



ENCYCLOPEDIA OF FILM THEMES, SETTINGS AND SERIES

Richard B. Armstrong *and* Mary Willems Armstrong

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MARY WILLEMS ARMSTRONG



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INTRODUCTION

This encyclopedia continues our never-ending task of categorizing movies by topics. Whereas many film books tell you about a specific film, this work tells you about a specific topic and then provides a list of the movies that fall under that topic. Therefore, you will not find a capsule review of the 1984 science fiction film *C.H.U.D.* But you will find *C.H.U.D.* mentioned under the entries **Acronyms in Title** and **Cannibalism** and **Sewers**. After all, the title is an acronym (standing for Cannibalistic Humanoid Underground Dwellers), the main characters ate people for dinner, and they resided in sewers.

We have defined over 670 categories, ranging from film themes and series to settings, occupations, animals and happenstances. Each category, or entry, consists of two parts: a narrative description that defines the category and a *representative* list of films in chronological order.

Typically, the narratives present an historic overview of the entry or subcategorize the films within it. For example, the **Television** entry traces its treatment in films from the early 1930s to the present. The **Gangsters (Real-Life)** entry discusses how various individuals have been treated in the movies. At the conclusion of the narrative portion of some entries, we have included “see also” references to other entries. For example, the **Abominable Snowman** entry refers readers to the **Bigfoot** entry. We figure that if you’re interested in one type of large, hairy beast, you might want some information on similar creatures.

In addition to the “see also” references, the abbreviations *q.v.* or *qq.v.* may appear in parentheses following one or more subjects mentioned in an entry’s narrative. A *q.v.* indicates that the subject in question appears as a separate entry elsewhere in the book. A *qq.v.* following a group of subjects indicates that they all appear as separate entries. For example, the **Plants** entry notes that the Mummy (*q.v.*) was revived with tana leaves in some films. The (*q.v.*) informs readers that there is a separate entry for **The Mummy**.

The films within each entry are listed chronologically, their dates indicating when the films were released theatri-

cally or broadcast in their country of origin. Made-for-television movies are denoted with the abbreviation TVM. If a film played theatrically after its broadcast premiere, we still annotate it as a TV movie. The first title is the film’s most widely known U.S. title. Alternative titles, including the original foreign title if part of a series, are shown in parentheses. The size of the film lists varies from three to eighty titles depending on the scope of the entry (i.e., few movies have featured **Gorgons**; many films have taken place on **Trains**).

We have refrained from listing credits and plot summaries for each title. Most of the listed films can be found readily in mainstream reference works like Leonard Maltin’s *Movie & Video Guide*, *Halliwel’s Film and Video Guide*, and *The Motion Picture Guide*. More obscure films are likely to be found in periodicals such as *Variety* or cult movie volumes such as *The Psychotronic Encyclopedia of Film*.

We have tried to compile an exhaustive list of English-language film series and, in the process, have included information on well-documented characters such as Sherlock Holmes and Tarzan. We have done this for two reasons. First, new movies are continually being made about these popular characters (e.g., Disney’s 1999 animated *Tarzan*). Secondly, we felt this book should be a one-stop reference on film series, at least for some users. A film buff trying to find out the name of Charlton Heston’s only Sherlock Holmes film (it was the 1991 TV movie *The Crucifer of Blood*) will find this a handy volume. A Holmesian scholar seeking more explicit details would be advised to seek a reference work devoted exclusively to the Baker Street sleuth. We formed some general ground rules to limit the scope of the book to a manageable size:

1. Most of the films listed are English-language pictures released during the sound era. Occasionally, we have included silent or foreign films to give the reader a historical or international perspective of the category. For example, no write-up of **Hood, Robin** would be complete without mentioning the Douglas Fairbanks, Sr., 1922 version.

2. A notable exception to the above rule is the inclusion of popular foreign film series. For example, the Mexican

wrestler Santo appeared in a film series spanning four decades, and many of these pictures have eventually shown up on American television. The Japanese Tora-san films are virtually unknown in the United States, but they comprise the longest running film series with the same star in the world. We have listed foreign series films under their most common English-language titles, although the original foreign titles are shown as well.

3. We defined a series as three or more movies linked by a recurring theme or characters. Thus, we did not include the films of Abbott and Costello, the Marx Brothers, or Laurel and Hardy. Their movies can be found in biographical film reference books. For the same reason, we left out Roy Rogers and Gene Autry — although they do play the same character (themselves) in most of their movies. B-Western fans can rest assured, however, that their favorite genre is well represented by the *Durango Kid*, the *Range Busters*, *Red Ryder*, and others.

4. If a category contains movies that are part of a series, then we listed only the first film in the series and included a “see also” reference to the corresponding film series entry. For example, only the first *Death Wish* film appears under **Vigilantes**; a “see also” reference refers readers to the **Death Wish Series** which lists the other *Death Wish* movies.

5. To avoid redundancy in the lists, we sometimes omitted remakes of movies already included. For example, all the versions of *And Then There Were None* could be listed under **Judges**, but we figured readers would get the idea by just including the original film. Likewise, the **Rabbits** entry includes only the first Hollywood sound version of *Alice in Wonderland* and Disney’s animated adaptation — although the white rabbit played a significant role in all the *Alice* movies.

6. We have included many lengthy lists, but the sheer size of others mandated their exclusion. For example, a narrative overview and a representative sampling of Civil War or World War II movies would require a write-up far beyond the scope of this book. On the other hand, there are relatively few films about the Korean War and Vietnam. Hence, we have included entries on them. We expect that our decisions on what to include and exclude will spark some debate. Constructive criticism is most welcomed.

7. We included TV movies only if they were shown originally in no more than two parts or were subsequently edited into a single film. Therefore, miniseries such as *The Thornbirds* and *The Stand* were excluded. The theatrical movie *The Quatermass Conclusion*, which was culled from the British miniseries *Quatermass*, was included.

8. Our cutoff point was movies released or broadcast through August 2000.

We have been delighted with the previous editions’ enthusiastic reception by readers and critics. We continue to receive many suggestions for additional entries and titles. To that end, we have added over two hundred new entries to the original edition published (as *The Movie List Book*) in 1990. We have also updated the lists with thousands of new titles. To our entries on film series, we have added the obvious (the **Highlander** movies), the obscure (**Roller Blade Seven**), and the offbeat (**Mr. Vampire**). Other new categories range from **Bowling to Clocks and Watches to Zorro**. We work hard to double-check our entries, but mistakes can still find their way into a volume of this size. We have corrected all known errata from the earlier editions.

It would be difficult to acknowledge everyone who added a film or two, but there are some who made significant contributions. Readers Michael Will and Jeanna F. Gallo provided many excellent suggestions for the third edition. Likewise, film buff Kent Armstrong of Mitchell, Indiana, offered some useful recommendations. The Wisconsin Center for Film Research in Madison gave us the opportunity to view vintage films from its collection when compiling our original lists. We’d like to thank those people in the publishing business who worked on the various versions of this encyclopedia. Finally, we’d like to express our love and gratitude to our families and friends who have provided steady support and encouragement over the years.

We heartily encourage reader correspondence, whether it be corrections, recommended additions, or comments over exclusions of favorite movies. Please address your letters to us in care of the publisher.

Mary Willems Armstrong
Richard B. Armstrong
Summer 2000

The Abominable Snowman

Also known as the Yeti, the Abominable Snowman is a hairy, manlike creature reportedly inhabiting the Himalayas. His movie appearances have been almost as scarce as Yeti photographs. His film debut was probably 1954's *Snow Creature*, a King Kong–inspired cheapie in which a Yeti is captured and brought back to Los Angeles (where he escapes, of course). *Man Beast* (1955) kept the action in the Himalayas, but didn't live up to its outrageous ad campaign: "See women stalked and captured for breeding by Yeti monsters!" A friendly snowman turned up unexpectedly at the earth's core in the 1993 TV movie *Journey to the Center of the Earth*. However, the only semi-intelligent film on the subject was *The Abominable Snowman of the Himalayas*, scripted by sci-fi/fantasy writer Nigel Kneale. The Yeti in *Shriek of the Mutilated* (1974) turned out to be a man in a costume. See also **Bigfoot**.

Snow Creature (1954); *Half-Human* (1955); *Man Beast* (1955); *The Abominable Snowman of the Himalayas* (aka *Abominable Snowman*) (1957); *The Seven Faces of Dr. Lao* (1964); *Shriek of the Mutilated* (1974); *The Werewolf and the Yeti* (aka *Night of the Howling Beast*) (1976); *Snowbeast* (1977 TVM); *Yeti* (1977); *Journey to the Center of the Earth* (1993 TVM); *To Catch a Yeti* (1995); *Bigfoot: The Unforgettable Encounter* (1995)

Acronyms and Abbreviations in Title

The nondescriptive nature of abbreviations has made them unpopular title choices, especially among theater owners. They have been the ones forced to field complaints from irritated patrons, such as the ones distraught to discover that Sylvester Stallone's *F.I.S.T.* was not a boxing film (but the story of a truckers' union). Still, that has not deterred the occasional use of acronym titles. Studios concerned about pronounceable titles have shown a preference toward acronyms that spelled familiar words, as in the case of *D.A.R.Y.L.* and *M*A*S*H*. In addition to film titles, acronyms have been used extensively in screenplays. For example, in *Our Man Flint* and *In Like Flint*, secret agent Derek Flint (James Coburn) worked for Z.O.W.I.E.—Zonal Organization on World Intelligence Espionage. On TV and in the movies, Robert Vaughn and David McCallum worked for U.N.C.L.E., which stood for United Network Command for Law and Enforcement.

The Bride Came C.O.D. (1941) Cash on Delivery; *O.S.S.* (1946) Office of Strategic Services; *D.O.A.* (1950) Dead on Arrival; *The D.I.* (1957) Drill Instructor; *A Matter of W.H.O.* (aka *A Matter of Who*) (1961) World Health Organization; *The V.I.P.s* (1963) Very Important Persons; *The T.A.M.I. Show* (1964) Teenage Awards Music International; *Agent for H.A.R.M.* (1966) Human Aetiological Relations Machine; *U.M.C.* (aka *Operation Heartbeat*) (1969 TVM) University Medical Center; *M*A*S*H* (1970) Mobile Army Surgical Hospital; *R.P.M.* (1970) Revolutions Per Minute; *F.T.A.* (1972) Free (or F--k) The Army; *Z.P.G.* (1972) Zero Population

Growth; *F.I.S.T.* (1978) Federation of Interstate Truckers; *C.H.O.M.P.S.* (1979) Canine Home Protection System; *H.E.A.L.T.H.* (1979) Happiness, Energy and Longevity Through Health; *H.O.T.S.* (1979) Help Out the Seals; *S*H*E* (1980 TVM) Security Hazards Expert; *S.O.B.* (1981) Standard Operating Bullshit; *Looker* (1981) Light Ocular-Oriented Kinetic Emotive Responses; *T.A.G.: The Assassination Game* (1982); *Angel of H.E.A.T.* (1982) Harmony's Elite Attack Team; *M.A.D.D.: Mothers Against Drunk Driving* (1983 TVM); *C.H.U.D.* (1984) Cannibalistic Humanoid Underground Dwellers; *R.S.V.P.* (1984) Répondez S'il Vous Plait; *D.A.R.Y.L.* (1985) Data Analyzing Robot Youth Lifeform; *C.A.T. Squad* (1986 TVM) Counter Assault Tactical Squad; *R.O.T.O.R.* (1988) Robotic Officer of Tactical Operations Research; *B.O.R.N.* (1989) Body Organ Replacement Network; *Navy SEALs* (1990) Sea Air Land; *Robo-C.H.I.C.* (1990) Computerized Humanoid Intelligence Clone; *Josh and S.A.M.* (1993) Strategically Altered Mutant; *M.A.N.T.I.S.* (1994 TVM) Mechanically Augmented Neuro-Transmitter System.; *P.C.U.* (1994) Port Chester University; *S.F.W.* (1994) So F—g What; *A.P.E.X.* (1994) Advanced Prototype Extermination; *D.R.O.P. Squad* (1994) Deprogramming and Restoration of Pride; *F.T.W.* (1994) Frank T. Wells or F--k the World; *W.E.I.R.D. World* (1995 TVM) Wilson Emery Institute for Research and Development; *Day of the Warrior* (aka *L.E.T.H.A.L. Ladies: Day of the Warrior*) (1996) Legion to Ensure Total Harmony and Law; *Nick Fury: Agent of S.H.I.E.L.D.* (1998 TVM) Supreme Headquarters International Espionage Law-Enforcement Division; *DWM* (1999) Divorced White Male; *Titan A.E.* (2000) After Earth

Ad Lines (Selected)

As a general rule, bad movies have the best ad lines—which makes a lot of sense when you think about it. After all, if the movie stinks, then there must be something else—like a catchy advertising phrase—to lure unsuspecting patrons into the theater. That's why some of the most memorable (and tasteless) ad lines come from bottom-of-the-barrel horror flicks like *The Driller Killer* ("Several pints of blood will spill when teenage girls confront his drill"). Of course, a clever phrase can still accompany a big-budgeted science fiction film (*Alien*: "In space, no one can hear you scream") or a cult classic (*I Walked with a Zombie*: "She's alive ... yet dead! She's dead ... yet alive!"). Some of the cinema's more memorable ad lines:

"Out of the dark fantastic madness of his science ... He created them! Pig-Men ... Wolf-Women...Thoughtful Human Apes—and His Masterpiece ... The Panther Woman ... Throbbing to the hot flush of new found love!" *Island of Lost Souls* (1933); "Jungle love tease! Bob Preston tears the heart out of Preston Foster by making jungle love to exciting Dorothy Lamour under that burning Burma moon!" *Moon Over Burma* (1940); "Bing Bong! Bing Bong! With song and sarong they hit the gong!" *The Road to Singapore* (1940); "Kiss me and I'll claw you to death." *The Cat People* (1942); "How'd you like to tussle with Russell?" *The Outlaw* (1943); "Body

of a boy! Mind of a monster! Soul of an unearthly thing!" *I Was a Teenage Frankenstein* (1957); "It crawls! It creeps!" *The Blob* (1958); "You'll be sick, sick, sick from laughing!" *A Bucket of Blood* (1959); "Beware the beat of cloth wrapped feet!" *The Mummy* (1959); "Just ring for doom service!" *Horror Hotel* (aka *The City of the Dead*) (1960); "Beware the eyes that paralyze." *Children of the Damned* (1964); "They're young ... they're in love ... and they kill people." *Bonnie and Clyde* (1967); "The story of a homosexual who married a nymphomaniac." *The Music Lovers* (1971); "You have nothing to lose but your mind." *Asylum* (1972); "To avoid fainting, keep repeating: It's only a movie ... it's only a movie ..." *The Last House on the Left* (1972); "They'll love the very lives out of your body!" *Invasion of the Bee Girls* (1973); "If this movie doesn't make you scream and squirm, you'd better see a psychiatrist — quick!" *They Came from Within* (aka *The Parasite Murders; Shivers*) (1975); "The only thing more terrifying than the last twelve minutes of this film are the first 80." *Suspiria* (1976); "Just when you thought it was safe to go back into the water." *Jaws 2* (1978); "Roses are red. Violets are blue. 'My Bloody Valentine' is absolute grue." *My Bloody Valentine* (1981); "The story of a man who wanted to keep the world safe for democracy — and meet girls." *Stripes* (1981); "Herbert West has a very good head on his shoulders — and another one in his desk." *Re-Animator* (1985); "So young! So bad! So what?" *Reform School Girls* (1986); "Like father, like son, like hell." *At Close Range* (1986); "Sleep all day, party all night. It's fun to be a vampire." *The Lost Boys* (1987); "There are no limits." *Helraiser* (1987); "A comedy about sex, murder, and seafood." *A Fish Called Wanda* (1988); "You have the right to remain silent ... forever!" *Maniac Cop* (1988); "Trapped in time. Surrounded by evil. Low on gas." *Army of Darkness* (aka *Army of Darkness: Evil Dead 3*) (1993); "All Singing! All Dancing! All Flesh Eating!" *Cannibal! The Musical* (1996); "U-Turn, U-die!" *Trucks* (1997 TVM); "Size does matter!" *Godzilla* (1998); "The sequel with balls!" *Phantasm: Oblivion* (aka *Phantasm IV: Oblivion; Phantasm: obliVion*) (1998)

Addresses in Title

Street addresses have been used infrequently for movie titles, probably since they don't provide much in the way of description. Still, Gary Cooper played a nagging husband who found solace with younger woman Suzy Parker at *Ten North Frederick* (1958). A murder occurred at *10 Rillington Place* (1971), a fact-based account of the Christie-Evans case which ended capital punishment in Britain. On the lighter side, Anthony Hopkins and Anne Bancroft formed a lasting friendship through exchanging letters mailed to *84 Charing Cross Road* (the address of Hopkins' bookstore).

Forty-Second Street (1933); *15 Malden Lane* (1936); *52nd Street* (1937); *13 Rue Madeleine* (1946); *Green Dolphin Street* (1947); *Dulcimer Street* (aka *London Belongs to Me*) (1948); *711 Ocean Drive* (1950); *Sunset Boulevard* (1950); *99 River Street* (1953); *Ten North Frederick* (1958); *13 West Street* (1962); *Madison Avenue* (1962); *10 Rillington Place* (1971); *11 Harrowhouse* (aka *Anything for Love; Fast Fortune*) (1974); *Hester Street* (1975); *Hanover Street* (1979); *Canary Row* (1982); *Half Moon Street* (1986); *84 Charing Cross Road* (1987); *102 Boulevard Haussman* (1990); *29th Street* (1991)

Airplanes

Airplanes have provided the setting or functioned as the focal point for dozens of movies. Early efforts typically revolved around the adventures of World War I dogfight pilots or pioneer air mail carriers. William Wellman's *Wings* (1927), the first film to win a Best Picture Oscar, established the standard for combat flying sequences and sealed Gary Cooper's stardom. Howard Hughes'

Hell's Angels (1930) also featured magnificent dogfight footage, but is best remembered for launching Jean Harlow's career (her famous line: "Do you mind if I slip into something more comfortable?"). Despite their now-dated techniques, these World War I aerial actioners, along with both versions of *The Dawn Patrol*, still surpass similar films made in the 1960s and 1970s (e.g., *The Blue Max, Aces High, Von Richthofen and Brown*). The plight of air mail flyers proved an equally popular subject in the 1930s, with such memorable efforts as *Air Mail, Ceiling Zero, and Only Angels Have Wings* (the latter two directed by Howard Hawks). Airplanes played a strictly supporting role in most World War II pictures, although Hawks' *Air Force* and (much later) *Battle of Britain* gave them proper recognition. Interest in aviation had hit a low ceiling when, in 1954, Wellman's *The High and the Mighty* transplanted *Grand Hotel* drama into the clouds and added a generous dose of in-flight disaster. This successful formula was not fully exploited until 16 years later, when Ross Hunter mounted an expensive adaptation of Arthur Hailey's best seller *Airport* (q.v.). This time, a mass of second-class imitators flooded the screens, including three *Airport* sequels and eventually the highly-successful spoof *Airplane!* (1980). Undoubtedly, the most bizarre airplane disaster film was the 1972 TV movie *The Horror at 37,000 Feet*, in which a sacrificial druid stone unleashed evil spirits on screeching passengers. Films about real-life aviators have been scarce, consisting primarily of *The Spirit of St. Louis* (Charles Lindbergh), *The Winds of Kitty Hawk* (the Wright Brothers), *Amelia Earhart, Flight for Freedom* (Earhart again), *The Right Stuff* (Chuck Yeager), *Pancho Barnes*, and *The Wings of Eagles* (Frank "Spig" Wead). Jet pilots can also lay claim to being ignored in favor of fictional dogfight specialists. Howard Hughes' *Jet Pilot* sat on the shelf for seven years before its 1957 release. Clint Eastwood's high-tech *Firefox* fared better, but it took 1986's *Top Gun* to give the jet pilot his proper recognition. However, Tom Cruise's cocky hero ("I feel the need — the need for speed!") was a far cry from the serious aviators portrayed in the films of Hawks, Hughes, and Wellman. While the jets in these latter films looked impressive, none of them compared favorably with the Batplane from 1989's *Batman* in terms of sheer aesthetic design. But, alas, the Batplane proved to be just a pretty package when the Joker shot it down with his long-barreled hand gun. Plane crashes have played important roles in several memorable yarns, most notably *Lost Horizon, Back from Eternity, Fate Is the Hunter, Phone Call from a Stranger, Fearless, The Edge, A Simple Plan, and The Flight of the Phoenix*. In the latter film, James Stewart and his fellow crash survivors escaped from the desert by building a mini-plane from the wreckage. On a lighter note, *Flying Down to Rio* deserves an honorable mention for its delirious dance number featuring chorines high-stepping on top of an airplane's wings. See also **Airport Series; Balloons, Hot Air; Dirigibles; Helicopters; Iron Eagle Series; Skydiving.**

Wings (1927); *Hell's Angels* (1930); *The Dawn Patrol* (aka *Flight Commander*) (1930); *Air Mail* (1932); *Christopher Strong* (1933); *Flying Down to Rio* (1933); *Central Airport* (1933); *Ceiling Zero* (1935); *Wings in the Dark* (1935); *China Clipper* (1936); *Non-Stop New York* (1937); *Lost Horizon* (1937); *Sky Giant* (1938); *The Dawn Patrol* (1938); *Men with Wings* (1938); *Five Came Back* (1939); *Only Angels Have Wings* (1939); *Flight Angels* (1940); *Dive Bomber* (1941); *Spitfire* (aka *First of the Few*) (1942); *Flight for Freedom* (1943); *Air Force* (1943); *Gallant Journey* (1946); *Broken Journey* (1948); *Chain*

Lightning (1950); *Breaking the Sound Barrier* (aka *The Sound Barrier*) (1952); *Phone Call from a Stranger* (1952); *The High and the Mighty* (1954); *Escapade* (1955); *Back from Eternity* (1956); *Zero Hour* (1957); *Bombers B-52* (1957); *The Spirit of St. Louis* (1957); *The Wings of Eagles* (1957); *Jet Pilot* (1957); *Wings of Chance* (1961); *Fate Is the Hunter* (1964); *Those Magnificent Men in Their Flying Machines, or How I Flew from London to Paris in 25 Hours II Minutes* (aka *Those Magnificent Men in Their Flying Machines*) (1965); *The Doomsday Flight* (1966 TVM); *The Flight of the Phoenix* (1966); *The Blue Max* (1966); *Battle of Britain* (1969); *Airport* (1970); *Von Richthofen and Brown* (aka *The Red Baron*) (1970); *Terror in the Sky* (1971 TVM); *Wild in the Sky* (aka *Black Jack*) (1971); *Only One More Day Left Before Tomorrow* (aka *How to Steal an Airplane*) (1971 TVM); *Skijacked* (aka *Sky Terror*) (1972); *The Horror at 37,000 Feet* (1972 TVM); *Ace Eli and Rodger of the Skies* (1973); *The Great Waldo Pepper* (1975); *Amelia Earhart* (1976 TVM); *Aces High* (1977); *Flight to Holocaust* (1977 TVM); *Crash* (1978 TVM); *The Winds of Kitty Hawk* (1978 TVM); *Cloud Dancer* (1980); *Airplane!* (1980); *Firefox* (1982); *Airplane 2: The Sequel* (1982); *The Right Stuff* (1983); *Tail of the Tiger* (1984); *The Aviator* (1985); *International Airport* (1985 TVM); *Top Gun* (1986); *Iron Eagle* (1986); *Pancho Barnes* (1988 TVM); *Batman* (1989); *Party Plane* (1989); *Slipstream* (1989); *Die Hard 2* (aka *Die Hard 2: Die Harder*) (1990); *Memphis Belle* (1990); *Miracle Landing* (1990 TVM); *Crash: The Mystery of Flight 1501* (1990 TVM); *The Tragedy of Flight 103: The Inside Story* (1990 TVM); *Hot Shots!* (1991); *Into the Sun* (1992); *Passenger 57* (1992); *Alive* (1993); *Fearless* (1993); *Nurses on the Line: The Crash of Flight 7* (1993 TVM); *Mercy Mission: The Rescue of Flight 771* (1993 TVM); *Final Mission* (1994); *Amelia Earhart: The Final Flight* (1994 TVM); *Terminal Velocity* (1994); *The Tuskegee Airmen* (1995 TVM); *Fly Away Home* (1996); *Angel Flight Down* (1996 TVM); *Executive Decision* (1996); *Hijacked: Flight 285* (1996 TVM); *Pandora's Clock* (1996 TVM); *Alaska* (1996); *Turbulence* (1997); *Con Air* (1997); *The Edge* (1997); *Air Force One* (1997); *Six Days, Seven Nights* (1998); *A Simple Plan* (1998); *A Wing and a Prayer* (1998 TVM); *Pushing Tin* (1999); *Wild Wild West* (1999); *Fly Boy* (1999)

Airport Series

Ross Hunter's glossy adaptation of Arthur Hailey's best-seller has a lot to answer for, although it was little more than a slight variation of William Wellman's *The High and the Mighty* (1954). In addition to begetting three progressively inane sequels, *Airport* refined the all-stars-in-peril formula that kicked off the disaster movie (q.v.) craze of the 1970s. On its own terms, *Airport* was a slick entertainment package that afforded Helen Hayes another opportunity to win an Oscar. Burt Lancaster, as the dependable chief of airport operations, headed a cast that also included Dean Martin as a pilot, Jacqueline Bisset as a stewardess (and Dean's mistress), Van Heflin as a bomber, and sturdy George Kennedy as Burt's right-hand man. Kennedy was the only one who returned for *Airport 1975*, a silly sequel requiring stewardess Karen Black to take over the jet's controls after a midair collision. Charlton Heston gave her support from the sidelines, while the all-star passenger list included Helen Reddy as a singing nun (q.v.) and Linda Blair as a sick kid. *Airport '77* sent a jet crashing into the ocean, while *The Concorde: Airport '79* featured Robert Wagner as a ruthless tycoon out to destroy the jet. George Kennedy stood around in these films as well, just to lend some consistency to the proceedings. Oddly, the films never spawned a TV series, perhaps because the ill-fated 1970-71 *San Francisco International Airport* had already beaten the producers to the punch. See also **Airplanes**; **Disaster Movies**.

Airport (1970); *Airport 1975* (1974); *Airport '77* (1977); *The Concorde: Airport '79* (aka *Airport '79*) (1979)

Aladdin Series

Disney followed up its Oscar-nominated *Beauty and the Beast* with this colorful, tune-filled Arabian Nights tale. Thanks to a clever bit of casting—Robin Williams as a wisecracking genie with a knack for impersonations—*Aladdin* quickly became Disney's most successful animated film. Yet, just two years later, its impressive box-office tallies would be eclipsed by 1994's *The Lion King*. Except for Williams' seemingly ad-libbed scenes, *Aladdin* relies heavily on the animated musical formula originated in *The Little Mermaid* (1989) and perfected in *Beauty and the Beast* (1991). All three films feature young lovers kept apart, cute supporting characters, big production numbers, and a soaring ballad. In *Aladdin*, the lovers are Aladdin and Jasmine (who are both a bit bland). The cute supporting characters include a charismatic magic carpet and a mischievous monkey named Abu. The big production number, courtesy of Williams, is a "A Friend Like Me." And the ballad is the Oscar-winning song "A Whole New World" (which became a hit single for Peabo Bryson and Regina Belle). Despite several impressive sequences, the formula grows tiresome as the film progresses. Even the songs cannot match the two previous Disney animated outings, perhaps because lyricist Howard Ashman died during production (and was replaced by Tim Rice). Some critics suggested that Williams deserved an Oscar nomination for his voice work, but the Academy did not concur. Spurred by huge videotape sales, Disney produced an animated Saturday morning TV series in 1993. It featured Dan Castellaneta (Homer on *The Simpsons*) as the voice of the genie. Several episodes were later edited into a direct-to-video "movie" *The Return of Jafar*. Its success subsequently prompted a second videotape feature, *Aladdin and the King of Thieves*, which marked Robin Williams' return as the genie. See also **Animated Movies** (**Feature-Length**); **Genies**.

Aladdin (1992); *The Return of Jafar* (1994); *Aladdin and the King of Thieves* (1996)

Alcoholism

The plight of the problem drinker has been glossed over by most major Hollywood pictures. Even Billy Wilder's landmark portrait of an alcoholic, 1945's *The Lost Weekend*, ended on an upbeat note with Ray Milland's "hero" indicating that he's on the road to recovery. Still, Wilder's film broke new ground with its straightforward treatment—Milland begging for drinks, stealing a woman's purse, experiencing D.T.s, etc. The female side of alcoholism followed three years later, with Susan Hayward giving a mannered performance in *Smash-up, the Story of a Woman*. Bing Crosby, playing against type, gave one of the best performances of his career as a singer battling the bottle in the film version of Clifford Odets' *The Country Girl* (1954). Once again, though, an optimistic ending blunted the film's impact, with Grace Kelly passing up caring William Holden to stay with unreliable husband Crosby. Blake Edwards' *The Days of Wine and Roses* (1962) injected a jolt of realism into its depressing story of married alcoholics. After introducing wife Lee Remick to the "pleasures" of drinking, Jack Lemmon becomes a reformed drinker by joining Alcoholics Anonymous. His wife lacks his strength, however, and

her alcoholism keeps them apart. The drawing power of the stars made the film a hit, but few producers in the 1960s were interested in duplicating its downbeat ending. Subsequently, movies about alcoholism moved to television where they flourished during the 1970s and 1980s. Veteran TV nice guys Dick Van Dyke, David Janssen, and Andy Griffith played self-destructive drunks in *The Morning After* (1974), *A Sensitive, Passionate Man* (1977), and *Under the Influence* (1986), respectively. Linda Blair, who battled a demon in *The Exorcist*, fought her own alcoholic demons in 1975's then-topical *Sarah T.—Portrait of a Teenage Alcoholic*. James Woods played the co-founder of Alcoholics Anonymous in the fact-based TV biography *My Name Is Bill W.* (1989). Back on the big screen, Nicolas Cage earned a Best Actor Oscar for playing an incredibly self-destructive alcoholic in *Leaving Las Vegas* (1995). Dozens of movies, not principally about alcoholism, have featured main characters afflicted with the disease. Some of the most memorable performances have come from Albert Finney in *Under the Volcano* (1984), Dudley Moore in *Arthur* (1981), and Errol Flynn as John Barrymore in *Too Much, Too Soon* (1958). See also **Drug Addiction**.

The Lost Weekend (1945); *Smash-up, the Story of a Woman* (aka *A Woman Destroyed*) (1948); *Come Fill the Cup* (1951); *Something to Live For* (1952); *The Country Girl* (1954); *I'll Cry Tomorrow* (1955); *The Bottom of the Bottle* (1956); *The Voice in the Mirror* (1958); *The Days of Wine and Roses* (1962); *The Fire Within* (1963); *The Late Liz* (1971); *The Morning After* (1974 TVM); *Sarah T.—Portrait of a Teenage Alcoholic* (1975 TVM); *A Sensitive, Passionate Man* (1977 TVM); *A Cry for Love* (1980 TVM); *The Boy Who Drank Too Much* (1980 TVM); *Special Treatment* (1980); *Life of the Party: The Story of Beatrice* (1982 TVM); *Under the Influence* (1986 TVM); *Shattered Spirits* (1987 TVM); *The Betty Ford Story* (1987 TVM); *My Name Is Bill W.* (1989 TVM); *Torch Song* (1993 TVM); *When a Man Loves a Woman* (1994); *My Name Is Kate* (1994 TVM); *Leaving Las Vegas* (1995); *Drunks* (1995); *No Laughing Matter* (1998 TVM)

Aldrich, Henry

“Wimmen — they bore me!” proclaimed the ad to *Henry Aldrich Gets Glamour*, thus separating Henry from rival film teen, and renowned girl chaser, Andy Hardy (q.v.). Yet, for the most part, the Henry Aldrich series was Paramount's B-movie answer to MGM's more successful Andy Hardy films. Ezra Stone originated the character in Clifford Goldsmith's 1937 Broadway play *What a Life*. It spawned a popular radio program (also with Stone) and a big screen version, adapted by Billy Wilder and Charles Brackett and starring veteran child actor Jackie Cooper as Henry. Two years later, Cooper and co-star Eddie Bracken (as pal Dizzy) returned to their roles in *Life with Henry* (“You'll get a bang out of Henry and his gang!”). But Paramount sought a fresh face for its third installment and introduced Jimmy Lydon as Henry in 1941's *Henry Aldrich for President*. Lydon, who had made an impact two years earlier in *Tom Brown's Schooldays*, was the ideal choice for the bumbling, likable Henry. He made nine films, supported by Charles Smith as Dizzy, John Litel as his stern father, and Olive Blakeney as his mother. Like the Hardy films, the series ended shortly after World War II. However, in 1949, original author Goldsmith revived his characters in the half-hour TV series *The Aldrich Family*. It ran for four years and starred five different actors as Henry.

What a Life (1939); *Life with Henry* (1941); *Henry Aldrich for President* (1941); *Henry and Dizzy* (1942); *Henry Aldrich, Editor* (1943); *Henry Aldrich Gets Glamour* (1943); *Henry Aldrich Haunts a House* (1943); *Henry Aldrich Swings It* (1943); *Henry Aldrich, Boy Scout* (1944); *Henry Aldrich's Little Secret* (1944); *Henry Aldrich Plays Cupid* (1944)

Alien Series

The four *Alien* films provide hard evidence that stylish thrills can make big audiences overlook repetitive, mundane plotting borrowed from a forgotten 1958 sci-fi feature. That latter film was the low-budget *It! The Terror from Beyond Space*, a tidy programmer about a Martian monster which stows away on a U.S. spaceship and proceeds to dispose of the crew members one by one. Screenwriter Dan O'Bannon served up the same storyline, albeit with a pleasant twist, in 1979's *Alien*. The film's popular success, though, can be attributed to Sigourney Weaver's likable heroine Ripley, director Ridley Scott's old-fashioned dark corridor chills, and the sharp special effects (especially H. R. Giger's terrifying creature). The 1986 sequel was a vast improvement, primarily due to director James Cameron's instinctive feel for the genre (he was coming off 1984's smash *The Terminator*). *Aliens* takes place 57 years after *Alien* and finds Ripley, the original's lone human survivor, in hibernation. It's not long, though, before she returns to the planet where the creature was found — and discovers that it was not an only child! Ripley also finds a little girl and gets to display her maternal instincts in a terrific showdown with the “mother of all aliens.” It's the highlight of the series and would have made a fitting conclusion. Unfortunately, Weaver returned for the depressing *Alien³*, which begins and ends with the deaths of the series' most endearing characters. Ripley spends almost the entire film on a prison planet where the disbelieving inmates are being devoured in Agatha Christie-like fashion. Director David Fincher, a music video veteran at the time, created a grimy, murky atmosphere, but displayed no gifts for storytelling or chill-creating. The downbeat climax put an apparent end to the series. However, *Alien Resurrection* (1997) brought back Ripley (well, a clone of her) so scientists could remove an alien baby from her womb. Unfortunately, like *Alien³*, the fourth installment was a box-office disappointment and put an end to the series. Weaver played Ripley in all four films, with Lance Henriksen as the Bishop androids in the second and third chapters.

Alien (1979); *Aliens* (1986); *Alien³* (1992); *Alien Resurrection* (1997)

The Alilenas

These twin six-inch princesses hailed from Infant Island, home of the giant caterpillar Mothra (q.v.). They had the power to summon Mothra, which unfortunately required them to talk (which they did in unison — a very irritating habit). Stars Emi and Yumi Ito recorded songs in Japan as the Peanuts Sisters. In later films, the Infant Island princesses were known by different names and played by different actresses. They were called the Cosmos in *Godzilla vs. Mothra* (1992) and the Aliases in *Mothra* (1996) and *Mothra 2* (1997). See also **Mothra**.

Mothra (aka *Mosura*) (1962); *Godzilla vs. The Thing* (aka *Godzilla vs. Mothra*; *Godzilla tai Mothra*) (1964); *Ghidrah, the Three-Headed Monster* (aka *The Greatest Battle on Earth*; *Sandai*

Kaiju Chikyu Saidai No Kessen (1965); *Godzilla vs. the Sea Monster* (aka *Ebriah—Terror of the Deep*; *Nankai No Dai Ketto*) (1966); *Godzilla vs. Mothra* (aka *Gojira vs. Mothra*) (1992); *Mothra* (aka *Mosura*) (1996); *Mothra 2* (aka *Mosura 2—Kaitei No Daikessen*; *Mothra 2—Showdown Beneath the Sea*) (1997)

Alligators and Crocodiles

These much-maligned reptiles made their mark in horror films, but are more fondly remembered for their dancing and comedic talents. Dancing gators performed a ballet parody in the “Dance of the Hours” sequence from Disney’s *Fantasia*. A pet alligator played cupid for a young British couple in the 1955 romantic comedy *An Alligator Named Daisy*. Daisy proved to be a gifted comic, especially in the scene where she was discovered in an upright piano. Prior to writing and directing intellectual fare like *Matewan* and *Eight Men Out*, John Sayles penned 1980’s *Alligator*, a campy horror picture about a giant alligator running amok in Chicago’s sewers. Between *The Texas Chainsaw Massacre* and *Poltergeist*, director Tobe Hooper made *Eaten Alive*, a barely-released film about a Louisiana hotel owner who feeds unwelcome guests to his pet crocodile. After creating TV series like *Ally McBeal* and *The Practice*, David E. Kelley wrote the screenplay for *Lake Placid* (1999), a horror-comedy about a 30-foot-long crocodile. Stephen McNally really kept alligators in the moat of *The Black Castle*, while Whit Bissell was dead serious when he threatened to throw victims to the alligators in *I Was a Teenage Frankenstein*. Richard Crane slowly turned into an alligator in 1959’s *The Alligator People*, a sobering little horror picture with a most sympathetic monster. *Crocodile Dundee* is the most famous “croc” hunter while Tarzan (q.v.) surely holds the record for most crocodile wrestling matches. James Bond (Roger Moore) disguised himself as a crocodile to infiltrate a secret hideout in 1983’s *Octopussy*.

Fantasia (1940); *The Black Castle* (1952); *Peter Pan* (1953); *An Alligator Named Daisy* (1955); *I Was a Teenage Frankenstein* (1957); *Naked Earth* (1958); *The Alligator People* (1959); *The Three Worlds of Gulliver* (1960); *The Happiest Millionaire* (1967); *Live and Let Die* (1973); *99 and 44/100% Dead* (aka *Call Harry Crown*) (1974); *Eaten Alive* (aka *Starlight Slaughter*; *Death Trap*; *Horror Hotel Massacre*; *Legend of the Bayou*) (1976); *The Rescuers* (1977); *Crocodile* (1979); *Alligator* (1980); *The Great Alligator* (1980); *Octopussy* (1983); *Romancing the Stone* (1984); *Crocodile Dundee* (1986); *All Dogs Go to Heaven* (1989); *Howling VI: The Freaks* (1991); *Alligator II: The Mutation* (1991); *Jumanji* (1995); *Happy Gilmore* (1996); *The Legend of Gator Face* (1996); *Eraser* (1996); *Gone Fishin’* (1997); *Wild America* (1997); *Lake Placid* (1999)

American Film Theatre Presentations

Producer Ely Landau created the American Film Theatre (AFT) in 1972 as a vehicle for preserving quality plays on film while concurrently introducing these notable works to large audiences. His project attracted a number of outstanding performers, such as Fredric March (*The Iceman Cometh*), Alan Bates (*Butley*), Katharine Hepburn (*A Delicate Balance*), and Maximilian Schell (Oscar nominated for *The Man in the Glass Booth*). Although Laurence Olivier’s *Three Sisters* was released as part of the series in 1974, it was actually made independently and released in Britain in 1970. The AFT films were originally distributed to movie theaters on a subscription basis. Despite critical acclaim, the series folded in 1975.

Three Sisters (1970); *The Iceman Cometh* (1973); *The Homecoming* (1973); *A Delicate Balance* (1973); *Galileo* (1973); *Rhinoceros* (1974); *Butley* (1974); *Luther* (1974); *Lost in the Stars* (1974); *The Man in the Glass Booth* (1975); *In Celebration* (1975)

American Ninja Series

Title tells all in this Cannon Films action series about a U.S. soldier schooled in ninja-style martial arts. Michael Dudikoff played quiet-but-lethal Joe Armstrong in the first two films. Karate expert David Bradley, portraying a different character, took over in 1989’s *American Ninja 3: Blood Hunt*. Both Dudikoff and Bradley appeared in the fourth entry, which found Dudikoff coming out of “retirement” to rescue captive Bradley. In *American Ninja 5* (1993), Bradley joins forces with Lee Reyes, a former junior karate champion. Steve James appeared as the hero’s two-fisted sidekick in the first three movies. For other martial arts films, see **Best of the Best Series**; **Bloodfist Series**; **The Karate Kid**; **Kickboxer Series**; and **No Retreat, No Surrender Series**.

American Ninja (1985); *American Ninja 2: The Confrontation* (1987); *American Ninja 3: Blood Hunt* (1989); *American Ninja 4: The Annihilation* (1991); *American Ninja 5* (1993)

Amityville Series

In 1979, American International Pictures turned Jay Anson’s allegedly nonfiction best seller about a haunted house, *The Amityville Horror*, into its biggest hit. It was a sorry excuse for a horror picture, despite the presence of the once-reliable Rod Steiger as a troubled priest. The 1982 sequel, *Amityville: The Possession*, turned out to be a prequel—but no one really cared either way. The third installment, *Amityville 3-D* (1983), made no attempt to connect itself with the first two films. Its box-office failure (despite the added allure of 3-D) apparently signaled the end of a theatrical series. The series moved briefly to television, with the 1989 Patty Duke–Jane Wyatt movie *Amityville: The Evil Escapes*, before finding its niche with additional direct-to-videotape entries. See also **Ghosts**; **House Series**.

The Amityville Horror (1979); *Amityville: The Possession* (1982); *Amityville 3-D* (aka *Amityville: The Demon*) (1983); *Amityville: The Evil Escapes* (1989 TVM); *The Amityville Curse* (1990); *Amityville 1992: It’s About Time* (1992); *Amityville: A New Generation* (1993); *Amityville: Dollhouse* (1996)

Amnesia

A plot device staple, despite its unlikely real-life occurrence, amnesia has shown no favoritism toward any particular genre nor sex. Screen legend Greta Garbo made it fashionable for women to forget their identities in 1932’s *As You Desire Me*, thus inspiring other actresses to ponder “Who am I?” A sample roster spans five decades and includes Jennifer Jones (*Love Letters*), Ava Gardner (*Singapore*), Karen Valentine (*Jane Doe*), and Lindsay Wagner (*Stranger in My Bed*). Males have proven to be equally forgetful, especially William Powell and Gregory Peck, both of whom suffered two bouts of amnesia (Powell in *I Love You Again* and *Crossroads*, Peck in *Spellbound* and *Mirage*). Greer Garson, who dealt with Ronald Colman’s loss of memory in *Random Harvest* (1942), experienced it herself earlier in *Remember?* (1939). In an unusual plot twist, she and Robert Taylor played a bickering couple who take a potion that causes amnesia and then wind up

falling in love again. Amnesia has also separated lovers in high-class soap operas like *Random Harvest*, *Love Letters*, and *Singapore*. It's hard to remember many amnesiac comedies, although *Desperately Seeking Susan* and *The Road to Hong Kong* spring to mind with little difficulty. The most interesting amnesiac plots have appeared in mysteries and espionage thrillers. Gregory Peck played the new head of an asylum who turns out to be an imposter with amnesia in Hitchcock's *Spellbound* (1945). Warner Baxter's *The Crime Doctor* (q.v.) was a sleuthing psychologist who had been a master criminal before being reformed by amnesia. Unethical psychiatrist Tony Perkins tried to manipulate amnesiac killer Charles Bronson into murdering his wife's lover in the 1971 thriller *Someone Behind the Door*. James Garner, unable to remember his name, saw a Budweiser truck and an airplane and decided to call himself *Mister Buddwing* (1966). It was certainly one of the more commercial films of its time.

As You Desire Me (1932); *Remember?* (1939); *Missing Ten Days* (aka *Spy in the Pantry*; *Ten Days in Paris*) (1939); *I Love You Again* (1940); *Crossroads* (1942); *Dr. Gillespie's New Assistant* (1942); *Street of Chance* (1942); *Random Harvest* (1942); *The Crime Doctor* (1943); *Two O'Clock Courage* (1945); *Identity Unknown* (1945); *Love Letters* (1945); *Spellbound* (1945); *The Unknown* (1946); *Some-where in the Night* (1946); *While I Live* (aka *The Dream of Olwen*) (1947); *Singapore* (1947); *High Wall* (1947); *Lost Honeymoon* (1947); *Girl in the Painting* (aka *Portrait from Life*) (1948); *Shadow on the Wall* (1950); *The Woman with No Name* (1950); *A Tale of Five Women* (aka *A Tale of Five Cities*) (1951); *Home at Seven* (aka *Murder on Monday*) (1952); *The Unholy Four* (aka *A Stranger Came Home*) (1953); *Man in the Dark* (1953); *The Long Wait* (1954); *The Constant Husband* (1955); *Istanbul* (1957); *Forger of London* (1961); *Sundays and Cybele* (1962); *The Road to Hong Kong* (1962); *The Double* (1963); *Hysteria* (1964); *Mirage* (1965); *The Third Day* (1965); *Mister Buddwing* (1966); *Project X* (1968); *Jigsaw* (1968); *Run a Crooked Mile* (1969); *Someone Behind the Door* (1971); *Richie Brockelman: The Missing 24 Hours* (1976 TVM); *Beyond the Door 2* (aka *Shock*) (1979); *The Return of the Soldier* (1981); *Jane Doe* (1983 TVM); *Blackout* (1985 TVM); *Desperately Seeking Susan* (1985); *Stranger in My Bed* (1986 TVM); *Lilac Dream* (1987); *The Stranger* (1987); *Overboard* (1987); *Murder by Night* (1989 TVM); *The Lady Forgets* (1989 TVM); *Moving Target* (1990); *Memories of Murder* (1990 TVM); *Total Recall* (1990); *Finding the Way Home* (1991 TVM); *Regarding Henry* (1991); *Dead Again* (1991); *Shattered* (1991); *A Stranger in the Family* (1991 TVM); *With a Vengeance* (1992 TVM); *The Disappearance of Nora* (1993 TVM); *Bloodfist V: Human Target* (1993); *The Blonde* (aka *La Bionda*) (1994); *Snap-dragon* (1994); *Amateur* (1994); *Clean Slate* (1994); *See Jane Run* (1995 TVM); *All Men Are Mortal* (1995); *Tough and Deadly* (1995); *Sweet Dreams* (1996 TVM); *The Perfect Daughter* (1996 TVM); *The Long Kiss Goodnight* (1996); *Yesterday's Target* (1996 TVM); *Amnesia* (1996); *Anastasia* (1997); *Dark City* (1998)

Amusement Parks *see* Fairs and Carnivals

Androids and Cyborgs

Much to the dismay of science fiction purists, the cinema has often confused androids and cyborgs. The term "android" refers either to an artificial man made of organic substance or, in a looser sense, to a human-like robot. The most famous artificial man, Mary Shelley's Frankenstein Monster (q.v.), is seldom described as an android, though he certainly fits the first definition. On a larger scale, Vincent Price tried to create a race of "synthetic men" and move them into government positions in 1970's *Scream and*

Scream Again. However, artificial humans such as these remain rare, with most movie androids hailing from the human-like robot school. In Fritz Lang's highly influential *Metropolis* (1925), a mad scientist kidnapped a peace-minded tunnel worker and replaced her with a trouble-making robot lookalike. Androids ran amok in a fantasy resort in Michael Crichton's *Westworld* (1973) and its semi-sequel *Futureworld* (1976). Men replaced their female companions with more easily controlled androids in *The Stepford Wives* (1975) and *Cherry 2000* (1988), although the hero of the latter film ultimately chose Melanie Griffith over his robot lover. Some androids, such as the "replicants" in *Blade Runner* (1982), gradually became so human-like as to question their own identities. Androids far outnumber their relatives, the cyborgs. The term "cyborg," a contraction of "cybernetic organism," describes a hybrid between man and machine. Television's *The Six Million Dollar Man* and *The Bionic Woman* brought fame to cyborgs. Indeed, the pilot movie for *The Six Million Dollar Man* (q.v.) (1973) was originally called *Cyborg*. Technically, former Jedi knight Darth Vader had become a cyborg by the time Luke Skywalker encountered him for the first time in *Star Wars* (1977). Likewise, the Tin Man was one when he and Dorothy met in *The Wizard of Oz* (1939). In futuristic Detroit, a cop left for dead was transformed into the cyborgic crimefighter RoboCop, one of the most popular movie heroes of 1987. *RoboCop*, together with the inexpensive *Cyborg* (1989), inspired a 1990s "mini-genre" of low-budget action films about cyborgs and androids. See also **Computers**; **Cyborg Series**; **Cyborg Cop Series**; **Nemesis Series**; **RoboCop**; **Robots**; **Shadowchaser Series**; **The Six Million Dollar Man Series**; **The Stepford Wives**; **Universal Soldier Series**.

Metropolis (1925); *The Wizard of Oz* (1939); *The Perfect Woman* (1949); *Creation of the Humanoids* (1962); *Dr. Goldfoot and the Bikini Machine* (1965); *The Human Duplicators* (1965); *Cyborg 2087* (1966); *Scream and Scream Again* (1970); *The Six Million Dollar Man* (1973 TVM); *Westworld* (1973); *The Questor Tapes* (1974 TVM); *The Stepford Wives* (1975); *Futureworld* (1976); *Future Cop* (1976 TVM); *The Cops and Robin* (1978 TVM); *Alien* (1979); *Galaxina* (1980); *Android* (1982); *Blade Runner* (1982); *Prototype* (1983 TVM); *The Terminator* (1984); *D.A.R.Y.L.* (1985); *J.O.E. and the Colonel* (1985 TVM); *Condor* (1986); *The Vindicator* (aka *Frankenstein '88*) (1986); *Deadly Friend* (1986); *Eliminators* (1986); *RoboCop* (1987); *Making Mr. Right* (1987); *Not Quite Human* (1987 TVM); *Cherry 2000* (1988); *Cyborg* (1989); *Vice Academy II* (1989); *Slipstream* (1989); *Class of 1999* (1990); *Hardware* (1990); *Robo-C.H.I.C.* (1990); *Syngenor* (1990); *Edward Scissorhands* (1990); *Steel and Lace* (1991); *Eve of Destruction* (1991); *Cybernator* (1991); *Terminator 2: Judgment Day* (1991); *Bill and Ted's Bogus Journey* (1991); *The Running Delilah* (1992 TVM); *Project: Shadowchaser* (1992); *Universal Soldier* (1992); *Toys* (1993); *Nemesis* (1993); *Cyborg Cop* (1993); *Mandroid* (1993); *Cyber Tracker* (1994); *American Cyborg: Steel Warrior* (1994); *The Companion* (1994 TVM); *Star Trek Generations* (1994); *Oblivion* (1994); *Circuitry Man II: Plughead Rewired* (1994); *Cyber Tracker 2* (1995); *The Android Affair* (1995 TVM); *Cyberzone* (1995); *Droid Gunner* (1995); *Screamers* (1995); *Dark Future* (1995); *Solo* (1996); *The Tomorrow Man* (1996 TVM); *Phoenix* (1996); *Precious Find* (1996); *Alien Resurrection* (1997); *Omega Doom* (1997); *Austin Powers: International Man of Mystery* (1997); *Leprechaun 4 in Space* (aka *Leprechaun 4*) (1997)

Angel Series

"High school honor student by day, hooker by night!" proclaimed the ad line to 1984's *Angel*. It's a concise plot summary, actually,

except that 15-year-old Angel (Donna Wilkes) gets “rescued” from a life of prostitution by caring cop Cliff Gorman. Viewers lured by the exploitative advertising campaign were probably disappointed by the film’s tame content. Nevertheless, this B-picture generated some unexpected box-office noise and New World Pictures rushed out a sequel. Busy B-film actress Betsy Russell took over the title role for 1985’s *Avenging Angel*, which found our heroine studying for a legal career. However, when her cop friend is murdered, she cuts her academic endeavors short, reverts to her tough girl persona, and hits the streets again to exact vengeance. Rory Calhoun and Susan Tyrell had supporting roles in these first two films. For a couple of years, it appeared as though Angel had fired her last bullet. Then, in 1988, *Angel III: The Final Chapter* reached the screen with Mitzi Kapture, who would later find fame on the late night TV series *Silk Stalkings*. This installment sent Angel, now an undercover cop, on a mission to rescue her kidnapped sister. After a six-year hiatus, the series resumed with 1994’s *Angel 4: Undercover*, which starred Darlene Vogel. Angel, now a police photographer called Molly, infiltrates the world of rock ‘n’ roll to discover who murdered a former hooker friend.

Angel (1984); *Avenging Angel* (1985); *Angel III: The Final Chapter* (1988); *Angel 4: Undercover* (1994)

Angels

One rather expects to find angels in heavenly fantasies like *Green Pastures* (1936), *Stairway to Heaven* (1946), and *Made in Heaven* (1987). However, earthbound angels outnumber their celestial counterparts on film. They have also made a more lasting impression, perhaps because they appear in smaller numbers, one or two to a film, allowing them to become more personable (and in some cases, more mortal-like). Guardian angels are the most common variety and have been sent to Earth to rescue misguided mortals from suicide, ambition, and lousy baseball playing. Henry Travers played Clarence, an angel trying to earn his wings, in Frank Capra’s annual Christmas favorite *It’s a Wonderful Life* (1946). He dissuades a distraught family man (James Stewart) from ending his life by showing him how he has affected the lives of others. Cloris Leachman replaced Travers as the angel in the sticky-sweet 1977 TV movie remake *It Happened One Christmas*, while Robert Carradine took his turn in the 1990 TV movie sequel *Clarence*. Another holiday feature, 1985’s *One Magic Christmas*, cast Harry Dean Stanton as an unlikely-looking angel who comes to the aid of a confused woman (Mary Steenburgen) who has lost the Christmas spirit. Cary Grant made a charming angel in *The Bishop’s Wife* (1947), helping clergyman David Niven realize that his desire to build a cathedral had begun to cut him off from his family and his own love of God. Grant’s angel also found himself in the precarious position of falling in love with Niven’s wife (Loretta Young). Other angel-mortal love affairs occurred in the Jeanette MacDonald–Nelson Eddy musical *I Married an Angel* (1942), Wim Wenders’ lyrical *Wings of Desire* (1987), its American remake *City of Angels* (1998), and the ridiculous comedy *Date with an Angel* (1987). Baseball collided with heavenly forces in *Angels in the Outfield* (1951), in which an angel guides the woebegone Pittsburgh Pirates (not the yet-unformed California Angels) to a winning season. The spirit of baseball great Shoeless Joe Jackson returned to Earth to play on farmer Kevin Costner’s baseball

diamond in 1989’s *Field of Dreams*. The role call of performers who have played angels is an impressive one: Edmund Gwenn in *Between Two Worlds* and *For Heaven’s Sake*, James Mason in *Forever Darling* and *Heaven Can Wait*, Claude Rains in *Here Comes Mr. Jordan*, Sidney Poitier in *The Angel Levine*, and Clifton Webb in *For Heaven’s Sake*. See also **Heaven**.

Green Pastures (1936); *Here Comes Mr. Jordan* (1941); *I Married an Angel* (1942); *Cabin in the Sky* (1943); *Between Two Worlds* (1944); *The Horn Blows at Midnight* (1945); *That’s the Spirit* (1945); *It’s a Wonderful Life* (1946); *Stairway to Heaven* (aka *A Matter of Life and Death*) (1946); *The Bishop’s Wife* (1947); *Heaven Only Knows* (aka *Montana Mike*) (1947); *For Heaven’s Sake* (1950); *Angels in the Outfield* (aka *Angels and the Pirates*) (1951); *The Angel Who Pawned Her Harp* (1954); *Forever Darling* (1956); *Barbarella* (aka *Barbarella, Queen of the Galaxy*) (1968); *The Angel Levine* (1970); *It Happened One Christmas* (1977 TVM); *Heaven Can Wait* (1978); *Human Feelings* (1978 TVM); *Fear No Evil* (1981); *The Kid with the Broken Halo* (1982 TVM); *Two of a Kind* (1983); *It Came Upon a Midnight Clear* (1984 TVM); *The Heavenly Kid* (1985); *One Magic Christmas* (1985); *Date with an Angel* (1987); *Made in Heaven* (1987); *Wings of Desire* (aka *Der Himmel über Berlin*) (1987); *Field of Dreams* (1989); *Always* (1989); *Saultaker* (1990); *Clarence* (1990 TVM); *Earth Angel* (1991 TVM); *Defending Your Life* (1991); *Hi Honey, I’m Dead* (1991 TVM); *Far Away, So Close!* (1993); *Heart and Souls* (1993); *Angels in the Outfield* (1994); *Dark Angel: The Ascent* (1994); *The Prophecy* (aka *God’s Army*) (1995); *Heaven Sent* (1995); *Michael* (1996); *Lover’s Knot* (1996); *The Preacher’s Wife* (1996); *Angels in the Endzone* (1997 TVM); *A Life Less Ordinary* (1997); *City of Angels* (1998); *Fallen* (1998); *The Prophecy II* (1998); *What Dreams May Come* (1998); *Dying to Live* (1999 TVM); *Dogma* (1999); *The Soul Collector* (1999 TVM); *Angels in the Infield* (2000 TVM)

Animal Instincts Series

Inspired by a sordid real-life case, *Animal Instincts* (1992) chronicled the tale of a police officer (Maxwell Caulfield) “turned on” by watching his wife (Shannon Whirry) have sex with other men. The provocative subject matter could have resulted in an incisive examination of voyeurism, exhibitionism, and sexual behavior. However, in the hands of “erotic thriller” director Gregory Hippolyte, *Animal Instincts* never amounted to more than softcore sex. Its only distinction is the launching of Whirry’s career as a “video vixen.” In addition to *Animal Instincts 2*, Whirry would display her voluptuous body in other erotic thrillers such as *Body of Influence*, *Mirror Images II*, and *Private Obsession*. Much to the dismay of Whirry fans, Wendy Schumacher took over the lead role in *Animal Instincts: The Seductress*. Director Hippolyte, who got his start in adult films, helmed all *Animal Instinct* movies and a bunch of other erotic thrillers. See also **Body Chemistry Series**; **Night Eyes Series**; and **Secret Games Series**.

Animal Instincts (1992); *Animal Instincts 2* (1994); *Animal Instincts: The Seductress* (aka *Animal Instincts III: The Seductress*) (1995)

Animated Movies (Feature-Length)

Not only was Walt Disney the father of feature-length animated films, but his studio completely dominated the field for nearly three decades. The Disney artists produced 13 movies during that span, beginning with 1937’s landmark motion picture *Snow White and the Seven Dwarfs*. For the most part, Disney had little competition, chiefly due to the high costs associated with animation.

Nevertheless, Max Fleischer, creator of Betty Boop and Popeye, mounted some rival productions in the early forties. His *Gulliver's Travels* and *Hoppity Goes to Town* earned good reviews for their artwork, but critics complained about weak storytelling. Husband-and-wife team John Halas and Joy Batchelor produced an ambitious adaptation of George Orwell's *Animal Farm* in 1955. It was oriented toward a more sophisticated adult audience—but did not find one. The UPA studio, home of Mr. Magoo, tried unsuccessfully to duplicate the Disney magic with 1959's *1001 Arabian Nights* and 1963's *Gay Purr-ee*, a musical tale about Parisian cats. The latter film signalled the end of an era, as even the Disney product began to exhibit a lowering of standards. Rising costs and Walt Disney's death (in 1966) undoubtedly contributed to the decline. However, in 1972, a 32-year-old animator named Ralph Bakshi revived the feature-length cartoon in grand fashion, with his stylish, controversial X-rated film *Fritz the Cat*. Although Bakshi's subsequent movies made little money, they acquired a strong cult following, principally among college-age viewers raised on Disney cartoons. Sadly, soaring costs prevented Bakshi from completing his *Lord of the Rings* films. His 1978 adaptation ended abruptly, promising a sequel that was never made. Meanwhile, internal problems at the Disney studio resulted in scarce output during the 1970s. Several Disney animators, led by Don Bluth, quit and formed their own studio. Bluth's first independent feature *The Secret of NIMH* (1982) was a colorful, heartwarming return to the Disney formula. It led to a revival of quality feature-length cartoons in the 1980s, culminating with the simultaneous 1988 releases of Disney's *Oliver and Company* and Bluth's *The Land Before Time*. There were even novel experiments like *Star-chaser: The Legend of Orin* (1985), the only feature-length 3-D cartoon. However, the genre became glutted with lower quality cartoon features based on best-selling toys such as the Care Bears (q.v.), the Pound Puppies, Rainbow Brite, and My Little Pony. These films, like their Saturday morning counterparts, strove to sell as much as entertain. Animated films needed a renaissance and Disney provided one in 1989. After suffering major disappointments such as *The Black Cauldron*, Disney went back to the drawing board and reinvented the animated feature as a Broadway musical. *The Little Mermaid* (1989) captivated children and adults with its charming characters, splashy production numbers, and catchy songs (including Oscar winner "Under the Sea"). The next Disney film *Beauty and the Beast* improved on the same formula and became the first animated feature to be nominated for a Best Picture Academy Award. Disney animated films continued to achieve blockbuster status, with *The Lion King* (1994) eventually earning over \$300 million. Other studios took note of Disney's success and set up their own animation divisions. Between 1997 and 1998, Twentieth Century-Fox produced *Anastasia*, Warner made *Quest for Camelot*, and Dreamworks SKG produced *Prince of Egypt*. The last film, developed by former Disney executive Jeffrey Katzenberg, became the first non-Disney animated film to gross over \$100 million. In the interim, Disney pioneered the first feature-length, computer-generated animated film with *Toy Story* (1995). Its box-office success, along with the computer-animated *Antz* and *A Bug's Life*, opened up a new world for feature film animators. See also **Aladdin Series**; **The Care Bears**; **Cartoon/Live Action Features**; **The Land Before Time Series**; **Peanuts Series**; **The Swan Princess Series**.

Snow White and the Seven Dwarfs (1937); *Gulliver's Travels* (1939); *Pinocchio* (1940); *Fantasia* (1940); *Dumbo* (1941); *Hoppity Goes to Town* (aka *Mr. Bugs Goes to Town*) (1941); *Bambi* (1942); *Make Mine Music* (1946); *Cinderella* (1950); *Alice in Wonderland* (1951); *Peter Pan* (1952); *Animal Farm* (1955); *Lady and the Tramp* (1955); *Sleeping Beauty* (1959); *1001 Arabian Nights* (1959); *One Hundred and One Dalmations* (1961); *Alakazam the Great* (1961); *The Sword in the Stone* (1963); *Gay Purr-ee* (1963); *Pinocchio in Outer Space* (1964); *Hey There, It's Yogi Bear* (1964); *A Man Called Flintstone* (1966); *Gulliver's Travels Beyond the Moon* (1966); *The Jungle Book* (1967); *Yellow Submarine* (1968); *A Boy Named Charlie Brown* (1969); *The Phantom Tollbooth* (1969); *The Aristocats* (1970); *Shinbone Alley* (1971); *The Point* (1971 TVM); *Fritz the Cat* (1972); *Snoopy, Come Home* (1972); *Charlotte's Web* (1973); *Robin Hood* (1973); *Fantastic Planet* (1973); *Journey Back to Oz* (1974); *The Nine Lives of Fritz the Cat* (1975); *Hugo, the Hippo* (1975); *The Rescuers* (1977); *Wizards* (1977); *The Hobbit* (1977 TVM); *Raggedy Ann and Andy* (1977); *Watership Down* (1978); *The Lord of the Rings* (1978); *Animalympics* (1979); *Grendel, Grendel, Grendel* (1980); *American Pop* (1981); *The Fox and the Hound* (1981); *Heavy Metal* (1981); *Hey, Good Lookin'* (1982); *Heidi's Song* (1982); *The Secret of NIMH* (1982); *The Plague Dogs* (1982); *The Last Unicorn* (1982); *Fire and Ice* (1983); *Twice Upon a Time* (1983); *Rock & Rule* (1983); *Lensman* (1984); *The Smurfs and the Magic Flute* (1984); *The Black Cauldron* (1985); *Vampire Hunter D* (1985); *The Cosmic Eye* (1985); *The Care Bears Movie* (1985); *Here Come the Littles* (1985); *Star-chaser: The Legend of Orin* (1985); *Rainbow Brite and the Star Stealers* (1985); *Vampires in Havana* (1985); *The Great Mouse Detective* (aka *The Adventures of the Great Mouse Detective*) (1986); *Heathcliff: The Movie* (1986); *My Little Pony* (1986); *GoBots: Battle of the Rock Lords* (1986); *An American Tail* (1986); *The Chipmunk Adventure* (1987); *The Brave Little Toaster* (1987); *Pinocchio and the Emperor of the Night* (1987); *Pound Puppies and the Legend of Big Paw* (1988); *Oliver and Company* (1988); *The Land Before Time* (1988); *Light Years* (1988); *All Dogs Go to Heaven* (1989); *The Little Mermaid* (1989); *Daffy Duck's Quackbusters* (1989); *Jetsons: The Movie* (1990); *Duck Tales: The Movie—Treasure of the Lost Lamp* (1990); *The Rescuers Down Under* (1990); *The Nutcracker Prince* (1990); *Happily Ever After* (1990); *Rock-a-Doodle* (1991); *The Magic Riddle* (1991); *Beauty and the Beast* (1991); *Rover Dangerfield* (1991); *An American Tale: Fievel Goes West* (1991); *The Tune* (1992); *FernGully ... The Last Rainforest* (aka *FernGully*) (1992); *Bebe's Kids* (1992); *Little Nemo: Adventures in Slumberland* (1992); *Freddie as F.R.O.7* (1992); *Tom and Jerry: The Movie* (1992); *Aladdin* (1992); *The Princess and the Goblin* (aka *A Hercegno es a Kobold*) (1992); *Jonny's Golden Quest* (1993 TVM); *Batman: Mask of the Phantasm* (1993); *Once Upon a Forest* (1993); *A Troll in Central Park* (1994); *Hans Christian Andersen's Thumbelina* (1994); *Felidae* (1994); *The Swan Princess* (1994); *The Lion King* (1994); *Jonny Quest vs. the Cyber Insects* (1995 TVM); *Balto* (1995); *A Goofy Movie* (1995); *The Pebble and the Penguin* (1995); *Pocahontas* (1995); *The Wind in the Willows* (1995); *Toy Story* (1995); *The Hunchback of Notre Dame* (1996); *Beavis and Butt-head Do America* (1996); *All Dogs Go to Heaven 2* (1996); *Hercules* (1997); *Pippi Longstocking* (1997); *The Princess Mononoke* (1997); *Beauty and the Beast: The Enchanted Christmas* (1997); *Cats Don't Dance* (1997); *Anastasia* (1997); *Aaron's Magic Village* (1997); *Ferngully 2: The Magical Rescue* (1998); *Pocahontas II: Journey to a New World* (1998); *Quest for Camelot* (1998); *Mulan* (1998); *Pokémon: The First Movie* (1998); *Hercules and Xena—The Animated Movie: The Battle for Mount Olympus* (1998); *The Lion King: Simba's Pride* (1998); *The Prince of Egypt* (1998); *The Rugrats Movie* (1998); *The King and I* (1999); *Doug's 1st Movie* (1999); *Tarzan* (1999); *South Park: Bigger, Longer & Uncut* (1999); *The Iron Giant* (1999); *Toy Story 2* (1999); *Fantasia 2000* (1999); *Bartok the Magnificent* (1999); *Pokémon: The Movie 2000* (aka *Pokémon X: Revelation Lugia*) (1999); *The Road to El Dorado* (2000); *The Tigger Movie* (2000); *Dinosaur* (2000); *Titan A.E.* (2000)

Anthologies

Also called “episode films,” anthology movies contain two or more separate stories, typically linked by a framing device. The format descended from D.W. Griffith’s *Intolerance* (1918), which interwove four stories set in different time periods. One of the first American films to separate its “internal plots” was 1932’s *If I Had a Million*. Richard Bennett played a millionaire who gave fortunes to people (e.g., Charles Laughton, Gary Cooper, W.C. Fields) randomly selected from the phone book. In the early 1940s, French immigrant Julien Duvivier directed two highly-acclaimed anthology films, *Tales of Manhattan* and *Flesh and Fantasy*. The former film used a dress tailcoat to link five stories, while Robert Benchley tied the stories together in the latter film. Curiously, the three-part *Flesh and Fantasy* originally included a fourth tale, which was expanded by Reginald LeBorg into 1944’s *Destiny*. Britain’s initial foray in anthology films resulted in the classic 1945 chiller *Dead of Night*. Ironically, this film is best remembered for its frame, as opposed to the stories. It opens with an architect who visits a country manor and engages in a conversation about dreams with its inhabitants. After the last dream is told and a shocking murder takes place, the architect wakes up—for he has been dreaming all along. That morning, he drives to a client’s estate in the country and arrives at the same manor. The recurring, and endless, nightmare has begun again. In the wake of *Dead of Night*, British studios produced three highly successful adaptations of Somerset Maugham short stories: *Quartet*, *Trio*, and *Encore*. These inspired a 1952 U.S. author anthology, *O. Henry’s Full House*, featuring John Steinbeck as narrator. Budget-conscious director Roger Corman reacquainted the anthology format with horror tales in his 1962 Edgar Allan Poe collection *Tales of Terror*. Amicus, a small British studio, followed Corman’s example with 1964’s *Dr. Terror’s House of Horrors* and subsequently specialized in producing anthology horror films. It made seven additional anthology movies between 1968’s *Torture Garden* and 1974’s *From Beyond the Grave*. Throughout the 1960s, episodic films enjoyed great popularity in France and Italy, with distinguished filmmakers such as François Truffaut and Federico Fellini contributing segments to international efforts like *Love at Twenty* and *Spirits of the Dead*. In the 1970s, attempts to adapt the anthology format to U.S. made-for-TV movies met with modest success. Television viewers seemed to prefer the interlocking-story format made popular by the *Love Boat* and *Fantasy Island* TV series.

If I Had a Million (1932); *Tales of Manhattan* (1942); *Flesh and Fantasy* (1943); *Dead of Night* (1945); *On Our Merry Way* (1948); *Bond Street* (1948); *Quartet* (1948); *Trio* (1950); *Actors and Sin* (1952); *Encore* (1952); *O. Henry’s Full House* (1952); *Tonight at 8:30* (aka *Meet Me Tonight*) (1952); *It’s a Big Country* (1952); *The Story of Three Loves* (1953); *Love in the City* (1953); *Daughters of Destiny* (aka *Love, Soldiers and Women*) (1953); *Letters from My Windmill* (1954); *Three Cases of Murder* (1954); *Invitation to the Dance* (1957); *Of Life and Love* (1957); *Rising of the Moon* (1957); *Love and the Frenchwoman* (1961); *The Devil and the Ten Commandments* (1962); *Tales of Terror* (1962); *Seven Capital Sins* (1962); *Yesterday, Today, and Tomorrow* (1963); *Twice Told Tales* (1963); *Black Sabbath* (1964); *Kwaidan* (1964); *Bambole!* (1965); *Dr. Terror’s House of Horrors* (1965); *Let’s Talk About Women* (1965); *Woman Times Seven* (1967); *Dr. Terror’s Gallery of Horrors* (aka *Return from the Past; The Blood Suckers*) (1967); *The Oldest Profession*

in the World (aka *The Oldest Profession*) (1967); *The Torture Garden* (1968); *Spirits of the Dead* (1968); *The Illustrated Man* (1969); *Night Gallery* (1969 TVM); *The House That Dripped Blood* (1970); *The Decameron* (1970); *Triple Play* (1971 TVM); *Asylum* (aka *House of Crazies*) (1972); *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)* (1972); *Tales from the Crypt* (1972); *The Canterbury Tales* (1972); *Tales That Witness Madness* (1973); *Vault of Horror* (aka *Tales from the Crypt 2*) (1973); *From Beyond the Grave* (aka *Creatures from Beyond the Grave*) (1974); *Immoral Tales* (1974); *Arabian Nights* (1974); *Trilogy of Terror* (1975 TVM); *How Funny Can Sex Be?* (1976); *The Uncanny* (1977); *Roseland* (1977); *Movie Movie* (1978); *Tigers in Lipstick* (aka *Wild Beds*) (1979); *Sunday Lovers* (1980); *Heavy Metal* (1981); *Creepshow* (1982); *Nightmares* (1983); *Twilight Zone—The Movie* (1983); *Jealousy* (1984 TVM); *Cat’s Eye* (1985); *Creepshow 2* (1987); *New York Stories* (1989); *After Midnight* (1989); *Two Evil Eyes* (aka *Due Occhi Diabolici*) (1990); *Tales from the Darkside: The Movie* (1990); *Grim Prairie Tales* (1990); *Women and Men: Stories of Seduction* (1990 TVM); *Campfire Tales* (1991); *Seduction: Three Tales from the Inner Sanctum* (1992 TVM); *Hotel Room* (1993 TVM); *Two Mikes Don’t Make a Wright* (1993); *Bedevil* (1993); *Weird Tales* (aka *Srane Storie*) (1994); *Baltic Love: Three Stories* (1994); *Being Human* (1994); *Four Rooms* (1995); *Tales from the Hood* (1995); *Flirt* (1995); *Necronomicon: Book of the Dead* (1996); *Quicksilver Highway* (1997 TVM); *The Red Violin* (1999)

Apartments

The narrow confines of apartment living have created stress-inducing problems for many tenants, while implicating others romantically. In Roman Polanski’s *Repulsion* (1965), a sexually-repressed girl (Catherine Deneuve) spends a weekend alone in her sister’s London flat and winds up murdering the lecherous landlord with a dinner knife. Polanski himself played an apartment dweller who became obsessed with his pad’s former occupant in 1976’s *The Tenant*. The Kowalskis’ claustrophobic apartment served to feed the sexual tensions in Elia Kazan’s 1951 adaptation of *A Streetcar Named Desire*. Supernatural creatures have displayed a special fondness for apartment living in films like *The Sentinel* (1977), *Poltergeist III*, and *Demons 2* (both 1988). Even the Devil showed up, amid a building full of satanic tenants, in *Rosemary’s Baby* (1968). A temporary housing shortage forced Jean Arthur to share her small Washington, D.C., apartment with Joel McCrea and Charles Coburn in the 1943 comedy *The More the Merrier*. Naturally, she and Joel discovered true love. The same plot, with a different setting (Tokyo), surfaced in 1966 as *Walk, Don’t Run*. Apartments have also been the site for illicit love affairs. Fred MacMurray paid Shirley MacLaine’s rent for *The Apartment* (1960), while Jason Robards visited Jane Fonda on *Any Wednesday* (1966) at his company-paid flat. The close proximity to his neighbors inspired James Stewart to engage in some hazardous window-peeping in Hitchcock’s *Rear Window* (1954). Other nosy apartment neighbors proved meddlesome in *Terraces* (1977) and *Through Naked Eyes* (1983). In the 1943 comedy *Johnny Doesn’t Live Here Anymore* (1943), Simone Simon discovered that keys to her apartment were distributed freely during the war. *The Key* (1958) was an emotional drama about a woman (Sophia Loren) who passes the key to her apartment to a series of fighting Naval officers. In *The Night We Never Met* (1993), complications naturally ensued when three people time-shared the same apartment on different days of the week. See also **Hotels**.

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