Rome, Season One

For Flavia

optimae sorori

Rome, Season One: History Makes Television

Edited by
Monica S. Cyrino

Blackwell Publishing

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Episode Guide

Rome, Season One

Episode 01 "The Stolen Eagle"
written by Bruno Heller, directed by Michael Apted

Episode 02 "How Titus Pullo Brought Down the Republic"
written by Bruno Heller, directed by Michael Apted

Episode 03 "An Owl in a Thornbush"
written by Bruno Heller, directed by Michael Apted

Episode 04 "Stealing from Saturn"
written by Bruno Heller, directed by Julian Farino

Episode 05 "The Ram Has Touched the Wall"
written by Bruno Heller, directed by Allen Coulter

Episode 06 "Egeria"
written by John Milius and Bruno Heller, directed by Alan Poul

Episode 07 "Pharsalus"
written by David Frankel, directed by Tim van Patten

Episode 08 "Caesarion"
written by William J. MacDonald, directed by Steven Shill

Episode 09 "Utica"
written by Alexandra Cunningham, directed by Jeremy Podeswa

Episode 10 "Triumph"
written by Adrian Hodges, directed by Alan Taylor

Episode 11 "The Spoils"
written by Bruno Heller, directed by Mikael Salomon

Episode 12 "Kalends of February"
written by Bruno Heller, directed by Alan Taylor

Introduction

Monica S. Cyrino

At Cinecittà Studios in Rome, where the series *Rome* was filmed, the exterior set of the Roman Forum is staggering in both sheer size and visual impact. Sprawling across the famed studio backlot, the Forum set comprises only about 60 percent of the size of the ancient original, but still appears jaw-droppingly huge at first sight. As my students and I peak through the open gate, on a rare, special-*permesso* visit arranged by some well-connected friends in the Italian film industry, our handsome tour guide cheerfully reminds us, "No photo!" – the second season DVD of the series has yet to be released, hence the studio employee's protective caution. But at this moment, cameras are not necessary. Before our astonished eyes, scenes from the series seem to come alive: to the right we see the brightly painted exterior of the Curia, or Senate House, where Caesar climbed the steps surrounded by his lictors; in the distant background stands the tall marble expanse of the Roman municipal calendar, where a black-robed woman moved the markers to chart the swift passing of time in the series; to the far left, incongruously, is the gilded façade of Cleopatra's Alexandrian palace, where Atia and Octavia waited in the hot sun to be received by Mark Antony, who never emerged. We blink in amazement as the enormous structures glitter in the mid-morning sunlight.

Rome is the first English-language series shot entirely in a non-English-speaking country, in this case, Italy – yet now it seems instinctive that the series creators decided to do so. James Madigan, who supervised the visual effects for the series, notes: "Being on location where all this history can still be seen was incredible . . . Anytime I wanted to get a feel for what the real Roman Forum was like I could just walk down the street

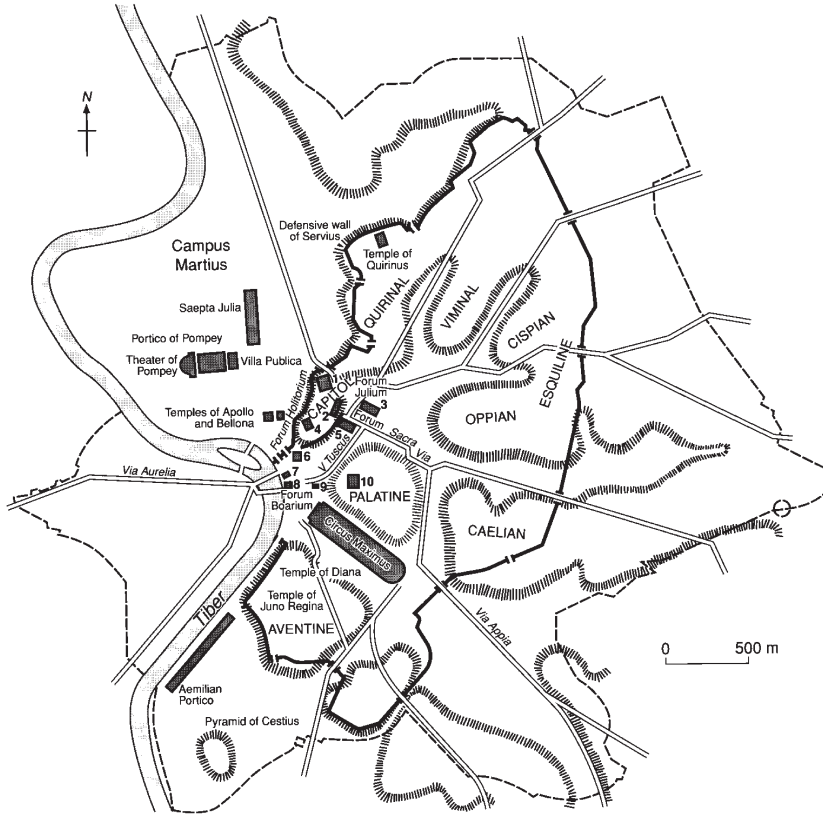

Figure 1 The city of Rome at the end of the Republic.
1 Temple of Juno Moneta 2 Tabularium 3 Basilica Aemilia 4 Temple of Jupiter Capitolinus 5 Basilica Iulia 6 Temples of Fortuna and of Mater Matuta 7 Temple of Portunus 8 Temple of Hercules Olivarius 9 Ara maxima 10 Temple of Cybele or Magna Mater.

and look at it. It's all still there. The ruins of the temples show us exactly where everything stood in 50 BC."[1] My students and I experience a similar sense of the merging of temporal levels as we peer into the new ancient world so vividly reconstructed on this restricted space of the legendary cinematic landscape. In the foreground, nearest to where we are standing just inside the gate, a team of shirtless Italian workmen are busy setting up what looks like a sound system and building various platforms around the vast set. "They are preparing for a party tonight," our guide says to me in a stage whisper, as he – unintentionally, I surmise – echoes the words of Posca, one of the characters in the series. "A very fancy list of people."

Rome, Season One: History Makes Television is a collection of essays that responds to the critical and commercial success of the first season of the television series *Rome*, a sumptuous co-production by HBO (Home Box Office) Entertainment and the BBC (British Broadcasting Corporation).[2] The series was filmed, in partnership with RAI (Radiotelevisione Italiana), on massive outdoor sets covering five acres and six sound stages at the celebrated Cinecittà Studios, and at other locations around the Italian countryside. At a cost of over $100 million, the series *Rome* offers exceptionally high-quality, bigscreen production values, with a visual spectacle of sets, props, and costumes both opulent and highly authentic, as well as the most intelligent scripts, gripping plots, and brilliant acting seen on screens of any size in many years. The series, which unfolds in twelve weekly episodes, first aired in the United States on the cable channel HBO starting in August 2005; the pilot episode attracted a solid four million viewers, with cumulative viewership for each episode increasing over the course of a week's worth of rebroadcasts.[3] In the United Kingdom, *Rome* premiered on the BBC in November 2005 in eleven episodes: the BBC had decided to edit the first three episodes down to two, allegedly because British audiences were more familiar with the historical background than their American counterparts.[4] Later, however, in April 2007, the original uncut version of the first season – in all twelve episodes – was shown in the UK on the satellite/cable channel UKTV Drama. HBO released the first season DVD in August 2006 to great popular response: *Rome* is a series that demands repeated viewings, in order to digest and savor the complex political and social structures as well as to appreciate and enjoy the lavish details of sets and costumes. And as the online chat-rooms and blogs will attest, access to the DVD allows fans to repeat more accurately their favorite one-liners from the series. As Julius Caesar coolly informs Mark Antony: "It is only *hubris* if I fail."

The first season of *Rome* focuses on events that take place between Caesar's return to Rome after his conquest of Gaul in 52 BC and his assassination by Senatorial conspirators in 44 BC. As the series opens, Caesar is planning to return to Rome after eight years of warfare to seek his political fortunes, together with his battle-hardened, plunder-rich, and intensely loyal soldiers. The series features a broad array of characters, including both historical figures and invented ones. Such a combination of real and fictional characters can be found in virtually all films based on ancient Roman history, from *Quo Vadis* (1951) to *Gladiator* (2000), and it is also a creative hallmark of other historically themed television programs on HBO, such as the acclaimed Western drama, *Deadwood* (2004–2006). Yet it was the genius of Bruno Heller, creator and executive producer of *Rome*, to interweave with his "great" historical characters, like Caesar and Antony, two "regular guy" protagonists who are actually mentioned by Caesar in his military commentaries. The characters of Titus Pullo and Lucius Vorenus, the heart and soul of *Rome*'s narrative trajectory, are thus able to manifest both the realism of historical authenticity and the thrill of dramatic originality. Moreover, as "ordinary" Romans, Pullo and Vorenus more easily invite the audience into the grand historical account that might otherwise have been difficult for some viewers to access. Here's what Caesar himself had to say about these two men in his commentary on the campaign in Gaul:

> In this legion there were two centurions, both men of great courage, and close to reaching senior rank. Their names were Titus Pullo and Lucius Vorenus. There was always a dispute going on between them as to which had precedence over the other, and every year they clashed in fierce rivalry over the most important posts. While the fighting at the defences was at its height Pullo shouted: "Why are you hesitating, Vorenus? What chance are you waiting for of winning praise for your bravery? This day will decide the contest between us." With these words he made his way outside the defences and launched an attack where the enemy ranks were densest. Nor indeed did Vorenus remain within the rampart, but followed his rival for fear of what men would think of him. Then Pullo cast his spear against the enemy at close range, and transfixed a Gaul who had run forward from the ranks. He was knocked senseless, so they covered him with their shields and all together threw their weapons at Pullo, giving him no opportunity to withdraw.
>
> Pullo's shield was pierced, and a dart was stuck in his sword-belt – this knocked his sheath and hindered his attempt to draw his sword. While he was in difficulties the enemy surrounded him. To the rescue came Vorenus, his rival, who helped him out of trouble. Straight away the Gauls turned their attention from Pullo to Vorenus, thinking the former had been killed

> by the dart. With his sword Vorenus fought at close quarters. He killed one man, and drove the rest off a short way. But he pressed forward too eagerly, tripped, and fell into a hollow. Now he was surrounded, and Pullo came to his aid. They killed several Gauls and both returned safely within the defences to great acclaim. Thus fortune played with them both in their rivalry and struggle, so that despite their enmity each helped and saved the other, and it was impossible to decide which should be considered the braver of the two.
>
> *(Julius Caesar,* The Gallic *War 5.44)*[5]

Rome captures well the complex blend of rivalry, camaraderie, and allegiance shared between the "real" Vorenus and Pullo as described by Caesar in the above passage. But then the series takes each character further and grants him his own distinctively expanded role in driving the narrative of the drama. Vorenus, the strict and dour centurion who embodies old-fashioned Republican virtue, stands as a figure for Rome itself. As Vorenus' fortunes evolve over the course of the series' first season, the audience watches as the destiny of Rome also develops. Vorenus returns from war and learns – not without effort – to be a family man, gentle to his wife and children. While his focus grows more domestic, his soldierly loyalty to Caesar and Antony pays great dividends as he is promoted in rank; soon he is rewarded with high political office, and even becomes a Senator. The focus in *Rome*, too, changes from external war to internal politics. Yet as Vorenus is seen compromising his principles to follow his commanders into dangerous political territory, the viewers also see the fate of Rome unfold in rapid, inexorable steps. In the final episode, as Caesar gasps his last breath on the floor of the Senate and the city disintegrates into chaos, the camera cuts to a parallel shot of Vorenus cradling the dead body of his wife in the courtyard of his home, where his own world has collapsed around him. As the narrative of the first season charts a rising and falling arc of tragedy for Vorenus, his cascading fortunes serve as a metaphor for the grave crisis and loss of security in Rome.

While Vorenus wears the tragic mask, his friendly rival, Pullo, dons the twin mask of comedy. Pullo represents a type of Everyman figure, in particular, the indestructible spirit of the Roman people: in more contemporary cinematic terms, he is like the character Forrest Gump in his role as an incidental agent of high politics and history.[6] In *Rome*, Pullo is assigned a lower status than Vorenus, both in his servile origins and in his military rank, perhaps to emphasize his more popular association with the common people of Rome: Pullo is a regular *Publius Civis*. Like the average, everyday Roman, the series suggests, Pullo is brash, courageous, trustworthy,

flexible, and kind-hearted; he is also superstitious, greedy, over-sexed, and prone to outbursts of murderous rage. Like Forrest Gump, Pullo is either present at or the direct cause of several momentous occasions during this most bracing period of Roman history: one episode is even titled "How Titus Pullo Brought Down the Republic" (Episode 02). Most importantly, the character of Pullo is shown to be a survivor, and so presents the optimistic flip side to the tragic coin of Vorenus. As the audience watches Pullo go from loyal legionary soldier to jobless veteran to condemned criminal, it seems that all hope is lost; but in the final two episodes, Pullo is redeemed by his indissoluble bond with Vorenus and his own powerful instinct to survive. Even as Rome falls into turmoil with the assassination of Caesar, the final shot of Pullo walking hand-in-hand with his beloved Eirene, whose name means "Peace," offers a visual promise of the ultimate survival of the Roman people.

Rome utilizes this technique of cutting between the "high" and "low" worlds to extraordinary effect: this rubbing together of the two worlds, between the elites and the plebs, between the historical personages and the invented ones, creates a unique dramatic friction that is unlike any other representation of the ancient world on screen. Although *Spartacus* (1960) was the first film to give a realistic impression of the world of lower-class people in antiquity, the film unabashedly branded the world of the rebellious slaves as "good" and set it starkly against the lush, decadent lifestyle of the Roman aristocracy, which was duly marked as "evil."[7] The series *Rome* resists such simplistic oppositions, and offers a much more nuanced view of how the two worlds are inextricably entwined to make up the authentic, multivalent fabric of Rome in the last days of the Republic. From the opening titles of the series, which luridly signal the themes of sex, violence, and power combined with evocative images from ancient mythology, *Rome* assures the audience that we will see the high and low worlds of the city mingling together at street level. Several instances of this dramatic parallelism occur throughout the first season of the series, with the characters of Vorenus and Pullo, as noted above, providing the most opportunities for narrative analogies between themselves and their elite leaders. In Episode 04, for example, while Atia hosts an elegant soirée to welcome home her uncle Caesar and to bolster the growing political power of the Julian family, the camera cuts back and forth to the more modest festivities at the home of the recently returned Vorenus, who also embarks on a new business venture. In this way, *Rome* visually underscores the connection between the elite characters and those of the lower classes, without casting any value judgment as to the relative morals of either: instead, their

equality of purpose is emphasized, the very nature of what makes them all Roman.

About the Book

The contributors to this volume are all experts in their various subfields of ancient history, literature, and culture, whose scholarly work also engages both enthusiastically and astutely with popular culture appropriations of classical antiquity. In so doing, these scholars are actively creating a new charter for the study of classics, one in which we realize and appreciate the significance of how and why the ancient world is recreated by contemporary artists, writers, and filmmakers. New meanings are conceived, generated, and transmitted to current audiences every time the ancient world is represented on the modern page, stage, or screen. Popular culture recreations of antiquity, particularly those depicted in the powerful, ubiquitous, and pervasive visual media of film and television, articulate for us the value of understanding the ancient world in a modern context, and studying these contemporary recreations should rightly be seen as the natural occupation of modern classicists. The contributors to this volume all accept that challenge as a starting point to their discussions of the television series *Rome*.

The essays collected in this volume all endeavor to highlight the essential aspects of the artistic, historical, and popular contribution of the first season of *Rome*, as they investigate the series from a wide range of thematic and disciplinary viewpoints. The intersection between television and history forms the subject matter of the first four chapters. The opening chapter, "Televising Antiquity: From *You Are There* to *Rome*," is a comprehensive survey of the ancient world on the small screen, providing a much-needed history of broadcast feature films and original television programming set in antiquity. The second chapter, "Making History in *Rome*: Ancient vs. Modern Perspectives," explores how the creators of the series echo the methods of the ancient historians in combining pure facts with sensationalized bits to spice up their historical accounts for both entertainment and educational purposes. Historical accuracy is also the concern of the third chapter, "What I Learned as an Historical Consultant for *Rome*," as the author recounts a few days' work on the set of *Rome* and the conflicts inherent in the process of creating an authentic, but not always accurate, onscreen portrayal of antiquity. The fourth chapter, "*Rome*'s Opening Titles: Triumph, Spectacle, and Desire," examines the

point of contact between television as spectacle and the use of spectacle in ancient Rome, where the interaction of message and audience occurs in a similar way in both the opening titles of the series and in the Roman military triumph.

The next four chapters deal with significant aspects of the series' representation of late Republican Roman history, the place of the Roman military in society, and individual historical characters. The fifth chapter, "The Fog of War: The Army in *Rome*," offers a thorough evaluation of the multifaceted and visually credible depiction of the military in the series, both on the battlefield and in camp life. The sixth chapter, "Caesar's Soldiers: The *Pietas* of Vorenus and Pullo," explores how the series uses the two quasi-historical characters to delineate the ideal virtues of the Roman soldier and citizen, such as loyalty, duty, and patriotism. The seventh chapter, "Becoming Augustus: The Education of Octavian," follows the future emperor's process of maturation throughout the series, as the young Octavian carefully observes and is observed by those around him in his attainment of Roman manhood. The eighth chapter, "'Not Some Cheap Murder': Caesar's Assassination," surveys the ancient sources and later traditions that inform the account of Caesar's death, and suggests how *Rome* depoliticizes and so undermines the traditional "script" of the murder by dramatic reference to personal betrayals.

While as a genre the epic film set in antiquity is not well known for the portrayal of strongly drawn female figures, the series *Rome* breaks the mold by showcasing several powerful women characters, as the next three chapters demonstrate. The ninth chapter, "Women's Politics in the Streets of *Rome*," considers how the representation of the fictional feud between Servilia and Atia rewrites the highly competitive politics of the late Roman Republic to highlight the importance of women in securing dynastic power. The tenth chapter, "Atia and the Erotics of Authority," continues in this project as it scrutinizes the way the character Atia uses her sexual and political influence in the series specifically to advance the goals of the Julian clan. The eleventh chapter, "Her First Roman: A Cleopatra for *Rome*," examines the series' innovative depiction of the Egyptian queen, and reveals how it both derives from and challenges the historical reality and later reception of her celebrated life on stage and screen.

In the following four chapters, scholars investigate several important thematic, aesthetic, and cultural issues as they are presented in *Rome*. The twelfth chapter, "Gowns and Gossip: Gender and Class Struggle in *Rome*," explores how the series utilizes social categories to create and assign power, in particular through the use of costume and the trope of gossip as

privileged communication. The thirteenth chapter, "The Gender Gap: Religious Spaces in *Rome*," analyzes the various religious rituals associated with men and women in the series, and how their depiction creates an impression of gendered devotional space, both public and private. Space is also the topic of the fourteenth chapter, "Staging Interiors in *Rome*'s Villas," as we take a walk through the homes and apartments of several important characters in the series, and see how each domestic space visually reflects the identity of its particular owner. The fifteenth chapter, "Latin in the Movies and *Rome*," examines one of the most extraordinary and intriguing features of the series: its extensive and colorful use of Latin – and other languages – to heighten the effect of historical and cultural authenticity.

The final two chapters of this volume explore aspects of sexuality as portrayed in the series *Rome*. The penultimate chapter, "Spectacle of Sex: Bodies on Display in *Rome*," looks at the way the male characters in the series are presented as observable sex symbols, and how their prowess in the bedroom is shown to be more important in constructing an image of masculine political power than their battlefield exploits. The final chapter, "Vice is Nice: *Rome* and Deviant Sexuality," considers how the incest motif in the series substantiates the notorious sexual decadence evident in earlier cinematic representations of the ancient Roman world, while it also reveals the recent tendency towards boundary-breaking depictions of sex on network and cable television.

As the editor of this volume, my primary gratitude goes to the contributors who agreed with great passion, collegiality, and commitment to participate in this project and who worked so hard to see it to its fulfillment. Like veteran members of the Thirteenth Legion, I feel honored to have served with them, and I would gladly save any one of them from the arena. I am grateful to HBO for their generous permission to use the images from the series that are reprinted in this book. At Blackwell Publishing, I am indebted to Al Bertrand for his support of this project from the beginning, to Hannah Rolls for her help in the production process, and to Leanda Shrimpton for her tireless efforts in picture research. As always, this volume is dedicated to my friends and family who indulge me in my obsession with popular culture.

NOTES

1 Wes Beckwith, "Interview with James Madigan, VFX Supervisor for HBO's *Rome*," www.cgfocus.com.

2 HBO and BBC had previously teamed up on the production of the Emmy Award-winning miniseries, *Band of Brothers* (2001).
3 Denise Martin, "HBO *Rome* Ratings Not Built In A Day," www.variety.com, August 31, 2005.
4 This claim has been disputed in private conversations with individuals involved in the production of *Rome*, who suggest the BBC's decision to edit was driven more by the economies of scheduling than by any evaluation of the relative education levels of Anglo-American audiences.
5 Translation by Hammond (1998).
6 In the film *Forrest Gump* (1994), the title character influences the course of recent history and popular culture, for example, by teaching Elvis Presley how to dance, and by meeting with several Presidents.
7 Cyrino (2005), 104–117.

1

Televising Antiquity: From *You Are There* to *Rome*

Jon Solomon

Chronologically and generically speaking, the HBO-BBC series *Rome* is the result of a half-century's development of broadcast special events, made-for-television films, and miniseries. This chapter surveys the various experiments the television industry developed for making classical antiquity palatable to millions of viewers and profitable for producers, broadcasters, and sponsors. It begins with the concept of "event-status programming" and early attempts at broadcasting Hollywood films on television and creating original television programming. It then proceeds to the importation of miniseries from Great Britain, the production of in-house made-for-television films and miniseries, and the expansion of venues from network and then public television audiences to syndication, basic cable, and the home video market. And it culminates with the contemporary solution on premium cable in the United States, namely, the series *Rome*. Along the way this survey will help identify prototypes for many of *Rome*'s notable features.

In its infancy as almost exclusively a broadcast medium, television in the 1920s, 1930s, and 1940s began (not entirely unlike film in the 1890s) as a medium confined for the most part to the representation of actual, that is, live, contemporaneous events. Broadcasts often provided a distant window to events which, because of the novelty of the medium, could be described as "special."[1] These events included musical and dramatic performances, speeches, and athletic contests. But even the initial World Series broadcast – Game #1 of the 1947 Yankee/Dodger series – was viewed by only an estimated 3.9 million viewers, most of them in public venues.

The postwar boom changed television's demographic breadth and geographical coverage rapidly. Most popular shows of the period – game shows, soap operas, variety shows, dramatic anthologies, and sitcoms – were broadcast live, and the broadcast of a unique live event like the hotly contested six-day Democratic National Convention in the summer of 1952 attracted 70 million viewers.[2] Soon thereafter came the 1953 coronation of Elizabeth II (film of the live UK broadcast was flown in overnight by charter flight), the first color broadcast of Pasadena's New Year's Rose Parade (1954), a series of live events transmitted across the Atlantic via Telstar (1962), live images from Apollo 7 (1968), dozens of Super Bowls, the O.J. chase, and the bombing of Baghdad, just a few highlights of the thousands of events watched live by tens of millions of viewers.[3]

As of 2006, the top ten network telecasts recorded by Nielsen include five live sporting events, the two premiere television broadcasts of *Gone With the Wind* (1976), the eighth and final episode of *Roots* (1977), the "Who Shot J.R.?" episode of *Dallas* (1980), and the final episode of *M.A.S.H.* (1983). As an accounting that tallies up the victors of the entire history of American television, this list demonstrates the persistent lure of "special" television events. And the presence of the eighth episode of *Roots* as the third top-rated network broadcast of all time reminds us that television producers and executives periodically strive to recreate this kind of success by making enormous expenditures not just on acquiring the rights to major sporting events, but also in supporting expensive multi-evening broadcasts of miniseries. Whether live or taped/filmed, and whether intended as a loss-leader or not, "event-status programming" continues to create successful television. Though neither live nor a single-event broadcast, *Rome* derives from this same television stratagem. Prohibitively expensive and limited in duration, *Rome* in the historical scheme of television works like a special event.

The miniseries (or "limited series") genre to which *Rome* belongs was not born along with the medium, nor was the made-for-television movie, of which *Rome* is a derivative. In fact, except for a few early broadcast experiments, Hollywood feature films were not broadcast – even as special events – on national television in the early 1950s.[4] Hollywood studios had distanced themselves from the television industry as a dangerous competitor apt to steal away their audience, despite television's smaller screen, dimmer, blurrier image, and considerable startup costs.[5] But ABC's Leonard Goldenson, eager to woo Hollywood studios into the business of producing television shows, signed an agreement with Walt Disney,[6] and just the second episode of *Disneyland* (November 3, 1954) offered an edited version

of the studio's theatrical film, *Alice in Wonderland* (1951).[7] *Alice in Wonderland* had not been a box-office success, but its draw on television was considerable, as would often be true for films broadcast on television. A few weeks later, two episodes (January 5 and 12, 1955) featured Disney's full-length feature film, *Treasure Island* (1950), in two one-hour segments. Interspersed into that same season were three installments of the first film produced for television broadcast, which were edited together for the subsequent theatrical release of *Davy Crockett, King of the Wild Frontier* (May 1955).[8]

Although Disney, Warner, and several other film studios had set up separate television production studios and established a solid foothold in the television industry, a labor dispute delayed the television broadcast of Hollywood feature films. The dispute over making residual payments to actors for repeat broadcasts created the legal and financial resistance spearheaded by such Western luminaries as Gene Autry and Roy Rogers. The opposition succeeded in banning films made after August 1, 1948 from television exhibition.[9] Meanwhile, only B films from "Poverty Row" studios as well as British films were being exhibited on local channels.[10] The logjam was broken in 1956, when MGM agreed to have *The Wizard of Oz* (1939), which had just failed to generate much income from its 1955 theatrical re-release in a pseudo-widescreen version, broadcast as the final episode of CBS's *Ford Star Jubilee*, which normally featured live performances by popular entertainers, on November 3, 1956. But despite the success of that historic broadcast, there would be no second broadcast of the film until it was rebroadcast as a two-hour Christmas special on December 13, 1959.[11]

The first regularly scheduled prime-time network program devoted entirely to showing post-1948 feature films was *NBC Saturday Night at the Movies*, which premiered on September 23, 1961, by broadcasting Fox's *How to Marry a Millionaire* (1953). The advent of color television, the celebrity of Marilyn Monroe, and living memory of the first widescreen film ever produced helped make this premiere successful.[12] Soon after, ABC created *The ABC Sunday Night Movie*. CBS, the leading network at the time, did not clear a timeslot for feature film presentation until the fall of 1965 with its *CBS Thursday Night Movie*, but by 1968 there was a prime-time network movie every night of the week. Relatively few of these broadcast feature films were set in antiquity. Rental fees were very high for the best of them. But when MGM's *Ben-Hur* (1959) finally had its television premiere on February 14, 1971, it attracted the third largest rating (37.1) and share (56) of any prime-time movie to date: some 86 million people watched it.[13] Similarly, a few years later, DeMille's *The Ten Commandments*