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D'ANNUNZIO'S CABIRIA.

D'Annunzio's "Cabiria" has a great moving picture contained within its 12 parts. The thing to do with it is to reduce the feature film to a reasonable length, retaining its immense volume of action, and eliminating much of the many stories that only become confusing before the film is half shown. There are heavy and massive scenes, the main thread is holding, but Italy's famous writer, D'Annunzio, in his first camera scenario, ventured in too many directions. While doubtlessly the scenario brought all the trailing ends together at the finale, meanwhile the picture shows such a vast general assemble in heavily mounted surroundings that mere detail looks tame beside all of this. More particularly is it made noticeable through the fast and furious tart "Cabiria" receives, that of a vomiting volcano that may be easily presumed to have wiped out a village with its flying and flowing lava. Large cuts appeared to have been made in the film before shown at the Astor. The stories became disconnected after the third reel. Many queries could have been put as to this and that, but they were unnecessary, for the audience realized it was looking at one of the greatest spectacular productions yet placed on the screen. It may also be asserted that "Cabiria" is the greatest if cut to proper dimensions. To place "Cabiria" where it belongs among moving pictures it can be said that it starts as a spectacular where "Antony and Cleopatra" leaves off. There is nothing niggardly in this Italian-made subject. The march of Hannibal's army over the Alps was a throbbing affair, with its men, horses, mules, camels and elephants. It made the Roman army's entry into Alexandria in the "Antony and Cleopatra" film appear like a May-day parade of school children in comparison. Everything else spectacular in "Cabiria" has been put on in the same mammoth and expensive manner. In the ballroom it was said that the Bank of Rome is behind the Italia Co. in its productions. Feature film like this need a national bank for support. Some ventured that "Cabiria" could not have cost less than \$200,000 to produce. Between \$80,000 and \$100,000 would be a fair estimate of the cost, and that is high enough in these times when a very big feature can be put on under \$30,000. The private view started at 3:30. Many laughed when they heard the picture ran in 12 reels, and took seats in the rear so they could quietly slide out after the second or third part. But no one did. When the first intermission came every one waited for the next section of film, and would have remained for the full exhibition, excepting it was after 5 o'clock when the sixth part finished. A number were obliged to go at that hour. Augustus Thomas passed over a few remarks mentioning D'Annunzio's truly great scenario, and explaining the picture would have to be shown in the ballroom under adverse conditions, owing to the absence of many essentials for a proper picture showing, also an orchestra and a chorus of 100 voices, given with the film at Rome. The voltage was also 20 amperes below the standard, and this latter defect may have tended to make portions of the picture dim at times. No one can conceive an idea of the immensity of the big scenes in "Cabiria" until they are seen. If the Italia people can cut it down to eight or nine reels, rewriting captions, it will have a feature film that everyone who ever saw or wants to see a picture must look at. The captions now are unusually long, requiring some time to read and consume much space in the running. A commanding figure throughout the entire picture is that of a giant negro. The principal story is of a child rescued by her nurse during the volcanic eruption, but this tale is often diverged from. Two or three of the spectacles seen in the six reels are magnificent. There is nothing garish, glaring or fakey in this film, but one decided fault seems to be that most or nearly all of the money went into the production. Some of this spent upon able directors and some more on able players would have brought out "Cabiria" in the first place as the prize feature film of the picture world.

Time.