"OUT OF A CHINESE PAINTING BRUSH" (U.S.A. 1945)

Directed and photographed by Mr. Wango Wong, for the China Film Institute of New York.

This unusual little colour documentary is the second of a series of films on Chinese art, the first, "Painting a Chinese Landscape" having been shown by this society earlier in the season. It is a simple, straightforward but thoroughly pleasing little short, photographed in effectively restrained colour. Particularly interesting are the sequences showing how the artist utilises several colours on his brush at the same time.

"INTOLERANCE" (U.S.A. 1916)

So much has already been written about the tremendous photographic and dramatic innovations of this film, and its great influence on Eisenstein and other luminaries of the Russian cinema, that repetition at this stage would be both pointless - and, in the space at our disposal, impossible!

Undated (apart from some of Griffith's flowery and poetic subtitles!), this film remains without any doubt at all one of the all-time classics. Certainly its production today would be an impossibility; production costs of the Babylonian sequences alone would be prohibitive, and in any event it is doubtful whether there is any one man now of Griffith's calibre capable of handling such a vast undertaking.

The idea of four separate - but inter-related through common theme - stories being unrolled on the screen at the same time, is still a revolutionary one, and it is significant that since this film nobody has even attempted a subject based on such a foundation. (We are not of course overlooking the various "omnibus" films - but there the technique is vastly different, for it is significant that these sequences are united by a connecting motif rather than that motif being the foundation upon which a parallel flow of stories is built).

Intolerance, states Griffith, is the emotional basis of history, the cause of war, and probably the deadliest enemies in all world history. To illustrate this philosophy, he utilises four stories, separated in time and geography, but united by a common theme and developed through cross-cutting in parallel sequence. The four stories consist of Religious Intolerance - the Haganah-Church war in 16th century Spain; Ecclesiastical Intolerance - the life of Christ; Economic and Social Intolerance - the Labour vs. Capital struggle in the modern sequence; and the Imperialistic-political and racial intolerance of the Babylon episode (Cyrus the Persian vs. Babylon in the reign of Nebuchadnezzar).

The symbolic figure of the woman who rocks the Cradle is utilised as a link between the various episodes; in the later sequences, the lighting in this shot changes and the figures of three old women - the Three Fates, seated at their cosmic spinning wheel, appear almost invisibly in the background. The woman continues in the foreground, unaware of their presence. However, towards the climax as the tempers rise and the cutting becomes more abrupt, this shot is dispensed with; the transitions become more direct, quick, and violent; it is freed of all and any introductory shots. In other words, there is no recourse to wipe-offs, fade-ins, fade-outs or other devices - one story cuts simply to another, all four now being actually paralleled in action and essential content. This climax is probably one of the most impressive single sequences that cinema has ever given us for 30 minutes history pours across the screen like a cataract, building in tempo without pause until the final shot leaves one exhausted.
"INTOLERANCE"

U.S.A. — 1916.

Directed by D. W. GRIFFITH

Produced at the Fine Arts Studios, Hollywood, by the Mark Producing Corporation (D.W. Griffith). Original idea and scenario: Griffith. Scenario of the Modern Story (Mother and the Law); adapted by Griffith, in part, from the Reports of the Federal Industrial Commission, and in part from the records of the Sticlow murder case.

Under the personal supervision of Griffith; settings; costume design; photographic style and technique; research; architectural conceptions of the city of Babylon (with motifs suggested by the Sun Buildings and causeway of the Panama-Pacific Exposition at San Francisco, 1915); music: original score by Griffith and Joseph Carl Brasel. Photography: F.W. Pitcair and Karl Brown. Construction supervisor and chief engineer on the Babylon sets: Frank Verplanck. Assistant Directors: George Segalman, Erich von Stroheim, W.S. Van Dyke, Joseph Hormberry, Edward Dillon. Total shooting time: 22 months, 12 days, divided into 20 months, 12 days for shooting, and 2 months editing. Length approx. 13,700 feet, a running time of just over 3 hours.

THE PRINCIPAL PLAYERS

The Woman who rocks the cradle ........................................... LILLIAN GISH

Modern Story — A.D. 1914.

The Boy .......................................................... ROBERT HARDIN

The Man .......................................................... RALPH HARSH

He Father, a mill worker ................................................. FRED TANNER

strike leader ...................................................... NORTH BLUE

The Nurse .......................................................... WALTER BONG

A cross ............................................................ EDWARD DILLON

The Judge .......................................................... LLOYD INGRAM

The Judgment Story (27 A.D.)

Jesus Christ ......................................................... HOWARD COX

Mary Magdalene ....................................................... LILIAN BARDON

Mary Magdalene ....................................................... OSTA CREE

2nd Pharisae ......................................................... ERICH VON STROHELM

Bride of Cnaa ......................................................... EDITH LOVE

The Medieval French Story (1572 AD)

Brown Eyes, a Magnent daughter ....................................... MARGERY WILSON

Prosper Latour, her sweetheart ....................................... EUGENI PAULITTE

Marguerite de Valois, sister of Charles IX ........................................... CONSTANCE TALMADGE

The Babylonian Story — (539 B.C.)

The Mountain Girl ..................................................... CONSTANCE TALMADGE

The Rhapsoody, her suitor & secret agent of the High Priest ........................................... LILLIAN CLINTON

The Princ Valshazar ................................................... ALFRED PAGE

Slave girls and dancers from Ishtar's Temple of Youth and Love, Virgins of the Sacred Fires of Life, etc. ........................................... CARMEN RYER'S

Triangle stars and featured players who played bit and extra roles ........................................... DOUGLAS FAIRBANKS, DONALD CRISP, FRANCIS CAPERTER, SAR HENRIET RICE.