given this evening at 7:30. All seats are reserved.

Theater patrons who went to the Belvedere were expecting to see something unusual but they were not prepared for anything of the magnitude which followed.

It is interesting to note in connection with the production, that very few of the audience knew that either the film stars or Director Griffith were in the audience. Several might have seen a modestly dressed man wearing a soft shirt, pass down to a seat in a box but it is safe to say that no one here would have recognized him as the director.

So it was with Miss Mae Marsh and the members of her party. Quietly they sat through the production. And after it was all over Miss Marsh, who is only a wee bit of a girl, in a conversation with a Bulletin representative, quietly evaded reference to her wonderful acting and spoke only of the impressions of the death and destruction in the battle scenes in which she did not take part.

Director Griffith paid a compliment to the Pennock audience and spoke interestingly to a Bulletin reporter of the reasons for not making a big "splurge" in connection with the initial performance. It will be several weeks yet before the picture is released for regular showing.