



Remarkable Scenes from a Remarkable Film

TOWARD the end of the theatrical season, after months of managerial moaning regarding box-office receipts, along came D. W. Griffith, with his moving picture, "The Birth of a Nation," and an evident desire to show that business wasn't so bad after all, even at two dollars a seat. The production was both favorably and unfavorably received. Chief among the objections voiced against it was the accusation that it aroused race prejudice, and was unfair to the negro. Feeling on the question rose to such a pitch that the firm hand of Mayor Mitchel fell upon the picture, with the result that two of the biggest scenes were edited out of it. The film may have its faults of subject-matter, but it must undoubtedly command a certain admiration. For photography alone, it is remarkable; as witness the night battle scene shown above, which was really photographed at night, by the aid of a new illuminating device that has been kept a close studio secret. In the scene at the top of this page, Mr. Griffith's aim was to show in an allegory the uselessness and cruelty of war throughout the ages. It took him a fortnight, but, as you can see, he produced not merely a "human salad," but a striking composition.