

Chapter 02: International Expansion, 1907-1918

MULTIPLE CHOICE

1. By 1908
- there was widespread creative experimentation in the film industry.
 - demand for films remained relatively low.
 - film budgets were nearing the \$5,000 range.
 - the cinema had emerged as a full-scale industry.
 - all films were being shot in the studio.
 - all of the above

ANS: D DIF: 1 REF: Page 25 MSC: Understanding

2. The typical film of 1908
- was made on an assembly line model.
 - had credits for the actors, writer, and director.
 - ran about two reels in length.
 - was made by a combination writer-director-cameraman.
 - was shot in one week.
 - all of the above

ANS: A DIF: 3 REF: Page 26 MSC: Applying

3. From the nickelodeon boom until the advent of the feature film, the main industrial tendency was
- experimentation and innovation in terms of both narrative and visual form.
 - wildly variable as there were not yet firm procedures established for film production.
 - toward an artisanal mode of production that was based on individual creativity.
 - centralization and standardization of production practice.
 - the continuing drive for longer and more complex films.
 - none of the above

ANS: D DIF: 2 REF: Page 26 MSC: Applying

4. The need for regular and continuous production between 1907 and 1913 led to all of the following EXCEPT
- specialization of labor.
 - centralization of creative control.
 - a more factorylike studio production system.
 - a highly uniform product.
 - films longer than one reel.
 - all of the above

ANS: E DIF: 2 REF: Page 26 MSC: Understanding

5. In the period between 1907 and 1913
- all companies copyrighted their films.
 - pirating or stealing prints was becoming increasingly rare.
 - few companies used Edison equipment without paying royalties.
 - most films were technically “public domain” in regard to their copyright status.
 - Both a and b are true.
 - all of the above

ANS: D DIF: 3 REF: Page 26 MSC: Understanding

6. Edison
- claimed to hold all essential patents for the motion picture camera.
 - sued to prevent competitors from operating, since all films were patent infringements.
 - helped the Motion Picture Patents Company (MPPC).
 - dominated the early American film industry.
 - all of the above
 - none of the above

ANS: E DIF: 3 REF: Page 26 MSC: Understanding

7. Which of the following was NOT an MPPC company?
- Essanay
 - Lubin
 - Star
 - Vitagraph
 - IMP
 - All of the above were MPPC companies.

ANS: E DIF: 4 REF: Page 26 MSC: Applying

8. The MPPC
- had ten equally powerful members.
 - was dominated by Biograph and Vitagraph.
 - opposed quotas on foreign films.
 - allowed unlicensed producers to lease its patents.
 - had an exclusive contract with Eastman Kodak for film stock.
 - all of the above

ANS: E DIF: 3 REF: Page 26 MSC: Understanding

9. The General Film Company
- competed with MPPC.
 - created a single licensed distributor for American films.
 - was primarily interested in importing foreign films.
 - sold films to both independent and MPPC theaters.
 - all of the above
 - none of the above

ANS: B DIF: 2 REF: Page 26 MSC: Understanding

10. The MPPC helped stabilize the industry in all of the following ways EXCEPT
- standardizing exhibition practices.
 - establishing a level of technical competence for production.
 - encouraging fair competition among producers.
 - increasing the efficiency of film distribution.
 - setting regular pricing in production, distribution, and exhibition.
 - All of the above were ways in which the MPPC stabilized the industry.

ANS: C DIF: 3 REF: Page 26 MSC: Applying

11. The MPPC
- completely controlled exhibition in the United States.
 - succeeded in crushing all domestic competition.
 - did not meet widespread resistance from within the film industry.

- d. sought to control every aspect of the industry through licensing and royalties.
- e. encouraged experimentation among its member companies.
- f. all of the above

ANS: D DIF: 4 REF: Page 26 MSC: Understanding

12. Foreign film producers cooperated with the MPPC
- a. because they ensured a fair and open market for all films regardless of origin.
 - b. because the General Film Company could ensure American distribution for their films.
 - c. because they fell under the same patents and licensing agreements as American producers when they tried to import their films.
 - d. because they received favorable trade exchange agreements from the organization.
 - e. because the MPPC had complete control of all American exhibition.
 - f. all of the above

ANS: B DIF: 3 REF: Page 26 MSC: Understanding

13. The Motion Picture Distributing and Sales Company was formed to fight
- a. the Independent Film Protective Association (IFPA).
 - b. the New York Motion Picture Company (NYMPC).
 - c. the Mutual Film Supply Company (MFSC).
 - d. the Motion Picture Patents Corporation (MPPC).
 - e. the Universal Film Manufacturing Company (UFMC).
 - f. none of the above

ANS: D DIF: 1 REF: Pages 26–27 MSC: Understanding

14. The 1908 court ruling making motion pictures subject to the same copyright restrictions as other dramatic forms had the effect of
- a. allowing filmmakers to continue to freely borrow material from stage plays and comic strips.
 - b. making foreign films more popular in the United States.
 - c. forcing filmmakers to turn to more classic literature like Shakespeare and Dickens.
 - d. encouraging remakes and sequels to successful films.
 - e. assigning ownership of *The Great Train Robbery* to Edwin S. Porter.
 - f. none of the above

ANS: C DIF: 3 REF: Page 27 MSC: Understanding

15. The first MPPC filmmaker to have a film released as a two-reeler was
- a. J. Stuart Blackton.
 - b. D. W. Griffith.
 - c. W. K. L. Dickson.
 - d. Edwin S. Porter.
 - e. Carl Laemmle.
 - f. none of the above

ANS: B DIF: 4 REF: Page 27 MSC: Remembering

16. The reason for the MPPC-led standardization of film length was
- a. the belief that the public had a short attention span.
 - b. greater efficiency in production.
 - c. greater ease of exhibition.
 - d. filmmakers showed no desire to produce longer films.
 - e. only b and c
 - f. all of the above

ANS: A DIF: 2 REF: Page 27 MSC: Understanding

17. The feature film
- was first produced in the United States.
 - was a staple of MPPC production.
 - was initially not very popular with American audiences.
 - was a European innovation imported to America.
 - was banned from U.S. screens as a result of General Film Company policy.
 - none of the above

ANS: D DIF: 2 REF: Page 28 MSC: Applying

18. *The Loves of Queen Elizabeth*
- starred Sarah Bernhardt.
 - proved so profitable that it allowed Zukor to start a production company.
 - convinced the film industry of the commercial viability of the feature film.
 - was imported from France.
 - was essentially a filmed play.
 - all of the above

ANS: F DIF: 3 REF: Page 28 MSC: Understanding

19. *Quo vadis?*
- was a French superspectacle.
 - was the longest film ever shown in nickelodeons.
 - was a creative breakthrough but a financial failure.
 - had a running time of over two hours.
 - was directed by Giovanni Pastrone.
 - none of the above

ANS: D DIF: 3 REF: Page 28 MSC: Analyzing

20. Pastrone's *Cabiria* prefigures Griffith's epics in all EXCEPT its
- static camera work that maintains the proscenium relationship between event and viewer.
 - historical epic setting that sets individual stories against well-known events.
 - elaborate, highly-detailed sets constructed at great expense.
 - skillful narrative construction that maintains several simultaneous plots.
 - unusual length.
 - All of the above are similarities.

ANS: A DIF: 4 REF: Page 29 MSC: Analyzing

21. At first, feature films were at an economic disadvantage because
- they were primarily from foreign sources and of poor technical quality.
 - MPPC resistance kept them out of the American market.
 - audiences didn't like feature films as much as shorts.
 - feature films couldn't be shown as many times in a given day.
 - movies were priced by the foot, and features' negative costs were higher than shorter films.
 - all of the above

ANS: E DIF: 3 REF: Page 29 MSC: Understanding

22. The economic advantages of the feature film included
- higher admission prices.
 - longer runs.
 - cheaper, more effective advertising.

- d. greater appeal to the middle-class audience.
- e. all of the above
- f. none of the above

ANS: E DIF: 3 REF: Page 29 MSC: Understanding

23. The feature film
- a. generally had the same technical standards as short films.
 - b. tended to feature a greatly simplified narrative so as not to be confusing.
 - c. was considered to be any film over five reels in length.
 - d. was the means by which the independent film companies defeated the MPPC.
 - e. allowed for an economy of scale in which budgets and schedules both decreased.
 - f. all of the above

ANS: D DIF: 4 REF: Page 29 MSC: Analyzing

24. The “dream palace” style theater
- a. dates back to around 1900.
 - b. had the same admission price as the nickelodeons.
 - c. remained independent of the Hollywood studio system.
 - d. were primarily converted vaudeville houses.
 - e. emerged to accommodate the growing audience for feature films.
 - f. both a and d

ANS: E DIF: 2 REF: Page 29 MSC: Understanding

25. The first “dream palace” theater was
- a. The Fox.
 - b. The Paramount.
 - c. The Strand.
 - d. The Pathé.
 - e. The Palace.
 - f. none of the above

ANS: C DIF: 4 REF: Page 29 MSC: Remembering

26. The star system
- a. was embraced by the MPPC companies such as Edison and Biograph.
 - b. was developed for and is unique to motion pictures.
 - c. was a short-lived gimmick that allowed the independents some temporary power.
 - d. used manufactured publicity to fuel audience demand.
 - e. was invented by William Fox.
 - f. none of the above

ANS: D DIF: 1 REF: Page 30 MSC: Understanding

27. Florence Lawrence
- a. was known as the Vitagraph girl.
 - b. was hired away from the MPPC by William Fox’s New York Motion Picture Company.
 - c. was first known as a character actress before becoming the first product of the star system.
 - d. was a star known by her real name while still working for an MPPC company.
 - e. never achieved national stardom.
 - f. all of the above

ANS: C DIF: 3 REF: Page 30 MSC: Analyzing

28. Which of the following was NOT a reason for the film industry’s move to Hollywood?
- a. It had an ideal climate and topography.
 - b. It was already a theater center.

- c. Land was cheap and plentiful.
- d. It was far away from the MPPC companies.
- e. Los Angeles had a low tax rate.
- f. All of the above were reasons.

ANS: D DIF: 2 REF: Page 30 MSC: Applying

29. The first of the MPPC members to shoot in Los Angeles as early as 1907 was
- a. Edison.
 - b. Selig.
 - c. Essanay.
 - d. Kalem.
 - e. Biograph.
 - f. All of the above had production facilities in Los Angeles by 1911.

ANS: B DIF: 5 REF: Page 30 MSC: Remembering

30. The MPPC became inoperative in
- a. 1908.
 - b. 1911.
 - c. 1914.
 - d. 1919.
 - e. after 1920.
 - f. The MPPC never officially became inoperative.

ANS: C DIF: 4 REF: Pages 30–31 MSC: Understanding

31. By 1915, Hollywood
- a. had approximately fifteen thousand workers employed by the motion picture industry.
 - b. was home to over 60 percent of American film production.
 - c. had a capital investment exceeding \$500 million.
 - d. was home to the former “independents” who would soon become the major studios.
 - e. all of the above
 - f. none of the above

ANS: E DIF: 2 REF: Pages 30–31 MSC: Understanding

32. Paramount Pictures was formed through a merger of
- a. Loews, First National, and the New York Motion Picture Company.
 - b. Metro Pictures, Famous Players Film Company, and Nicholas Schenk.
 - c. Famous Players Film Company and Lasky’s Feature Play Company.
 - d. IMP, Powers, Rex, and Bison.
 - e. Goldwyn, Nestor, and Lasky’s Feature Play Company.
 - f. none of the above

ANS: C DIF: 4 REF: Page 31 MSC: Remembering

33. The parent company of MGM was
- a. First National.
 - b. Loews, Inc.
 - c. Louis B. Mayer Productions.
 - d. Goldwyn Pictures.
 - e. Metro Pictures.
 - f. c, d, and e were equal partners in the studio.

ANS: B DIF: 4 REF: Page 31 MSC: Understanding

34. The major American movie studios that began to emerge in the post–World War I period
- incorporated several of the MPPC companies.
 - all began as independent exhibitors and distributors fighting the MPPC.
 - were largely formed from merged production companies and distributors.
 - were still divided geographically between California and New York.
 - both b and c
 - none of the above

ANS: E DIF: 3 REF: Page 31 MSC: Applying

35. The men who led the early Hollywood studios
- had backgrounds in arcades and nickelodeons.
 - were first-generation Jewish immigrants.
 - were referred to as “moguls.”
 - employed “chain-store” methods.
 - only c and d
 - all of the above

ANS: F DIF: 2 REF: Page 32 MSC: Understanding

36. Which of the following MPPC companies did NOT fold immediately after the dissolving of the trust?
- Edison
 - Biograph
 - Vitagraph
 - Star Film
 - Kalem
 - All of the above folded immediately.

ANS: C DIF: 4 REF: Page 32 MSC: Understanding

37. The three directors in the Triangle Film Corporation were
- Griffith, Ince, and DeMille.
 - Lasky, Ince, and Griffith.
 - Sennett, Griffith, and Zukor.
 - Ince, DeMille, and Blackton.
 - Griffith, Ince, and Sennett.
 - none of the above

ANS: E DIF: 5 REF: Page 32 MSC: Remembering

38. By 1915, a major studio like Paramount was producing feature films at a rate of
- one or two per month.
 - three or four per week.
 - one new film every day.
 - ten to fifteen per week.
 - three or four per month.
 - None of the above; in 1915, most studios were still not making feature films.

ANS: B DIF: 4 REF: Page 32 MSC: Understanding

39. By 1915, the average production cost for a feature film was
- \$500–\$1,000.
 - \$5,000–\$10,000.
 - \$12,000–\$20,000.
 - \$25,000–\$50,000.
 - \$50,000–\$100,000.
 - over \$100,000.

ANS: C DIF: 4 REF: Page 32 MSC: Understanding

40. The studio that began the practice of block booking was
- Edison.
 - Biograph.
 - First National.
 - Famous Players-Lasky.
 - MGM.
 - none of the above

ANS: D DIF: 2 REF: Page 32 MSC: Remembering

41. Block booking
- was first developed by Edison for the MPPC.
 - was accepted willingly by the exhibitors who benefited from the system.
 - put producers at a distinct economic disadvantage.
 - forced exhibitors to show less desirable films if they wanted to show the more desirable ones.
 - was not widely practiced in Hollywood.
 - none of the above

ANS: D DIF: 3 REF: Page 32 MSC: Analyzing

42. First National battled block booking
- by producing their own films.
 - by ignoring distribution and concentrating only on production and exhibition.
 - by filing a series of lawsuits against Paramount and the other studios.
 - by acquiring the distribution rights to Chaplin's films.
 - by using "the wrecking crew" to blow up Paramount's theaters with dynamite.
 - None of the above; First National was equally guilty of block booking.

ANS: A DIF: 2 REF: Pages 32–33 MSC: Applying

43. The mogul whose intensive campaign to acquire theaters led to the battle between the major producers to own exhibition venues was
- | | |
|-------------|----------------------|
| a. Mayer. | d. Laemmle. |
| b. Zukor. | e. Fox. |
| c. Goldwyn. | f. none of the above |

ANS: B DIF: 3 REF: Pages 32–33 MSC: Understanding

44. Edison, Paramount, and First National all understood that control of the film industry is based on controlling
- | | |
|------------------|----------------------|
| a. production. | d. marketing. |
| b. exhibition. | e. merchandising. |
| c. distribution. | f. none of the above |

ANS: C DIF: 2 REF: Page 33 MSC: Understanding

45. First National was able to eliminate block booking by
- filing lawsuits against those engaging in the practice.
 - acquiring sole distribution rights to Charlie Chaplin's films.
 - buying more movie theaters than its competitors.
 - making more films than its two next biggest rivals combined.
 - authoring an industry-wide agreement to refrain from the practice.
 - none of the above

ANS: F DIF: 3 REF: Page 33 MSC: Analyzing

46. The capital for the Hollywood studio's theater acquisition boom came from
- | | |
|-----------------------------------|-----------------------|
| a. further corporate mergers. | d. Wall Street banks. |
| b. revenue from films. | e. both b and c |
| c. sales of real-estate holdings. | f. none of the above |

ANS: D DIF: 2 REF: Page 33 MSC: Understanding

47. The primary factor in Hollywood's rise to international dominance prior to 1920 was
- a clear international preference for American films.
 - the inferiority of the average European film.
 - the increased prestige of the feature film.
 - the growing artistic respectability of the American cinema.
 - World War I.
 - all of the above

ANS: E DIF: 1 REF: Page 33 MSC: Understanding

48. World War I shut down European film production primarily because
- there was great infrastructure damage to studios and theaters.
 - the film industries were all focused on war propaganda.
 - the chemicals used to make movie film were needed to make gunpowder.
 - the poor economic conditions left little money for entertainment.
 - trade routes were disrupted.
 - All of the above causes were about equal.

ANS: C DIF: 4 REF: Page 33 MSC: Understanding

49. Prior to World War I, which of the following European countries had a highly developed film industry?
- | | |
|------------------|----------------------|
| a. Russia | d. Spain |
| b. Great Britain | e. Italy |
| c. Germany | f. none of the above |

ANS: E DIF: 2 REF: Page 33 MSC: Applying

50. Between 1914 and 1919, the American film industry
- grew in terms of the number of films produced but lost market share to European producers.
 - experienced its first period of decline since the movies began.
 - was producing nearly all of the films seen around the world.
 - was battling France and Italy for the domination of international markets.
 - was too focused on internal competition to pay much attention to export markets.
 - none of the above

ANS: C DIF: 3 REF: Page 33 MSC: Analyzing

51. The single figure who dominated French cinema from 1898 to 1904 was
- | | |
|-------------|----------------------|
| a. Lumière. | d. Méliès. |
| b. Pathé. | e. Zecca. |
| c. Gaumont. | f. none of the above |

ANS: D DIF: 1 REF: Page 34 MSC: Understanding

52. Charles Pathé's industrial strategy included all of the following EXCEPT
- assembly-line production.
 - vertical integration.
 - foreign sales offices around the world.
 - building the world's first luxury theater.
 - leaving distribution to an outside company.
 - All of the above were part of Pathé's industrial strategy.

ANS: E DIF: 3 REF: Page 34 MSC: Analyzing

53. Pathé
- was financed by some of France's largest corporations.
 - exercised a complete vertical monopoly over every aspect of the film business, including manufacturing cameras and film stock.
 - marketed twice as many films in the United States in 1908 than all the American companies combined.
 - wound up with the rights to distribute Méliès's films.
 - had a profit margin of between fifty and one hundred times the negative cost of any film.
 - all of the above

ANS: F DIF: 3 REF: Pages 34–35 MSC: Analyzing

54. Ferdinand Zecca
- built the world's first luxury cinema.
 - acquired the Lumière patents in 1902.
 - built a state-of-the-art movie camera.
 - manufactured his own film stock.
 - all of the above
 - none of the above

ANS: F DIF: 2 REF: Page 35 MSC: Analyzing

55. The primary motion picture director at Pathé was
- Ferdinand Zecca.
 - Charles Pathé.
 - Georges Méliès.
 - Louis Feuillade.
 - Alice Guy.
 - none of the above

ANS: A DIF: 2 REF: Page 35 MSC: Remembering

56. The primary genre in which Ferdinand Zecca worked was
- lower-class melodramas.
 - reconstructed newsreels.
 - the comic chase film.
 - religious spectacle.
 - literary adaptation.
 - all the above

ANS: F DIF: 3 REF: Page 35 MSC: Analyzing

57. Max Linder
- was a major influence on Chaplin.
 - was a star for Gaumont.
 - invented the Pathé newsreel.
 - starred in but did not write or direct his own films.
 - all of the above
 - none of the above

ANS: A DIF: 4 REF: Page 35 MSC: Understanding

58. Pathé's primary competition in the French industry came from
- Star Films.
 - the Lumières.
 - Société Film d'Art.
 - Gaumont.
 - Ambrosio Films.
 - none of the above

ANS: D DIF: 1 REF: Page 35 MSC: Understanding

59. Gaumont
- had the cinema's first woman director, Alice Guy.
 - produced the popular Feuillade serials.
 - opened foreign offices and acquired theater chains like Pathé.
 - dominated the French industry from 1914 to 1920.

- e. became a pioneering animation studio with the work of Émile Cohl.
- f. all of the above

ANS: F DIF: 3 REF: Pages 35–37 MSC: Analyzing

60. Of the following, who was NOT a Gaumont director?
- a. Jean Durand
 - b. Alice Guy
 - c. Ferdinand Zecca
 - d. Émile Cohl
 - e. Louis Feuillade
 - f. All of the above were Gaumont directors.

ANS: C DIF: 2 REF: Pages 35–38 MSC: Analyzing

61. Feuillade's *Fantomas*
- a. was filmed on elaborately constructed sets.
 - b. is daring in terms of its cinematic structure.
 - c. is based on the exploits of a French superhero.
 - d. features a poetic blend of realism and the fantastic.
 - e. was a two-part story that was finally released as a single film.
 - f. all of the above

ANS: D DIF: 4 REF: Page 37 MSC: Applying

62. All of the following are indicative of Feuillade's cinematic style EXCEPT
- a. elaborate tableau shots.
 - b. location shooting.
 - c. composition in depth.
 - d. dense poetic imagery.
 - e. montage editing.
 - f. All of the above are characteristic of his style.

ANS: E DIF: 5 REF: Page 37 MSC: Analyzing

63. Feuillade's work was popular with all of the following EXCEPT
- a. surrealist intellectuals like Breton and Apollinaire.
 - b. the Cahiers du cinéma critics who became the filmmakers of the French New Wave.
 - c. his contemporary French audiences.
 - d. his contemporary filmmakers like Abel Gance and René Clair.
 - e. international audiences of the pre–World War I period.
 - f. None of the above; Feuillade has always been universally popular.

ANS: F DIF: 2 REF: Pages 37–38 MSC: Understanding

64. In 1910, France controlled what percentage of the world film market?
- a. less than 20 percent
 - b. 20–30 percent
 - c. 40–50 percent
 - d. 60–70 percent
 - e. 80–90 percent
 - f. over 90 percent

ANS: D DIF: 5 REF: Page 38 MSC: Understanding

65. The man who applied the principles of stop-motion photography to line drawings and thus became the father of cinematic animation was
- a. Jean Durand.
 - b. Émile Cohl.
 - d. J. Stuart Blackton.
 - e. Herbert Blaché.

- c. Max Linder. f. none of the above

ANS: B DIF: 3 REF: Page 39 MSC: Understanding

66. The Société Film d'Art films
- were visually dynamic productions.
 - attempted to attract working-class viewers to classical theater and literature.
 - tried to create new stars for the cinema by casting unknown actors in the lead roles.
 - were mostly stories written expressly for the screen by young writers.
 - were not appreciated by French intellectuals.
 - none of the above

ANS: F DIF: 3 REF: Pages 39–40 MSC: Applying

67. All of the following are true of the Société Film d'Art productions EXCEPT
- the films were not popular successes.
 - they were almost entirely photographed in either long or medium shot.
 - every shot corresponds to a dramatic scene in the classic tableau style.
 - the sets were highly artificial, constructed out of papier-mâché.
 - they featured scores written by the leading composers in France.
 - All of the above are true.

ANS: A DIF: 2 REF: Pages 39–40 MSC: Analyzing

68. The first Société Film d'Art production was
- The Loves of Queen Elizabeth.*
 - Oliver Twist.*
 - The Sorrows of Young Werther.*
 - Quo vadis?*
 - The Assassination of the Duc de Guise.*
 - none of the above

ANS: E DIF: 3 REF: Page 40 MSC: Remembering

69. Société Film d'Art
- lasted well into the sound era.
 - enjoyed only modest commercial success.
 - was the only company of its type in France.
 - had many imitators around the world.
 - filmed only French plays and novels.
 - all of the above

ANS: D DIF: 2 REF: Page 40 MSC: Understanding

70. *Film d'art*
- became an important international genre.
 - died rapidly right before World War I.
 - increased standard film lengths.
 - helped make the film medium socially and intellectually respectable.
 - identified a new audience for cinema.
 - all of the above

ANS: F DIF: 4 REF: Page 40 MSC: Analyzing

71. An important lesson learned by filmmakers like Griffith and Feuillade from the *film d'art* movement was

- a. audiences neither liked nor could understand complex plots.
- b. the tableau style was the most effective form of narrative presentation.
- c. acting for film required a different, more subtle approach than stage acting.
- d. classic literature made good source material.
- e. audiences preferred shorter films to longer ones.
- f. all of the above

ANS: C DIF: 3 REF: Page 40 MSC: Understanding

72. The country most responsible for the rise of the feature film was
- a. France.
 - b. the United States.
 - c. Italy.
 - d. Great Britain.
 - e. Germany.
 - f. none of the above

ANS: C DIF: 2 REF: Page 40 MSC: Understanding

73. The Italian film industry can be said to have begun with the construction of which studio?
- a. Ambrosio
 - b. Film d'Arte Italiana
 - c. Italia
 - d. Cines
 - e. Alberini
 - f. none of the above

ANS: D DIF: 4 REF: Page 40 MSC: Understanding

74. The film that is considered the first blockbuster by virtue of its ten-reel length and cast of a thousand extras is
- a. *The Last Days of Pompeii.*
 - b. *The Capture of Rome.*
 - c. *Cabiria.*
 - d. *Messalina.*
 - e. *The Fall of Troy.*
 - f. none of the above

ANS: A DIF: 5 REF: Pages 40–41 MSC: Remembering

75. All of the following are true of *Quo vadis?* EXCEPT that it
- a. established the conventions of the Italian superspectacle.
 - b. was so successful that the studio had to work 24-hour days to make enough prints.
 - c. featured crowd scenes with five thousand extras.
 - d. featured both a real chariot race and a Colosseum full of real lions.
 - e. was extremely popular in Italy but not internationally.
 - f. all of the above

ANS: E DIF: 2 REF: Page 41 MSC: Applying

76. All of the following are true of *Cabiria* EXCEPT
- a. the story and screenplay are by the famous Italian writer Gabriele D'Annunzio.
 - b. the budget was over one million lira (or \$100,000 in 1914 dollars).
 - c. it featured the largest sets ever created for a motion picture.
 - d. it was shot on location in Tunisia, Sicily, and the Italian Alps.
 - e. it took six months to shoot.
 - f. All of the above are true.

ANS: A DIF: 4 REF: Page 41 MSC: Analyzing

77. The “cabiria movement” refers to
- a. a panning shot.
 - b. an editing technique.
 - c. a crane shot.
 - d. a lot of extras all in simultaneous action.
 - e. a tracking shot.
 - f. none of the above

ANS: E

DIF: 2

REF: Page 42

MSC: Understanding

78. *Cabiria*

- a. was the first commercially unsuccessful Italian superspectacle.
- b. used only natural lighting and so Pastrone had to build glass-roofed sets.
- c. was shot in a visually static style.
- d. was made with a painstaking attention to period details of costume and décor.
- e. contained only primitive and unconvincing special effects.
- f. all of the above

ANS: D

DIF: 3

REF: Page 42

MSC: Analyzing