IN THE WAKE OF *CLEOPATRA*: THE ANCIENT WORLD IN THE CINEMA SINCE 1963

There have been two periods in the past century during which filmmakers have issued clusters of films set in Greco-Roman antiquity. The first, during the silent era, coincided with some of the earliest attempts at making fiction-based narrative films, and eventually produced several impressive cinematic versions each of *The Last Days of Pompeii*, *Quo Vadis?*, and *Ben-Hur*.[1] During the subsequent Great Depression and Second World War, relatively few films were set in antiquity.[2] But then, following Cecil B. DeMille's successful *Samson and Delilah* (1949), a second flurry of films set in the ancient world coincided with the production of Hollywood epics in the 1950s and included award-winning remakes of *Ben-Hur* and *Spartacus*. These successes in turn inspired several hundred "pepla" (sword-and-sandal films) in Italy, and then this period concluded with the fiasco of *Cleopatra* in 1963, which cost some $30 million and almost ruined Twentieth-Century Fox.[3]

The *Cleopatra* disaster discouraged filmmakers from investing in ancient-type epics. Since films with ancient settings usually required epic productions, the production of such films began to dwindle immediately. Of the two dozen or so produced since the mid-sixties,

[1] The 1907 Kalem production of *Ben-Hur* was the first significant attempt by a filmmaker (Sidney Olcott) at basing a film on a popular novel. In fact, the Lew Wallace estate along with Harper Publishing sued Kalem for copyright infringement and won a precedent setting decision. See Anthony Slide, *Early American Cinema* (New York 1970) 48–53, and R. A. Armour, "The Genesis of American Film Narrative, 1896–1903," *Literature and Film Quarterly* 15 (1987) 268–73.

[2] Notable Depression films include DeMille's *The Sign of the Cross* (1932) and *Cleopatra* (1934), RKO's *The Last Days of Pompeii* (1935), and such comedies/musicals as *Roman Scandals* (1933), *The Warrior's Husband* (1933), and *Fantasia* (1940), the last with its mythological bacchanal animated by the 'Pastoral Symphony' of Beethoven. After the war, there were light comedies like *Down to Earth* (1947) and *One Touch of Venus* (1948) and a few modernizing adaptations—Shaw's *Caesar and Cleopatra* (1946), the Austrian *Lysistrata* (1948), and Cocteau's *Orphée* (1949).

[3] On *Cleopatra*, see Walter Wanger and Joe Hyams, *My Life with Cleopatra* (New York 1963) and Kenneth L. Geist, *Pictures Will Talk: The Life and Films of Joseph L. Mankiewicz* (New York 1978) 302–345. For the derivation of the term "pepla," see Derek Elley, *The Epic Film: Myth and History* (London 1984) 21.

most are either made-for-television films or European productions of smaller scope. As of this writing, not one theatrically released film set in antiquity has been made for seven years.

When I wrote *The Ancient World in the Cinema* in 1977 (published in 1978, South Brunswick–New York), I forecast a revival. This revival has now in fact occurred, though hardly in the ways I expected. Through video tape sales and rentals, cable-television broadcasts, and, in the case of *Spartacus* (and *The Ten Commandments*), digital remastering and theatrical rereleases, these films are now constantly available to the public, albeit amidst thousands of film titles and dozens of cable television channels. Also not apparent in 1977 were the numerous trends in the use of antiquity in film that would replace the Hollywood and Italian sword-and-sandal epic—made-for-television films and miniseries, historical anthologies, symbolic films, and even a pornographic film, as well as the use of Latin mottos and important classical personages and literary, historical, mythological, philosophical, and visual allusions. Although Hollywood sound stages, as well as those at Pinewood and Cinecittà, no longer contain Roman palaces and although their property storerooms no longer house thousands of *scuta*, approximately 200 films since 1963 have carried on the classical tradition in the cinema. Now that we have entered the fourth decade after *Cleopatra*, it is time to reevaluate the various uses of the Greco-Roman tradition in the cinema since 1963 and place them in a chronological and typological perspective.

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After the release of *Cleopatra* American companies did a handful of large-budget, epic-style films set in antiquity. The most important and most authentic was Samuel Bronston's *Fall of the Roman Empire* (1964), which was already in production (in Spain) at the time of *Cleopatra*'s release. In subsequent years came George Stevens' *The Greatest Story Ever Told* (1965), Richard Lester's *A Funny Thing Happened On the Way to the Forum* (1966), and John Huston's *The Bible . . . In the Beginning* (1966). The Greco-Roman tradition is neither nobly nor broadly represented in these three films. *The Greatest Story Ever Told*, which narrates the life and passion of Christ, is only tangentially a "Greco-Roman" epic, despite John Wayne's famous cameo as a Roman centurion; *The Bible . . . In the Beginning* includes only *Old Testament* material, a significant portion of which (e.g. the Noah episode) is treated humorously; and *A Funny Thing Happened On the Way to the Forum* is a musical comedy based on a successful Broadway production derived from various Plautine plots, characters, and gimmicks.

In Europe, particularly in Italy, there were great changes in emphasis after the demise of *Cleopatra*. Many American "ancient" films of the fifties and sixties were filmed in Italy, beginning at the outset of the epic explosion with MGM's ambitious *Quo Vadis?* (1951). Its filming in Italy reflected a growing tendency of American filmmakers to take advantage of not just European scenery but also cheap labor and a beneficial currency exchange. Italy's film industry, which had left its glory days in the pre-Mussolini years, was revitalized, and such important directors as Federico Fellini and Sergio Leone achieved international stardom in part as a result of their rubbing shoulders, as it were, with American film production companies.[4]

After *Cleopatra*, Pier Paolo Pasolini and Federico Fellini changed the way Italian films focused on classical antiquity.[5] Pasolini, more poet than traditional filmmaker, tried to create a "meta-historical" image of antiquity, a parameter which led him beyond the classical past and into the more "natural," mythopoetic world of the bronze age.[6] Influenced in part by Jean Cocteau's *Orphée* (1949) and *Le Testament d'Orphée* (1959), Pasolini directed a number of films which attempted to capture the intellectual and spiritual aspects of the ancient past, including *The Gospel According to St. Matthew* (1964), *Edipo Re* (1967; US release 1985), *Medea* (1968), and *Notes for An African Orestes* [*Oresteia*] (1970). Pasolini's own life consisted of a series of political and personal struggles (culminating in his controversial murder in 1975), and these are frequently evidenced in his film characters Jesus, Oedipus, Medea, and Orestes, who are all rejected by their societies and become isolated fugitives from traditional values.

In *Juliet of the Spirits* (1965), Fellini created the character Bhisma, a conscious, albeit Felliniesque, variation on Teiresias. An Indian mystic, Bhisma is androgynous like Teiresias, but his/her other most notable physical attribute, blindness, was given to Juliet's cat, Tiresia, who was omitted from the final version of the film.[7] Fellini then made the film

[4] Leone was assistant director for MGM's *Quo Vadis?* (1951) and Warner Brothers' *Helen of Troy* (1954), and he worked on the second unit, i.e. the chariot race, of *Ben-Hur* in 1958. Fellini, who had already made a number of films in the forties, achieved international recognition after *La Strada* (1954), which starred the American Anthony Quinn.

[5] Previously there had been nearly a dozen such films, including *Ulysses* (1954) and *Hercules* (1957).

[6] On Pasolini's ideas of film, see the bibliography in Christopher Lyon, ed., *The International Dictionary of Films and Filmmakers; Vol. II: Directors and Filmmakers* (Chicago 1984) 405–408.

[7] See Jon Solomon, "Fellini and Ovid," *CML* 3 (1982) 39–44, and "Juliet of the Mytho-Historical Spirits," *Spring: An Annual of Archetypal Psychology and Jungian Thought* (1983) 109–124.

officially titled *Fellini Satyricon* in 1968/9, and the critical world is still filled with awe (and horror) at its vivid, explicit, and shocking imagery.[8] Like *Cleopatra* and its elder kin, *Fellini Satyricon* is set in classical antiquity, but visually absent or thoroughly downplayed are the emperors, palaces, battles, and storeroom wardrobes. Instead, Fellini's adaptation of Petronius' work creates a different atmosphere, "a science fiction of the past,"[9] one which was to evoke an ancient world by creating different sounds, sights, and gestures. He replaced the traditional Hollywood musical score with ethnic recordings, stereotypical neo-Latin British accents with a polyglottal Babel, and the shining Alexandrian palace with the gloomy, distasteful *suburra.* It was not Fellini's first attempt at employing the classical tradition in film,[10] and it was not to be his last,[11] but it was certainly his best known.

Although it is always difficult to determine how an art's history would have developed had events and influences been different, it seems that the fiasco associated with *Cleopatra* prompted such European geniuses as Pasolini and Fellini to offer an alternative view of Greco-Roman antiquity to audiences who had grown utterly weary of pompous trumpet fanfares and shiny marble columns. They both used ethnic music, innovative costumes, and avant-garde sets to expand our vision of antiquity beyond the reasonably authentic recreations of *Quo Vadis?, Ben-Hur, Spartacus, Cleopatra,* and *The Fall of the Roman Empire.* They created a world so different from the thoroughly established Hollywood/Cinecittà stereotype of antiquity that filmgoers were forced to rethink the concepts of antiquity and breathe a different air.[12]

This also applies, in a different sense, to Sergio Leone. *The Colossus of Rhodes* (1961), one of his early works, demonstrates many of the

[8] See the classic review by Gilbert Highet, "Whose *Satyricon*—Petronius' or Fellini's?" *Horizon* 22 (1970) 43–47 = *The Classical Papers of Gilbert Highet* (New York 1983) 339–48; cf. Erich Segal, "Arbitrary *Satyricon:* Petronius and Fellini," *Diacritics* 1 (1971) 54–57, and J. P. Sullivan, "The Social Ambience of Petronius' *Satyricon* and *Fellini Satyricon,*" in Martin M. Winkler, ed., *Classics and Cinema* (Lewisburg–London–Toronto 1991) 251–63. In general see the bibliography in Peter Bondanella, *Italian Cinema: From Neorealism to the Present* (New York 1983) 395.

[9] *Microsoft Cinemania '94* (*Baseline Encyclopedia of Film II*), *s.v.* Fellini.

[10] Previously, Fellini had depicted a *katabasis,* complete with golden bough in Marcello Mastroianni's hand, in the watery crossing and descent to the prostitute's apartment in *La dolce vita* (1960), although this scene was reportedly created by Pasolini.

[11] Fellini pays homage to his classical education in *Amarcord* (1973).

[12] Of lesser note are three subsequent Italian films, *I Cannibali* [*Year of the Cannibals, The Cannibals Among Us,* or *The Cannibals*] (1969) in which Britt Ekland stars in a futuristic *Antigone, Scipione anche detto l'Africano* (1971) starring Marcello Mastroianni and Silvana Mangano, and *Quo Vadis?* (1985; made-for-television) with Klaus Maria Brandauer as Nero.

characteristics of the typical early sixties peplum: low production values, a marginal or aging Hollywood star (Rory Calhoun), torture scenes, and the usual pointy-bearded tyrant. Evident as well are trademarks of Leone's famous Westerns: isolated heroes, long stretches of silence, wind-blown, devastated landscapes, and stark brutality. With the fiscal and critical failure of *Cleopatra* and the retardation of the Italian sword-and-sandal film, Leone was free to apply what he had learned from his work on ancient films to *A Fistful of Dollars* (1964). This was the first of the "spaghetti" Westerns, an entirely different genre, but one not unrelated thematically to antiquity. In fact, many of the same production companies, maintaining most of their production techniques, made the majority of these films. If *The Good, the Bad, and the Ugly* (1966) and the like have pseudo-Hispanic, European-looking townspeople dressed in inauthentic Western costumes and living in towns with simplified, even primitive political and social structures, they are all the artistic descendents of the people and towns in *The Colossus of Rhodes, Hercules Unchained* (1959), and *Hercules, Samson, and Ulysses* (1963).[13]

Elsewhere in Europe, the classical tradition had not become a mainstay of the film industry during the period of the Hollywood epic and the Italian peplum, so producers were not nearly so hesitant to experiment with Greco-Roman projects of limited and different scope. The production of British films set in antiquity had never been prolific, but it never ceased either. In 1964 Rogers and Thomas produced the ninth of their bawdy *Carry On . . .* series, *Carry On Cleo.*[14] Also in 1964 Hammer Studios, which had maintained its production of a number of Gothic horror films during the same period, made Megaera the focus of a horror film, *The Gorgon*, directed by Terence Fisher. Three years later, in 1967, Hammer released the sole British entry in the sword-and-sandal genre, *The Viking Queen*, the story of the queen of the Iceni caught amidst the Druid opposition to the Roman conquest of Britannia.[15] In the same year Pasolini directed his innovative adaptation of *Edipo Re*, while Philip Saville directed *Oedipus the King*, an

[13] See the seminal article by Martin M. Winkler, "Classical Mythology and the Western Film," *CLS* 22 (1985) 517–40. On Leone and pepla, see Elley, *The Epic Film*, 162–63.

[14] The flourishing of a film genre often concludes in satires of that genre, so it is no accident that *Carry On Cleo*, *A Funny Thing Happened on the Way to the Forum* and *The Three Stooges Meet Hercules* (1962) appear at almost the same time.

[15] Director Don Chaffey had previously directed *Jason and the Argonauts* (1963), essentially a British production although filmed on location in Yugoslavia and southern Italy (Paestum).

unremarkable British version of (Paul Roche's translation of) Sophocles' play starring Christopher Plummer and Lilli Palmer, with Orson Welles playing Teiresias. British film continued this sort of dramatic production with two Shakespearean dramas set in antiquity, Stuart Burge's *Julius Caesar* (1969) and Charlton Heston's *Antony and Cleopatra* (1972). That Charlton Heston, the star of *The Ten Commandments* (1956) and *Ben-Hur* (1959), acted in both these British films and even directed the latter demonstrates both the unwillingness of American film companies to produce films about antiquity and the ability of film companies in the United Kingdom to do so.

One other production that demonstrates Britain's continued interest in these kinds of films was the BBC's *The Epic That Never Was*, a 1965 television documentary which examined Alexander Korda's aborted 1937 epic filming of Robert Graves' *I, Claudius*; Merle Oberon, Charles Laughton, and Emlyn Williams starred. During this same late sixties period, the young Andrew Lloyd Webber wrote two musicals set in antiquity—*Joseph and the Amazing Technicolor Dreamcoat* (1967; it did not reach Broadway until 1982) and *Jesus Christ Superstar* (1970). The latter, which was so popular that it ran in London theaters for eight years, was made into an American film in 1973. In its wake but with a very different ambience and audience, the BBC produced its own 13-part series based on Graves' *I, Claudius* in 1976.

France and Greece were likewise not particularly affected by the post-*Samson and Delilah* boom or the post-*Cleopatra* bust. In France there were a number of relatively lavish films directed by Roberto Rossellini, who at the same time as the release of *Cleopatra* rejected his former calling as a major filmmaker and began to make historical films for television broadcast.[16] Both *Socrate* (1970) and *Agostino d'Ippona [Augustine of Hippo]* (1972) were originally designated for television broadcast and later given limited theatrical release abroad.[17]

In Greece George Tzavellas had broadened the horizons of Hellenic filmmakers when he set his *Antigone* (1961) in a barren, rocky landscape, with Irene Papas the star. Michael Cacoyannis then directed a series of Greek tragedies on location: *Electra* (1962), shot at the bronze-

[16] On Rossellini's commitment to television productions, see Sergio Trasati, *Rossellini e la televisione* (Rome 1978).

[17] He also made a film involving the lives of the apostles, Jesus, Pascal, and Cosimo de Medici, as well as *The Rise of Louis XIV* (1966). *Socrate* had its New York premier in December 1971, for which see Vincent Canby, "If Elsa Could See Roberto Now," in Gene Brown, ed., *The New York Times Encyclopedia of Film 1969–71* (New York 1984) December 12, 1971B. This film is not to be confused with *Le Socrate* (1969; French/German), a modern satire by Robert Lapoujade.

age citadel of Mycenae,[18] *The Trojan Women* (1971), and *Iphigenia* (1977), the last widely distributed in the US by Columbia Pictures.[19] In this period Jules Dassin, who had cast his wife Melina Mercouri as star of the scandalous *Never on Sunday* (1960), in *A Dream of Passion* (1978) told the ironic story of the relationship between a contemporary Medea (Ellen Burstyn) who has actually killed her children and an actress (Melina Mercouri) portraying Medea on the stage. The same period also encompasses the two modern Greek versions of Aristophanes' *Lysistrata* (1972 and 1987) and several other Greek adaptations.[20]

In the United States, a few producers in the television industry recognized the post-*Cleopatra* demise of the Hollywood epic as an opportunity to transfer the once lucrative market for films about ancient heroes to television series. *Alexander the Great*, a sixty-minute film starring William Shatner as the Macedonian monarch, was made as a pilot in 1964 but not aired (on ABC) until 1968.[21] In producing *Hercules [and the Princess of Troy]*, Joseph E. Levine used the sword-and-sandal matinee idol Gordon Scott to achieve an airing on ABC in 1965. Neither pilot was turned into a series. Interestingly, the following year NBC aired the Hallmark Hall of Fame production of Maxwell Anderson's *Barefoot in Athens* with Socrates played by Peter Ustinov, who had created memorable roles as Nero in *Quo Vadis?* (1951), Kaptah in *The Egyptian*, and Batiatus in *Spartacus* (1960), for which he won an Oscar. Subsequent Hallmark Hall of Fame productions included *Give Us Barabbas* (1961) and *Caesar and Cleopatra* (1976), the latter starring Alec Guinness and Genevieve Bujold.

Television film producers in the seventies still avoided creating imitation Hollywood epics set in antiquity and turned instead to filming

[18] Named one of the "Ten Best" films by *The New York Times* in 1962. See Marianne McDonald, *Euripides in Cinema: The Heart Made Visible* (Philadelphia 1983) 261–319.

[19] Ibid, 129–259.

[20] In general, see Kenneth MacKinnon, *Greek Tragedy into Film* (Cranbury, NJ 1987). For the first *Lysistrata*, directed by George Zervoulacos, see "Greek Film Fest" in *Variety: Film Reviews 1971–74* (New York 1983) on November 15, 1972. The second starred Jenny Karezi and Costas Kazakos. *Young Aphrodites* (1963) was an earlier example of this sort of sensual, erotic Greek film. Cf. *I Cannabali* (1970; Italy).

[21] Shatner had not yet become the star of *Star Trek* (1966–69) when the film was first made. The television series *Star Trek* itself included several episodes based on ancient characters or ideas: episode #33 in 1966, "Who Mourns for Adonis," which postulates that Apollo is the last of the Greek gods, all of whom were aliens living on earth; #43 "Bread and Circuses," in which the conflict is aired out in a Roman gladiatorial arena; and #67 "Plato's Stepchildren" taking place on the planet Platonius ruled by Parmen; cf. #62 "Is There in Truth No Beauty."

best-selling novels. Discovering that the television medium allowed them to broadcast films much longer than even such four-hour Hollywood extravaganzas as *Ben-Hur* and *Cleopatra*, they created lucrative television miniseries out of *The Blue Knight* (1973), *Rich Man, Poor Man* (1976), and *Roots* (1977).[22] With the huge success of the latter and of James Clavell's *Shogun* (1980), they found also that exotic cultural settings attracted large television audiences. It was only a matter of time before an ancient setting would again be attempted. After two minor biblical attempts—*Moses, the Lawgiver* (1975), starring Burt Lancaster, and *The Story of David* (1976)—Franco Zeffirelli's *Jesus of Nazareth* (1977) again approached an epic scale; it ran over six hours and cost $18 million.[23] Shades of *Cleopatra*, it was the most expensive and longest made-for-television movie to date.[24]

Television audiences had by the mid-seventies become accustomed not only to the occasional showing of a continuing, multi-night story set in antiquity but also, since 1971, to the Public Broadcasting System's weekly airing of BBC imports on *Masterpiece Theatre* (beginning with *Upstairs, Downstairs*, 1973/74). The BBC's production of *I, Claudius* (1976), which originally ran on PBS during the fall of the 1977/78 season, was so popular that, unlike any other *Masterpiece Theatre* series, it is still occasionally replayed on cable networks. A few years later American commercial networks prepared their own offerings, including the eight-hour adaptation of Josephus' account of the Roman siege at *Masada*, aired on ABC during Holy Week in 1981 and starring Peter O'Toole and Peter Strauss;[25] one of the warhorses of

[22] On the nature of the miniseries, see C. Buchman, "The Television Scene," *Films in Review* 37 (1986) 311–13. *Rich Man, Poor Man* was based on the novel written by Irwin Shaw, who had two decades earlier co-authored the English screenplay for the Italian film, *Ulysses* (1954).

[23] Religious themes created potential risks for the sponsors, however; see Phillip H. Daugherty, "Tune-In Campaign for 'A.D.'," *The New York Times* (February 20, 1985) 4.23. Also, just three years after *Cleopatra*, Zeffirelli had produced the inaugural opera commissioned for the new Metropolitan Opera House in New York. The subject of Samuel Barber's opera was *Antony and Cleopatra*, and it, too, was not well received. For the relationship between the opera and the film, see Jon Solomon, "The Spectacle of Samuel Barber's *Antony and Cleopatra*," in John L. DiGaetani and Josef P. Sirefman, eds., *Opera and the Golden West: The Past, Present, and Future of Opera in the U.S.A.* (Rutherford–Madison–Teaneck 1994) 244–54.

[24] Like its wide-screen predecessor, *The Greatest Story Ever Told, Jesus of Nazareth* offered a famous, if aging, cast in cameo appearances—Laurence Olivier (Nicodemus), Ralph Richardson (Simeon) and James Mason (Joseph of Arimathea). See Harry F. Waters, "Franco Zeffirelli's 'Jesus of Nazareth'," *Newsweek* 89 (April 4, 1977) 78–79.

[25] See Harry F. Waters, "'Masada': Eight Hours of It," *Newsweek* (April 6, 1981) 109–10, and Richard Corliss, *Time* 117 (April 6, 1981) 76–77. Easter week has

the early Italian cinema, *The Last Days of Pompeii* (1984, ABC), starring Olivia Hussey (Ione) and Franco Nero (Arbaces);[26] and *A.D.* (1985, NBC), a particularly ponderous and poorly received $30-million production extending from the reign of Tiberius (James Mason) to that of Nero (Anthony Andrews).[27] As with *Cleopatra*, the cost and disapproval of *A.D.* terminated any enthusiasm producers might have had left for a miniseries set in antiquity, and there have been none since.[28]

An isolated production in 1988 attempted to create the first film vehicle for television game-show (*Wheel of Fortune*) celebrity Vanna White. Trying to cash in on her beauty, the producers cast her as Venus come to earth in *Goddess of Love*. A media "goddess" was cast as an ancient goddess, just as had been done seventy years earlier when vamp Theda Bara starred in Fox's *Cleopatra* (1917). Most recent at this writing are the five tongue-in-cheek, special-effects-filled adventure films starring Kevin Sorbo as Hercules (and Anthony Quinn as Zeus), *Hercules and the Lost Kingdom*, *Hercules and the Amazon Women*, *Hercules and the Circle of Fire*, *Hercules in the Underworld*, and *Hercules and the Maze of the Minotaur*. Issued in 1994 for syndication, these are indicative of the expanding means film producers have for distributing products unworthy of theatrical release.

The same circumstances which made ancient settings too costly for major film studios and producers left the genre wide open for young, avant-garde, and independent filmmakers. George Lucas was a student at the University of Southern California in 1968 when he produced *Electronic Labyrinth: THX-1138: 4EB*, a twenty-minute short which offers a futuristic vision of the Minoan mythological motif.

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traditionally been a time for television programmers to show "ancient" films. In the heyday of the miniseries, that Easter week had also CBS' *Peter and Paul*, starring Robert Foxworth and Anthony Hopkins (April 12–14, 1981).

[26] Brian Blessed [*I, Claudius* and *The Trojan Women*] played Olinthus. See John J. O'Connor, "'Last Days of Pompeii,' With Laurence Olivier," *The New York Times* (May 4, 1984) 3.30.

[27] NBC aired it on five nights from Palm Sunday (March 31) to Holy Thursday (April 4) in 1985. Schools and religious groups were sent promotional and educational materials, and $500,000 was spent advertising in *Reader's Digest* alone. See Howard Rosenberg, "'A.D.' and the Flowering of Judeo-Christian Civilization," *The Los Angeles Times* (March 30, 1985) V.1 and 9. The same year PBS aired Michael Wood's popular documentary *In Search of the Trojan War*.

[28] David Wolper, the producer of *Roots*, had planned a made-for-television *Odyssey*, but the project was apparently abandoned. *Amazons* (1984), starring Madeline Stowe and Jennifer Warren, is a made-for-television movie that involves a contemporary cult of women determined to elevate women to positions of power. *Chimera* (1991) is a made-for-BBC television political thriller involving a half-man/half-ape. Francis Ford Coppola is now planning *The Odyssey* for HBO.

Backed by Francis Ford Coppola and Warner Brothers, Lucas was able to remake this is as the feature-length *THX-1138* (1971). He was to reuse the same mythological motif in *Labyrinth* (1986), just as he had used Darth Vader's shocking Oedipal disclosure in *The Empire Strikes Back* (1980).[29] Brian de Palma was still a young filmmaker as well when he directed *Dionysus in '69* (1969). Russ Meyer had not yet achieved Hollywood success when he filmed some "belted, booted, and buckled" Erinyes in the mod *Faster Pussycat! Kill! Kill!* (1966).[30] Similarly, Arnold Schwarzenegger was so new to the American film industry in 1970 that in *Hercules in New York* his voice was dubbed and his improbable last name was dropped; he was billed as "Arnold Strong."[31]

Although the production of films set in antiquity survived in these various ways, mainstream American films still avoided the genre almost entirely after *The Greatest Story Ever Told* (1965) and *A Funny Thing Happened On the Way to the Forum* (1966). The hiatus was lengthy. Besides the British, Italian, French, and Greek films already mentioned above, a few other films from abroad made an American, as well as international, impact. Ray Harryhausen, who had created *Jason and the Argonauts* (1963) with his "Dynamation" (models filmed in stop-action) technique, fled the Hollywood scene for Britain, whence he issued three more adventure films. Two of them were based on the Sinbad character he had filmed previously: *The Golden Voyage of Sinbad* (1973) and *Sinbad and the Eye of the Tiger* (1977). Ever inspired by the beasts of Greek mythology, Harryhausen created a cyclopean centaur and a griffin for the former, and a robotic minotaur in the latter. Beverley Cross, the classically trained screenwriter of *Sinbad and the Eye of the Tiger* (1977), focused the story on a quest, dependent on advice given Sinbad from Aristeas of Proconnesus, in the arctic Land of the Hyperboreans. The third, Harryhausen's last film, was *Clash of*

[29] Lucas reportedly admits influence from Joseph Campbell in the creation of several of his heroes, including Indiana Jones, who in *Indiana Jones and the Last Crusade* (1989) mentions Sir Flinders Petrie to his class. (*Eliminators* [1986], a poor imitation of the Indiana Jones films, commences with a battle set in Greco-Roman antiquity.) Lucas' 3-D film *Captain E-O* (1986), played daily at theatres in the four Disney theme parks, makes a visual reference to antiquity. When Michael Jackson establishes Good over Evil, the dark, non-descript pillars of the sound-stage planet become brightly lit, garlanded Doric columns.

[30] Richard F. Krafsur, ed., *The American Film Institute Catalog of Motion Pictures Produced in the United States–Feature Films, 1961–70; Part 1: Film Entries* (New York–London 1976) #F6.2950, lists another mod-sex film named *Lysistrata* (1968), released in New York only.

[31] The film has also been released for television as *Hercules—the Movie* and *Hercules Goes Bananas;* coincidentally, Arnold Stang co-starred with Arnold "Strong."

the Titans (1981), one of the few films since 1972 set entirely in Greco-Roman antiquity. Again written by Cross, this film has nothing to do with the Titanomachy suggested by the title but vividly animates the myths of Perseus, Andromeda, Pegasus, and Medusa. The film was a financial success, and Harryhausen then toyed with the idea of making a film about Hercules' labors; as it turned out, though, the success of *Clash of the Titans* allowed Harryhausen finally to escape the horrendous pressures of filmmaking and, after an honorific retrospective at the Museum of Modern Art in New York, retire to become a full-time sculptor.

The Monty Python troupe, which had produced *Monty Python's Flying Circus* for the BBC between 1969 and 1974 (with subsequent airings on American television from 1974), were part of the same persistent British tradition we have seen producing films throughout the period under discussion. In 1979 they made *Monty Python's Life of Brian*, a satire about a Judean named Brian who is mistaken for the Messiah. The film offended a number of religious organizations, but precious indeed are the moments when the Romans are satirized. Pontius Pilate has a terrible speech impediment, the Roman guard who conducts the stoning of a blasphemer who said "Jehovah" is himself stoned when he warns the crowd of (women dressed as) men not to say "Jehovah," and a Roman centurion draws his sword on a rebel for his ignorance of Latin grammar—he has painted the graffito "Romans go home" as *Romanes eunt domus.*

Even more offensive to religious and non-religious groups alike was *Caligula* (1980), an Italian-American co-production organized by Bob Guccione, editor of *Penthouse* magazine. Historically, this sado-masochistic film based on Gore Vidal's book[32] will be remembered as the first attempt at a broad theatrical release of a lavish pornographic film. Thus far it has not begun a new trend in popular cinema (nor in pornographic films). In fact, after originally appearing with an 'X' rating, it was subsequently reedited and issued in an R-rated version.

In 1988 Martin Scorsese directed a film felt to be the most offensive of all, considering the subject matter and its broad theatrical release. Based on Nikos Kazantzakis' novel and set in Roman Judea, *The Last Temptation of Christ* is a provocative film hardly derivative of such pious sixties films as *King of Kings* and *The Greatest Story Ever Told.* It shocked audiences by portraying the human side of Jesus and revealing Jesus's thoughts of love and sex at the point of his crucifixion. It was

[32] "More Gore than Vidal"; see John Walker, ed., *Halliwell's Film Guide*[8] (New York 1991) 174.

picketed, boycotted, and maligned, yet it has had many defenders, not the least of whom was the influential Roger Ebert.[33] Because of its controversial point of view, however, it has received very little cable exposure or video activity.

In 1983 *Hercules*, an Italian-American production, was offered to the international market, as was its sequel, *Hercules II* [=*The Adventures of Hercules*], in 1985. These films, starring Lou Ferrigno, bodybuilder and the former green anger incarnate from the television show *The Incredible Hulk*, are quite derivative not only of the *Hercules* films of the previous two decades but of George Lucas' more recent *Star Wars* (1977). Other than a few other foreign releases, such as the Hungarian *Orfeusz és Eurydiké* (1985) and the Japanese animated *Winds of Change* (1979), based on Ovid's *Metamorphoses*, there have been no other films set in antiquity in the three decades under consideration here.

Nonetheless, a different if minor cinematic trend was revived in 1981, namely, the anthological film which surveyed different periods in history.[34] One of these historical anthologies was Mel Brooks' comedy, *The History of the World, Part I*, which contains scenes from the paleolithic, ancient Roman, and French rococo eras. The Roman sequence, at times embarrassingly sophomoric, is set in the court of Nero (Dom DeLouise). Like *Monty Python's Life of Brian* two years earlier, however, it has a sequence which uses a Latin inscription as the subject of humor ("You are nuts! N-V-T-S!"). Another historical anthology of 1981 was *Time Bandits*, created by Terry Gilliam, the sole American of the Monty Python troupe. This odd but inventive film took a young time-traveller into the worlds of Robin Hood, Napoleon, and Agamemnon (Sean Connery). The Greek sequence does not entirely convince either in its visual or narrative authenticity—Agamemnon slays the Minotaur—but the child protagonist Kevin makes it clear that he liked Agamemnon more than the other historical characters he had met, and 'Agamemnon' (Sean Connery) reappears significantly at the end of the film as a fireman with a wink in his eye. Terry Gilliam years later would create a much more engaging ancient reference with the birth of Aphrodite sequence in *The Adventures of Baron Munchausen* (1989),

[33] He purposely and consciously spends almost his entire review defending, rather than analyzing, the film; see Ebert, *Movie Home Companion*, 305–306.

[34] *Intolerance* (1916), with its settings in ancient Babylon, Roman Judea, and sixteenth-century France, is the prototype for this type of film; it was imitated in Thomas H. Ince's *Civilization* and parodied by Buster Keaton in *The Three Ages* (1923). In Irwin Allen's *The Story of Mankind* (1957), Charles Coburn played Hippocrates, Virginia Mayo Cleopatra, and Peter Lorre Nero. One decade later *Those Magnificent Men in Their Flying Machines* (1966) highlights a brief history of human flight with a cameo by Red Skelton as winged Daedalus.

another film about a time (and space) traveller.[35] The same year offered one other comedic time-travelling film, the intentionally moronic *Bill and Ted's Excellent Adventure* (1989). With some charm, the rock-and-rolling Bill and Ted travel to ancient Greece and pick up Socrates (pronounced 'So-creights') in a sequence that contains actual sound bites of ancient Greek. Not exactly a historical anthology, *Westworld* (1973) is set in a historical theme park which contains both a Romanworld and a Medievalworld as well as the deadly Westworld.

* * * * *

The phrase "the ancient world in the cinema" does not immediately bring to mind such films as *Godfather II*, *The Natural*, *Joe vs. the Volcano*, or *Sommersby*, let alone the sophomoric *Hot to Trot*. On hearing the phrase one recalls instead the nearly two dozen versions of *Ben-Hur*, *Cleopatra*, *Quo Vadis?*, *Last Days of Pompeii*, and *Spartacus*, or more subtle Italian works by Fellini and Pasolini or Cocteau's two Orpheus films or Marcel Camus' Brazilian *Black Orpheus*, or perhaps the silent *Cabiria* (1914) or *Intolerance* (1916). But in fact *Godfather II* refers consciously and vividly to Seneca's suicide, there are specific Homeric references in *The Natural*, *Joe vs. the Volcano*, and *Sommersby*, and Pheidian horses from the Parthenon frieze are prominently displayed in *Hot to Trot*, a film about a talking horse. Such films do belong therefore in a discussion of "the ancient world in the cinema," for the relative dearth and poverty of feature films set in antiquity during the thirty-year period since *Cleopatra* has made a different approach necessary for historians of film, just as the economics of the film industry have made a different approach necessary for filmmakers.

Ancient-style sets, costumes, and props have become prohibitively expensive for today's filmmakers, whose audiences have little enthusiasm anyway for epics set in antiquity. On the other hand, many visual, literary, and historical aspects of the ancient world remain important in the contemporary cinematic vocabulary. In the wake of *Cleopatra*, and particularly for the past twenty years or so, filmmakers have turned to Greco-Roman antiquity not for settings of entire films but for classical allusions or symbols intended to enhance their (modern) story.

Easily identified films of this sort are those which use an ancient reference in the title. Such films are not unique to the post-*Cleopatra*

[35] In the same year, Monty Python colleague Terry Jones directed the Minoan-like "High Brazil" sequence in *Erik the Viking* (1989).

era, of course, but as early as 1966 Arthur Hiller directed *Penelope*, in which a wife (Natalie Wood) appropriately feels neglected by her bank vice-president husband (and therefore robs his bank).[36] Ten years later there was a trend towards darker mythological figures, particularly towards Medusa. It began in 1976 with *Medusa*, which was followed by *Medusa Challenger* (1977), Brian de Palma's *The Fury* (1978), and *The Medusa Touch* (1978) with Richard Burton. The same year saw the release of *Go Tell the Spartans*, a Vietnam film whose title quotes Simonides' epitaph at Thermopylae.

In other films it is the characters which are associated with ancient personages. Fellini's previously mentioned Teiresias-like Bhisma in *Juliet of the Spirits* (1965) falls in this category, as does Caesar, the head ape in *Conquest of the Planet of the Apes* (1972). Interestingly, this Caesar (Roddy McDowall) is to be the rebel ape who leads his simian brethren in revolt against humans, so for much of the story he hides qualities of leadership à la Livy's Brutus until the moment is right for rebellion.[37] John Huston's *The Man Who Would Be King* (1975) casts Sean Connery as Iskender, the reincarnation of Alexander the Great in Afghanistan. In 1978 the screenplay of *Foul Play* called for the lead female character to be named a Latinate 'Gloria Mundy.'[38] Faring only slightly better than Vanna White in *Goddess of Love*, pop singer Olivia Newton-John acted the part of the Muse Terpsichore come to earth in the musical *Xanadu* (1980); Terpsichore was called "Kira" in the California roller-skater milieu chosen for the film.[39] Anthony Hopkins' character in *Silence of the Lambs* (1991) is a brilliant psychiatrist turned serial killer named Hannibal (Lecter), who first appeared in the novel *Red Dragon* and its first film adaptation, *Manhunter* (1986). Another intelligent Hannibal (George Peppard) led the mid-eighties television *A-Team.*

A number of films contain mythological references. Besides *The Gorgon* (1964) and the Daedalus cameo in *Those Magnificent Men In Their Flying Machines* (1966), there is the prostitute in Luis Buñuel's *Belle du*

[36] We can overlook the classical references in the titles of *The Andromeda Strain* (1970) and *The Poseidon Adventure* (1972), since the first is the name of a galaxy and the latter the name of an ocean liner, but perhaps the impressive sound of the Greek mythological names was not lost on the filmmakers; cf. *The Cassandra Crossing* (1976).

[37] Ironically, McDowall had a decade earlier played Augustus Caesar (Octavian) in *Cleopatra.* In the television series *Planet of the Apes* (1974), he played Galen, an inquisitive scientist ape.

[38] Colin Higgins, writer and director of *Foul Play*, also wrote and directed *9 to 5*, which contains multiple Aristophanic elements; see James R. Baron, "*9 to 5* as Aristophanic Comedy," in Winkler, *Classics and Cinema*, 232–50.

[39] Rita Hayworth had played the muse Terpsichore in *Down to Earth* (1947). Cf. Ava Gardner's role in *One Touch of Venus* (1948).

Jour (1967), whose misunderstood lack of education is revealed when she reads aloud the crossword-puzzle clue, "He carried his father on his back . . . 6 letters . . . starts with an 'A'." As the carefree protagonist of *Harold and Maude* (1971), Ruth Gordon paints a picture labeled *The Rape of Persephone* (as well as a *Leda and the Swan*—"a self portrait"), which is quite appropriate for this dark comedy obsessed with the pursuit of death. The first feature-length film made by the Monty Python group, *Monty Python and the Holy Grail* (1975; UK), although it concerns a medieval quest for the Holy Grail, contains a parody of the Trojan horse. King Arthur and the Knights of the Round Table build a wooden rabbit on wheels; the French enemy take the bait and pull the rabbit into their castle as planned, but the English warriors had forgotten to climb into it first! Woody Allen has written a number of mythological references into his films. In his neo-Shakespearean *A Midsummer Night's Sex Comedy* (1982), he says to a friend while walking through a pastoral setting, "You're like one of those characters in Greek mythology—you're half goat!" And in *New York Stories* (1989), an anthology of three short films, Allen's contribution was *Oedipus Wrecks*, a fine piece about not a Theban but a Jewish mother. Oedipus is also appropriately referred to in *The Unbearable Lightness of Being* (1988), and, again, the great surprise in mythologically-minded George Lucas' *The Empire Strikes Back* (1980) was that climactic, cliff-hanging, Oedipal disclosure by Darth Vader to his unknowing son Luke Skywalker. Spaulding Gray makes another Oedipal revelation in *Monster in a Box* (1992). While writing his 'monster' novel, Gray says, he began developing his Oedipal themes and started to lose the sight in his left eye. "Oh no, here goes the first eye!" he exclaims. As of this writing, the film world anxiously awaits the completion and release of *Edipo El Alcalde* (*Oedipus the Mayor*). Written by Gabriel Garcia Marquez, it transfers the Greek tragedy into the world of contemporary Latin American violence and vendetta.

Most of these films make simple mythological references. Those in Mary Lambert's *Siesta* (1987) are extended and rather arcane. The film takes place after its lead character Claire (Ellen Barkin) has been stabbed to death. She spends the entire film wandering through a land of the dead thinking she is still alive. Only at the film's conclusion does she realize (along with the audience) that she is indeed the one who was stabbed. Awareness of the topography of the classical Hades helps the viewer understand much of the film's symbolism as well as its narrative. When Claire awakes, she runs immediately to a nearby river (Acheron/Styx), sees a group of menacing looking men standing behind a cyclone fence (Tartarus), is picked up by a black taxi driven

by a driver with tin teeth, the first words uttered through which are, "You got money?" (Charon), and is driven past rolling, paradisiacal hills (Elysium). Shortly after, the taxi driver offers food to Claire, and later he rapes her. Clearly he represents a conflation of Charon and Hades.[40]

Siesta is the exception. Most films that make mythological references do so in single instances or sequences. This does not mean that the instances or sequences are insignificant. Quite the contrary, most contemporary filmmakers seem to choose the locus for their classical references quite carefully. They certainly want them to be noticed, and they assume that the audience needs to hear or see them distinctly. Nonetheless, it is important to add that it is never easy to determine just how important a classical allusion is intended to be, whether it is simply a means to color the script, or whether it is meant to have a deeper or broader significance for the narrative or characters in a film.

At least three films made in 1989 had mythological references, namely, Ariel's father Triton in the Disney animated feature, *The Little Mermaid*, the visual representations of myth and the well-known aria sung by the cyclops Polyphemus in Handel's *Acis and Galatea* in *Slaves of New York* (cf. the song about Charon in *Tous les Matins du Monde* [1991; France] and the brief segment from Monteverdi's *Orfeo* in *Anthony Adverse*, 1936), and Terry Gilliam's elaborate birth of Aphrodite sequence in *The Adventures of Baron Munchausen*. The very next year, the opening sequences of *Flatliners*, the story of young medical students inducing brief trips into death upon each other, are fittingly graced with a colossal bust of Hermes Psychopompus. In 1991 there were four more. In *Highlander II: The Quickening*, Sean Connery names Helen of Troy and Cleopatra as two beautiful non-blondes; Ellen Barkin, playing a murdered chauvinistic man reincarnated as a woman in *Switch*, says to his/her murderess, "You believed that fag psychic of yours when he told you you were Helen of Troy in a previous reincarnation"; in HBO's *Cast a Deadly Spell*, private investigator H. P. Lovecraft (Fred Ward) calls upon a young aristocratic woman (Alexandra Powers) who explains her "ritual of Diana," for which she burns her bloodied clothing; and in *The Doors*, Oliver Stone, obviously conscious of Nietzsche, characterizes the young rock-god Jim Morrison

[40] The beginning of *Siesta* is somewhat reminiscent of the well-known beginning of Fellini's *La dolce vita* (1960; Italy/France), in which a helicopter carries a statue of Christ above Rome (Paradise), soon after which the film moves to a scene in which Marcello paces in a hospital waiting room to see if his wife's suicide attempt was caught in time (Purgatory), and continues with a scene in which he descends a staircase and crosses a flooded basement (Hell).

as a Dionysiac figure with an Apollonian, i.e. Belvederean, face.[41] In 1992's *Little Noises*, the Crispin Glover character who steals the deaf-mute's poetry is astounded to learn therefrom that the Elysian Field is the Land of the Dead. In *Amazons* (1992), Robert Davi's voiceover at the beginning of the film discusses the Fates and how they spin, measure, and cut the thread of one's fate. The title of the latter evokes the statement in *Disclosure* (1994), a film about sexual harassment: "It's like the Amazons; they keep a few of us around for sperm and kill the rest of us." In *Coneheads* (1993), Dan Aykroyd (with that rapid-fire, alien-monotone delivery) defines a "Lincoln Mercury" automobile as "an assassinated political figure and a Greek mythological character." In the futuristic *Demolition Man* (1993), Sylvester Stallone's character, John Spartan, is opposed by an old nemesis named Simon Phoenix (Wesley Snipes). Both are revived from the frozen eternity of Cryo-Prison, whereupon Simon Phoenix is said to have "risen from the ashes." The Phoenix had been alluded to previously in another futuristic film, *2010* (1984), when Chandra names a computer file "Phoenix"; the SAL computer guesses, "The tutor of Achilles?" Lastly in 1993, Kenneth Branagh's *Much Ado About Nothing* makes several allusions to classical myth (including the allusion to Leander and Troilus in Act V, scene ii), and the 1993 remake of Jules Dassin's *Night and the City* concludes with Jessica Lange's bar consciously named after Helen.[42] In 1994's *Love Affair*, Warren Beatty and Annette Benning briefly discuss the origin of the nickname of the University of Southern California 'Trojans.'

Such vague Homeric references bring us to more specific allusions to ancient literature. Homer is the focus of Tom Hanks' escapism in *Joe vs. the Volcano* (1990) when, after being fired, he cleans out his desk and takes copies of *Treasure Island* and *The Odyssey* with him. Typically, the classical allusion is the main focus, for Hanks holds up (the blue-covered, Anchor/Doubleday paperback version of Fitzgerald's translation of) *The Odyssey* quite pointedly, since he himself is about to embark on one. Two other recent films use Homer in extended allusions. *The Natural* (1984), based on Bernard Malamud's 1952 novel, tells an American baseball myth which contains several conscious and significant references to Homer, including the ironic similarity of the

[41] Dionysiac imagery or ambience is also to be found in *Equus* (1977) and *Bad Influence* (1990).

[42] During this same period two film companies were formed which use mythological names—Orion Pictures (1979)—or logos—Pegasus on the logo of Tri-Star (1984). Helen had been alluded to several decades earlier in *Stagecoach* (1939), when the inebriated physician (Thomas Mitchell) saw his beautiful co-passenger and recited Marlowe's "Is this the face that launched a thousand ships . . . "

word/name "homer/Homer" and the semi-divine messenger figure Iris (Glenn Close). More recently, the returning civil war veteran (Richard Gere) in *Sommersby* (1993) knows his Homer and reads the *Iliad* to his "wife's" son. There is some irony in that a man knowledgeable in Homeric epic returns, like Hector in the *Iliad*, to his loving wife, and yet, like Odysseus in the *Odyssey*, he returns home to a wife who, understandably, does not recognize him. There is even greater irony in that Gere, a Civil War Hector, will voluntarily submit to his death even if it means leaving his son fatherless. The narrative of the film relies heavily on the Homeric readings; the first time we hear that Gere's wife (Jodie Foster) might suspect that he is not really her husband is when she says that he "never used to read Homer."

Greek tragedy, other than such filmed versions of actual tragedies as Oedipus the *King* (1967; UK), *The Trojan Women* (1971; Greece), and *Iphigeneia* (1977; Greece), is a common source of reference, oddly enough, in comedies. Some of Woody Allen's mythological allusions refer again to the Greek tragedies that contain the mythical figures we have seen him allude to already. In *Play It Again, Sam* (1972) the cowardly Woody tries to save himself from the two bikers who are molesting him and his date by asking them, "Have you seen the new production of 'The Trojan Women'?" In his Academy Award winning *Annie Hall* (1977) he responds to "Don't tell me you're jealous!" with "Jealous like Medea!" And in his most recent film, *Bullets Over Broadway* (1994), he makes references to Electra, Clytemnestra, and Oedipus. *The Trojan Women* is again mentioned in *Life With Mikey* (1993), a Michael J. Fox vehicle in which he portrays a children's theatrical agent. When he brags to one precocious, sarcastic, New York child, "I got you that job in *The Trojan Women*," the child responds, "Great–one lousy job in a theater in Passaic!" In the recent satire of soap operas, *Soapdish* (1991), the Kevin Kline character finds out just in time that the young woman he has been dating is his long-lost daughter. He realizes aloud, "One more date and it would have been a Greek tragedy!" And in *Six Degrees of Separation* (1994), a modern comedy of manners set amongst the self-satisfied aristocratic elite of New York, we hear that "Aeschylus did not invent theater so a bunch of kids could dream of Kittie Heaven!"

There is a surprising number of references to ancient philosophers. Chevy Chase in *Memoirs of An Invisible Man* (1992) attends a lecture on molecular engineering but falls asleep when Thales [incorrectly pronounced] is discussed. The youthful time-travellers pick up Socrates in *Bill and Ted's Excellent Adventure* (1989). One of the attempted solutions for the puzzling anagram 'SeaTec Astronomy' in *Sneakers* (1992) reads, "My Socrates . . . ." And the Jamie Lee Curtis character in

A Fish Called Wanda (1988) shocks her stupid ["Don't call me 'stupid'"] brother Otto (Kevin Kline), who loves to quote Nietzsche and other philosophers, when she informs him that "Aristotle was *not* Belgian!" There is another reference to Aristotle in *Addams Family Values* (1994), where the deadpan Wednesday Addams (Christina Ricci) criticizes her summer camp counselor's musical extravaganza because it "lacks Aristotelian unity."

One extended reference to an ancient philosopher is found in *The Butcher's Wife* (1991), where it provides the key to the essential conflict between knowledge and intuition. Marina, Demi Moore's mystical character (whose name confirms that she grew up by the [Carolina] seashore), has been told by her illiterate grandmother that humans are descended from "Split Aparts," once united androgynes who had been separated by gender many generations ago. Jeff Daniels, playing a psychiatrist who at one point wears a T-shirt that says "The Unexamined Life Is Not Worth Living," tells her he knows about these same Split Aparts from reading Plato's *Symposium.* The mystic and the learned professional psychiatrist, who is named Alex (i.e. "defender of men"), debate, tease, and ultimately fall in love with each other before the end of the film. Marina the Mystic senses, and Alex the Learned learns, that they are indeed different halves of the same Platonic Split Apart.

The second book of Aristotle's *Poetics* turns out to be the cause of medieval monastic murder and intrigue in Twentieth Century Fox's film version of Umberto Eco's *The Name of the Rose* (1986). The monk murdered is one who can translate Greek, for he discovered the 'Satanic' text of Aristotle's treatise on comedy. William of Baskerville (Sean Connery), the monk investigating the murder, realizes that the murderer must know the contents of Aristotle's treatise and that the Greek text of the treatise has been recovered, so he argues for the innocence of a monk improperly accused of the murder by saying "he does not know Greek!" Moreover, when the murderer carried his victim's body from one part of the monastery to another, he tried to cover his tracks in the snow by walking backwards à la Hermes in the *Homeric Hymn to Hermes.* And when young Adso (Christian Slater) winds his way out of a labyrinth because a thread from his cloak has unraveled like Ariadne's, his mentor William points out that "Your classical education has served you well."

Of Roman authors (other than the aforementioned reference to Livy's Brutus in *Conquest of the Planet of the Apes* and A[eneas] in *Belle du Jour),* Catullus, Horace, Livy, Cicero, and Vergil are alluded to in films of the last lustrum. In *Fat Man and Little Boy* (1989), Robert Oppenheimer, the father of the atom bomb, summarizes his feelings

about his deadly but politically necessary creation by reciting (on horseback) Catullus' "Odi et Amo."[43] Horace's well-known phrase *"carpe diem"* is the motivating philosophy taught by Robin Williams' character to his students in *Dead Poets Society* (1989). Livy's story of the Capitoline geese is alluded to in HBO's *Doomsday Gun* (1994), when a CIA agent walking along a river bank comments to his British counterpart, "In the old days, geese used to alert the people of coming danger." The British agent replies, "They seem to have lost their knack." Superstar Michael Jackson portrayed the Scarecrow in *The Wiz* (1978), and in his second line he reads a maxim from Cicero ("More men are noble by study than by nature"). Just as Vergil made an important appearance in Dante's *Comedia*, so this figures in the recent remake of *Cape Fear* (1991). Strangling his former, intentionally unsuccessful defense attorney, Max Cady (Robert De Niro) proclaims, "I am your Vergil as a guide to Hell!" Lastly, while I would like to think that Plautus' *Miles Gloriosus*, through the intermediary character Miles Gloriosus in *A Funny Thing Happened On the Way to the Forum* (1966), was the exemplar for the braggart Gaston character in Disney's *Beauty and the Beast* (1991), it was merely the image of a self-assured, 'beautiful' Southern California male.

There are also allusions to Greco-Roman history. Robert Duvall's statement that "I am at Thermopylae and the Persians shall not pass" in *Rambling Rose* (1991) and Harrison Ford's brief Annapolis lecture on ancient Athenian naval power in *Patriot Games* (1992) are the only two direct references to Greek history that I am aware of, and they are not highlighted. But Francis Ford Coppola created a shocking tableau when he had one of his mafiosi in *Godfather II* (1974) commit suicide in his prison bathtub, consciously imitating Seneca. Julius Caesar is still a figure known to many filmmakers. Besides the aforementioned Caesar in *Conquest of the Planet of the Apes*, Oliver Stone pointed out the parallel between the intra-governmental assassinations of John Kennedy and Julius Caesar in *JFK* (1991); the comedy film *National Lampoon's Loaded Weapon I* (1994) refers to "crossing the Rubicon"; the genie in the animated Disney feature *Aladdin* (1992) says "et tu Brute"; a British vacationer strolling along the Thames refers to Caesar as "an up-river man" in the BBC's *Three Men in A Boat* (1976); and the police lieutenant (Alan Arkin) in *So I Married An Axe Murderer* (1993) explains that the woman who confessed to a certain local San Francisco murder

[43] When Catullus [5 and 93] was recited in *Cleopatra* (1963), Julius Caesar (Rex Harrison) explained that he enjoys reading Catullus but that his fondness is apparently unrequited.

also confessed to the murders of Abraham Lincoln, Warren G. Harding, and Julius Caesar. Charlton Heston shoots Romulus, one of the preacher's (Donald Pleasance) sons, in *Will Penny* (1968). In *Enchanted April* (1991; UK), a story of confined women, Frederick Arbuthnot (Jim Broadbent) is an author whose next book will be *Theodora, the Slave Empress.* And let us not forget that the 'T.' in the name of Star Trek's Captain/Admiral James T. Kirk is an abbreviation for Tiberius.

There have been several examples in film history of characters who recollected or told stories from ancient history only vaguely, most notably the fleeing judge in *High Noon* (1952). The Yankee Colonel Chamberlain (Jeff Daniels), while preparing for battle at Little Round Top in *Gettysburg* (1994), only imprecisely recalled a story about Greek and Roman brothers fighting in battle, and a Bostonian Italian carpenter in *Mac* (1992) proudly but misguidedly tells his brother that two former Italian builders, Romulus and Remus, built Rome together; he has to be reminded that Romulus killed Remus. In *Wolf* (1994), personnel changes induced by a corporate-takeover in a well-established New York publishing firm evoke the comment that employees will be fired "the Roman way," that is, by inviting them for dinner first. Similarly, in *Simon* (1980), Alan Arkin, playing an eccentric know-it-all, states dogmatically, "We do not need a House of Representatives in our government; the Romans had only a Senate, so that is all we need."

The plot of the Taviani brothers' *Padre Padrone* (1977; Italy) is about a once illiterate Sardinian boy learning to master Greek and Latin. In fact, so commonplace has the insertion of at least one ancient reference become in films of the last decade that even the Latin language is found in a handful of them (as well as Greek, if only in *Bill and Ted's Excellent Adventure*). The young genius in *Little Man Tate* (1991) visits a class for gifted children while they are declining *dominus* in the singular. In *Man Without a Face* (1993) Mel Gibson, who in one scene reads a translation of *Aeneid* 1.1–4 while looking at an inscription of the original text, frequently converses with his pupil in Latin phrases. "Disce aut discede," he warns him, and more than once he addresses him as "astulte puer"; he even gets the typically contemporary lad to say "excrementum" instead of "shit." At one point, though, the boy's friends tease him with "screw-us you-us." Latin is used as a motto on the large stain glass window (*Vincit qui se vincit*) in Disney's *Beauty and the Beast* (1991) and on the revolutionary Brigitte Bardot's knife (*deus et patria*) in Louis Malle's *Viva Maria* (1965; France). In *Malcolm X* (1993), Elijah Muhammad explains to Malcolm X the original sense of the word *adorare.* In the Academy Award winning *Silence of the Lambs* (1991), the

insect found in the first victim's throat is given the biological name Acherontius Styx.

Oftentimes Latin is used to inject humor into a film. The tombstones in the *Addams Family* (1991) have humorous Latin inscriptions, e.g. *sic gorgiamus* ("Thus we feast").[44] In *Top Secret!* (1984) the ever-inventive Zucker-Abrahams-Zucker team have a priest reading the Latin rites to a prisoner on death row, "Gallia est omnis divisa in partes tres . . . corpus delicti, habeas corpus . . . hic haec hoc, huius, huius, huius . . ."; he finishes in Pig Latin. Whoopi Goldberg offers a bit more Latin gibberish as she is about to be executed by two mob hitmen in *Sister Act* (1992). Humorous Latin was a feature in *Carry on Cleo* (1964), e.g. where soldiers march to the cadence "sinister, dexter, sinister, dexter . . ." Learning the Latin language is an utter mystery to some, of course, and so there are at least two instances where Latin is mentioned for its difficulty. In *National Lampoon's Loaded Weapon I* (1994) Charlie Sheen uses the term *quid pro quo*. When asked what that means, Sheen responds, "It means I'm pretentious." In *The Lawnmower Man* (1992), the crazed scientist says his brain-enhanced victim "absorbed Latin in two hours; it took me a year just to learn the Latin alphabet." [!]

Another element of this trend towards making classical allusions rather than creating whole films set in antiquity is the reference to films set in antiquity. Such references are almost always significant. The storyline of the Taviani brothers' *Good Morning Babylon* (1987; Italy/France) concerns two immigrants who find work on the enormous Babylonian set of Griffith's *Intolerance*. In *Widow's Peak* (1994) Mia Farrow, who wants all her personal enemies dead, goes to the movie theater and sees the Pharaoh's forces wiped out in *The Ten Commandments* (1923). Just before grifter John Cusack is punched in the stomach in *The Grifters* (1990), a sword and sandal Hercules movie is seen on the bar television behind him. When Paul Hogan dies and goes to the gates of heaven in *Almost An Angel* (1990), none other than Charlton Heston is there to greet him. This is reminiscent of Henry Wilcoxon (DeMille's son-in-law and Ramesses' general in *The Ten Commandments*, 1956) playing a (literally) miraculous round of golf and then struck dead by lightning in *Caddyshack* (1980), all to the strains of a musical theme from *The Ten Commandments*.

Indeed, there are a number of conscious satirical allusions to films set in the ancient world. Victor Mature (*Samson and Delilah*, 1949), for

[44] As do the tombstones in one Halloween episode of *The Simpsons*. Another Halloween episode has Sisyphus pushing a rock up a hill, and still another makes a reference to Prometheus and the acquisition of fire.

example, was cast as Samson's father in the made-for-television version of *Samson and Delilah* (1984). Arnold Schwarzenegger (*Hercules in New York*, 1970) played the part of Mickey Hargitay in the made-for-television film *The Jayne Mansfield Story* (1980); Hargitay, Mansfield's husband, had acted with Mansfield in *The Loves of Hercules* (1960). Similarly, in David Zucker's *The Naked Gun 2 1/2: The Smell of Fear* (1991), when Lieutenant Frank Drebin (Leslie Nielsen) is having sex, among the assemblage of relevant film clips is the erection of the obelisk for Sethi's jubilee in *The Ten Commandments* (1956). In the sequel, *Naked Gun 33 1/3: The Final Insult* (1993), Drebin is attempting to produce a specimen for a sperm bank; after looking at several pornographic video tapes, he emerges from a small room and asks for a copy of *Spartacus*. Later, during the Academy Awards ceremony, a special life-time achievement Oscar is given to a Steve Reeves/Gordon Scott stereotype, now frail and confined to a wheel chair. The galley scene in *Ben-Hur* is imitated in the opening sequence of *Monty Python's The Meaning of Life* (1983), as it was in *The Three Stooges Meet Hercules* (1962).[45] In *Monty Python's Life of Brian* (1979), in response to the Romans' offer to free the prisoner named Brian from crucifixion, all the prisoners, as in the similar moment in *Spartacus* (1960), cry, "I'm Brian, I'm Brian"; one adds, "I'm Brian, and so's my wife!" Lastly, early on in Arnold Schwarzenegger's *Last Action Hero* (1993) a school teacher (Joan Plowright) describes the star of Olivier's *Hamlet* (1945) as "the man who played Zeus in *The Clash of the Titans* [1981]"; towards the end of the film, the camera focuses on a newspaper movie page on which the villain has circled the ad for *Jason and the Argonauts* (1961).

In the previously mentioned *Mac* (1992), when the smarter carpenter reminds his brother that Romulus killed Remus, the response, with reference to films of the fifties and sixties, is, "Why do the Romans always speak in English accents?" Perhaps *Sweet Charity* (1969), starring Shirley Maclaine, should be mentioned here as well, for it is a musical variation of Fellini's *Nights of Cabiria* (1957), which in turn pays homage to *Cabiria* (1914), the silent classic film set during the Punic Wars.

There is a sequence in *The Fisher King* (1991) which combines two very interesting references, one Latin, one mythological. Another Terry Gilliam film, and typically self-conscious of its own myth-making, it has an interesting episode that takes place in a video store.

[45] Television sketch comedy proliferated during this period, and there were periodic "ancient" sketches parodying *Ben-Hur*, *Hercules*, and *I, Claudius* on *Saturday Night Live*, *Second City Television*, and *The Benny Hill Show*.

Shortly before one character utters the Latin motto "*amor vincit omnia*," the clumsy visitor (Amanda Plummer), who is best described as a sacrificial victim about to go on a date with the disturbed and potentially dangerous Robin Williams, knocks over a whole shelf of video tapes; the first one that is picked up and then prominently displayed back on the shelf is Cacoyannis' *Iphigeneia*.

Because it is primarily a visual medium, a common means of making a cinematic reference to antiquity is simply visual. In *Hot to Trot* (1988), an intentionally silly film which tells the story of a talking horse, the camera often focuses on the central piece of artwork in Bob Goldthwait's apartment—a replica of the Parthenon frieze and its galloping horses; the replica is similar to that hanging above the Petrie couch in *The Dick Van Dyke Show* (1961–66). Several recent fantasy films employ classical architecture to set a paradisiacal mood: Disney's *Aladdin* (1992), where Jafar and Jasmine soar on their magic carpet above a Greco-Roman temple; Disney's aforementioned *Captain E-O*, produced by George Lucas in 1986 and starring Michael Jackson, where the basic architectural order of a paradise in a distant galaxy is Doric; and *Bill and Ted's Bogus Journey* (1991), where we get a glimpse of Doric heaven. In *The Mask* (1994), the psychologist whom Jim Carrey visits displays four Greek vases just behind his desk; a replica of the Prima Porta Augustus appears prominently in the first several scenes of *Acting on Impulse* (1993; made-for-cable). In *Benny and Joon* (1993), much of the action is set into motion because of a series of strange poker bets, the first of which is "a classical Greek martini glass."

Even Achaemenid Persian remains have their place in the modern cinema. Glazed-tile reliefs from Susa decorate the wall of a Brazilian night club in *Blame It On Rio* (1984). In *True Lies* (1994), Arnold Schwarzenegger's most recent action feature, Tia Carrera plays Juno, an antiquities dealer specializing in sixth-century BC Persian art, many pieces of which are prominently displayed at the mansion sequence; one of them, a human-headed bull divinity which guarded the entrance to the Persepolitan Apadana, conceals a Soviet nuclear warhead. Upstairs in the same mansion we see several Greco-Roman antiquities, including a bronze Julio-Claudian bust, a Hellenistic Nike, and a Venus figure. The Venus de Milo itself is prominent in a hotel lobby in *The Babe* (1992), is fondled by a blind man in *Robin Hood: Men in Tights* (1993), and even hides (as an ice sculpture) an assassin with an automatic weapon in a *Simpsons* episode. In *Boxing Helena* (1993), a replica of the Venus de Milo ironically falls on Julian Sands after he has surgically removed the arms and legs of Sherilyn Fenn. Earlier she had admiringly touched the statue just before the accident that caused

the loss of her legs, and later she smiles at the statue, clearly her symbol, during a love scene. Similarly, after Meryl Streep shoots Goldie Hawn with a shotgun and blows a four-inch hole clear through her abdomen in *Death Becomes Her* (1992), Hawn falls into a modernized impluvium decorated with a statue of Venus pudica. Hawn has already drunk a magic potion, however, and as she rises from the waters 'born again,' we see the statue of her classical exemplar directly through the hole in Hawn's belly!

Three films have featured as protagonists curators of or dealers in antiquities. Besides Juno in *True Lies*, John Heard plays a curator of antiquities in *Deceived* (1991), and Meryl Streep works in Crispin's (a.k.a. Christie's) in *Still of the Night* (1982). As Streep handles a red-figure lekythos, her boss tells her that "the man who painted it couldn't read or write and probably never walked three miles away from his village, but he created something to outlast Caesar, outlast Napoleon, and, if you don't drop it, outlast you and me." Later, she presents Roy Scheider (the murder victim's former psychiatrist) with a lovely Tanagra [figure].

An odd paradisiacal image appears in High Brazil, an Atlantis-like island kingdom visited in *Erik the Viking* (1989), directed by Terry Jones of Monty Python. High Brazil looks like a neo-Hellenic paradise complete with classical columns and balustrades, people wearing robes and laurel wreaths, and Minoan-style dolphin frescoes. Like the Minoans, the population of High Brazil is extremely religious, devoted to their Minos, and eternally peaceful, so much so that they stand their ground as their blissful island sinks into the sea.[46] Filmmakers employ evil or chthonic images from antiquity as well. Other than the aforementioned bust of Hermes in *Flatliners* (1990), there is the throne in Disney's *Snow White* (1937)—the animators enhanced the wickedness of the jealous queen by attributing to her a bit of Juno's iconography, a peacock throne. Juno is likewise the name of the case worker in the Land of the Dead portrayed in *Beetlejuice* (1988), as well as the name of the villain in *True Lies* (1994).

Penultimately, there are films which are based in their entirety on classical themes. Examples here include several which have Iliadic plots—both *Black Rain* (1989) and *Unforgiven* (1993) concern lawmen who lose their best friends and kill their enemy in revenge. *9 to 5* (1980), as mentioned earlier, contains numerous Aristophanic comedic elements, *Chinatown* (1974) follows a tragic formula,[47] and *Mannequin*

[46] Of uncertain purpose are the Greek temple behind Chevy Chase's desk in *Hero* (1993) and the painting of Venus and Cupid in the corporate lobby of *Speed* (1994).

[47] Mary-Kay Gamel, "An American Tragedy: *Chinatown*," in Winkler, *Classics*

(1987) and *Pretty Woman* (1990) are Pygmalion stories, as, of course, is *My Fair Lady* (1964). *The Mask* (1994), possession of which grants special powers to its owner, offers a parallel to the Platonic questions of good and evil posed when considering ownership of Gyges' magic ring. There may well be others, but because these are ageless, not uniquely classical themes, it is very difficult to determine whether the filmmaker consciously evokes the classical tradition.[48]

Not included in this discussion are films shot on location in Greece or Rome, even if Greece or Rome is an essential part of the story. *Patton* (1970), *For the Love of Benji* (1977), *The Greek Tycoon* (1978), *Summer Lovers* (1982), *Shirley Valentine* (1989; UK/US), *Eleni* (1985), *Pascali's Island* (1988; UK), and Jane Campion's *An Angel At My Table* (1990; New Zealand) are just some of the many examples of films in which presence in Greece is of major importance. Many more films are set in or near Rome, including the opening sequences of the BBC's *The Race for the Double Helix* (1987), which were shot in the temples at Paestum.[49]

There are several other odd classical references difficult to categorize and thus relegated to this final paragraph. Lew Wallace, the author of *Ben-Hur* (and, simultaneously, Governor of the New Mexico Territory) is played by Wilford Brimley in *Gore Vidal's Billy the Kid* (1989; made-for-cable). This is particularly ironic, since Gore Vidal was one of the several non-credited screenwriters for the 1959 version of *Ben-Hur*. Wallace was portrayed again, this time by Scott Wilson, in *Young Guns II* (1990), which was filmed in Tucson, Arizona. In the process of shooting the film, the assistant casting director called the University of Arizona's Department of Classics, since he was looking for someone who knew Latin well enough to play the part of the Sumner priest at the burial of Billy the Kid. Holt Parker, then a member of the Classics faculty at the University of Arizona, was chosen for the role and appeared in the film. But after all the care taken to find someone who knew Latin well enough to read the Latin service authentically, the priest's voice was ultimately dubbed. Prof. Parker does appear in the film, though, while the lower seven-eighths of him also appear in the Bon Jovi video that accompanied the release of the film. Thus there is a classicist who actually appears in a major motion picture, although I hasten to add that Andrew Barker (uncredited) helped compose some of the music for the made-for-television miniseries *The Last Days of Pompeii* (1984), and that Eric Segal, of course, wrote *Love Story*.

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and Cinema, 209–231.

[48] See Winkler, *Classics and Cinema*, for other examples.

[49] Ray Harryhausen used the same temples for the Cerberus ("Dioskilos") sequence in *Clash of the Titans* and the Harpy sequence in *Jason and the Argonauts*.

FILMOGRAPHY

[Film titles in parentheses are television productions.]

1964 (*Alexander the Great*), *The Fall of the Roman Empire*, *Carry on Cleo*, *The Gorgon*, *The Gospel According to St. Matthew*, *My Fair Lady*

1965 (*Hercules [and the Princess of Troy]*), *Juliet of the Spirits*, (*The Epic That Never Was*), *The Greatest Story Ever Told*, *Viva Maria*

1966 *A Funny Thing Happened on the Way to the Forum*, (*Barefoot in Athens*), *Faster, Pussycat! Kill! Kill!*, *Penelope*, *The Bible . . . In the Beginning*, *Those Magnificent Men in Their Flying Machines*, (*Star Trek* "Who Mourns for Adonis")

1967 *Belle du Jour*, *Edipo Re*, *Oedipus the King*, *The Viking Queen*

1968 *Electronic Labyrinth: THX-1138: 4EB*, *Lysistrata*, *Medea*, *Will Penny*, (*Star Trek* "Bread and Circuses," "Is There in Truth No Beauty," and "Plato's Stepchildren")

1969 *Dionysus in '69*, *Julius Caesar*, *Fellini Satyricon*, *Year of the Cannibals*, *Sweet Charity*

1970 *Hercules in New York*, *Jesus Christ Superstar*, *Notes for African Orestes*, (*Socrate*), *The Andromeda Strain*

1971 *Scipione detto anche l'Africano*, *The Trojan Women*, *THX-1138*, *Harold and Maude*

1972 *Antony and Cleopatra*, (*Augustine of Hippo*), *Conquest of the Planet of the Apes*, *Play It Again, Sam*, *The Poseidon Adventure*, *Lysistrata*

1973 *The Golden Voyage of Sinbad*, *Jesus Christ Superstar*, *Amarcord*, *Westworld*

1974 *Chinatown*, *Godfather II*

1975 *Monty Python and the Holy Grail*, (*Moses, the Lawgiver*), *The Man Who Would Be King*

1976 (*I, Claudius*), *Medusa*, *The Cassandra Crossing*, (*Three Men in a Boat*)

1977 *Annie Hall*, *For the Love of Benji*, *Iphigenia*, *Jesus of Nazareth*, *Medusa Challenger*, *Sinbad and the Eye of the Tiger*, *Padre Padrone*, *Equus*, (*Roots*)

1978 *A Dream of Passion*, *Go Tell the Spartans*, *The Fury*, *The Medusa Touch*, *Foul Play*, *Lysistrata*, *The Wiz*

1979 *Monty Python's Life of Brian*, *Winds of Change*

1980 *9 to 5*, *Caddyshack*, *Caligula*, *The Empire Strikes Back*, (*The Jayne Mansfield Story*), *Xanadu*, *Simon*

1981 *Clash of the Titans*, *Masada*, *The History of the World, Part I*, *Time Bandits*

1982 *Midsummer Night's Sex Comedy*, *Still of the Night*

1983 *Hercules*, *Monty Python's The Meaning of Life*

1984 (*The Last Days of Pompeii*), *The Natural*, *Top Secret!*, *2010*, *Blame it on Rio*, (*Amazons, Samson and Delilah*)

1985 *Labyrinth*, *Hercules II*, *Orfeusz és Eurydiké*, (*A.D.*), (*In Search of the Trojan War*), (*Quo Vadis?*)

1986 *Eliminators*, *Manhunter*, *Captain E-O*, *The Name of the Rose*, (*Medea–The New York Greek Drama Company*)

1987 *Good Morning Babylon*, *Mannequin*, *Siesta*, (*The Race for the Double Helix*)

1988 *A Fish Called Wanda*, *Hot to Trot*, *The Last Temptation of Christ*, *The Unbearable Lightness of Being*, *Beetlejuice*, (*Goddess of Love*)

1989 *Bill and Ted's Excellent Adventure, Black Rain, Dead Poets Society, Erik the Viking, Fat Man and Little Boy, Indiana Jones and the Last Crusade, New York Stories, Slaves of New York, The Adventures of Baron Munchausen, The Little Mermaid,* (*Gore Vidal's Billy the Kid*)

1990 *Almost An Angel, Flatliners, Pretty Woman, Joe vs. the Volcano, The Grifters, Young Guns II, Bad Influence*

1991 *Addams Family, Beauty and the Beast, Bill and Ted's Bogus Journey, Cape Fear, Deceived, Highlander II: The Quickening, JFK, Rambling Rose, Soapdish, Switch, The Butcher's Wife, The Doors, The Fisher King, The Naked Gun 2 1/2: The Smell of Fear, Tous les Matins du Monde, Silence of the Lambs, Enchanted April, Little Man Tate,* (*Chimera*), (*Cast a Deadly Spell*)

1992 *Aladdin, Mac, Memoirs of An Invisible Man, Patriot Games, Sneakers, Little Noises, Monster in a Box, The Babe, Amazon, The Lawnmower Man, Sister Act, Death Becomes Her*

1993 *Malcolm X, Night And the City, Sommersby, Unforgiven, Hero, Benny and Joon, Robin Hood: Men in Tights, Coneheads, Life With Mikey, Last Action Hero, Much Ado About Nothing, Naked Gun 33 1/2: The Final Insult, So I Married An Axe Murderer, Man Without a Face, Demolition Man, Boxing Helena,* (*Acting On Impulse*)

1994 *Gettysburg, National Lampoon's Loaded Weapon I, Six Degrees of Separation, Widow's Peak, Speed, The Mask, Wolf, True Lies, Love Affair, Bullets Over Broadway, Stargate,* (*Doomsday Gun*), (*Hercules and the Amazon Women*), (*Hercules and the Lost Kingdom*), (*Hercules and the Circle of Fire*), (*Hercules in the Underworld*), (*Hercules and the Maze of the Minotaur*)

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