

MICHAEL CACOYANNIS' LYSISTRATA

ΕΡΟΣ ΘΑΝΑΤΟΣ ΕΡΟΣ ΑΘΑΝΑΤΟΣ

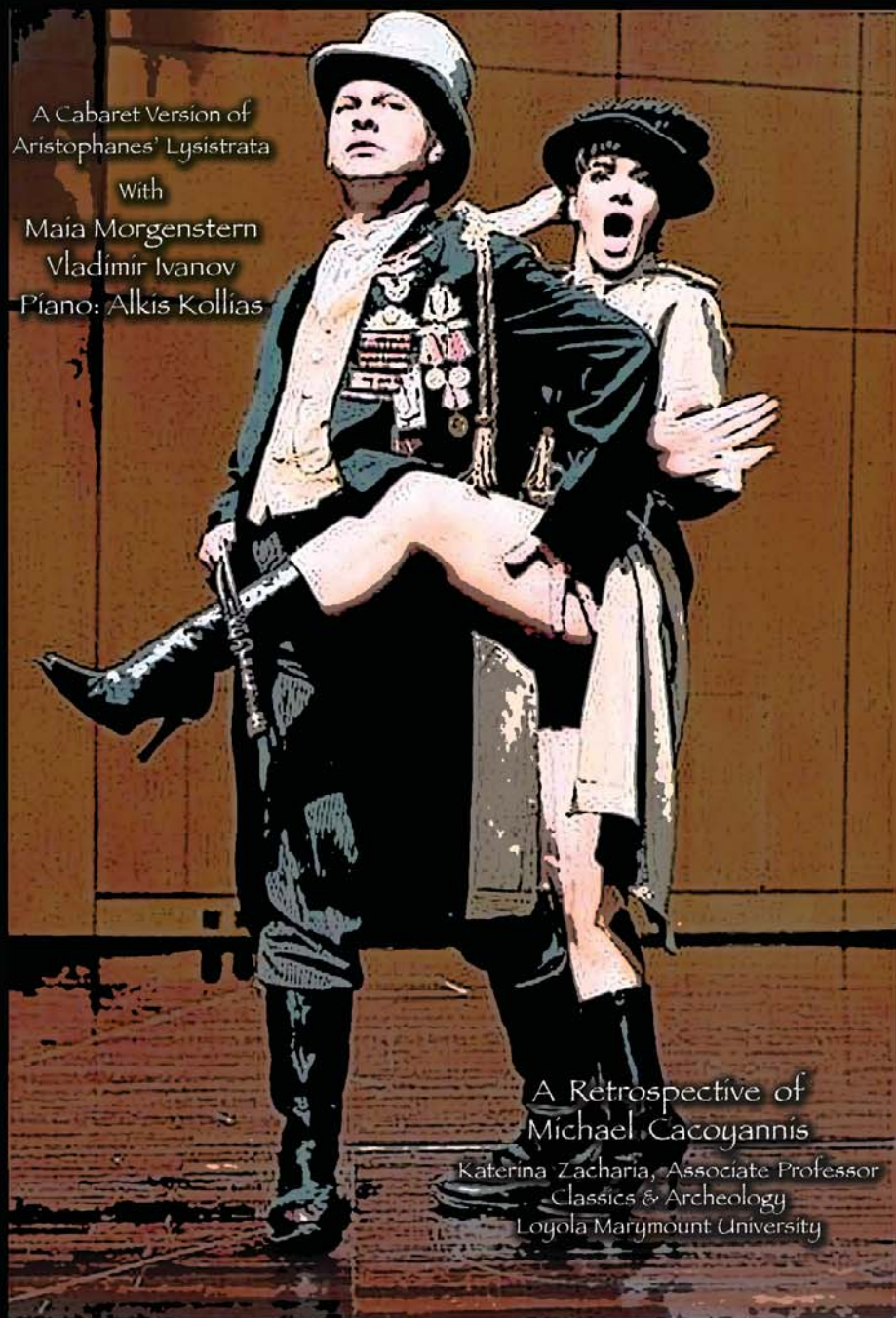
A Cabaret Version of
Aristophanes' Lysistrata

With

Maia Morgenstern

Vladimir Ivanov

Piano: Alkis Kollias



A Retrospective of
Michael Cacoyannis

Katerina Zacharia, Associate Professor
Classics & Archeology
Loyola Marymount University



LYSISTRATA



EROS THANATOS — EROS ATHANATOS
CABARET VERSION

LYSISTRATA
Eros thanatos – Eros athanatos
Cabaret Version

Direction, adaptation, English dialogues, lyrics: Michael Cacoyannis

Music: Peter Link

Cast: Maia Morgenstern, Vladimir Ivanov

Musical arrangements, piano: Alkis Kollias

Sets/Costumes: Yannis Metzikof

Lighting designer: Eleftheria Deko

Technical effects, video: Yannis Mastoris

Assistant Director: Yolanda Markopoulou

Sets/Costumes assistant: Alexandra Siafkou

Lighting designer's assistant: Electra Perseli

Production & Communication consultant: Xenia Kaldara

Production coordinator: Maria Dourou

Co-producers: Athens' Megaron
 Hellenic Festival
 ALEKTON

Sponsored by the "Alexander S. Onassis" Public Benefit Foundation

First performed in its present form in the Athens' Music Hall on April 21, 2005.

Duration of the performance: 80 minutes (approx.)

PROAGON

In 5th century BC, a day before the City Dionysia, the greatest annual springtime dramatic festival in honor of Dionysus at the theatre of Dionysus below the Acropolis, a *proagon* ('precontest') took place at the adjacent Odeon (Music Hall). Each dramatist mounted a temporary platform with his actors and chorus who appeared all garlanded, unmasked and uncostumed, and gave a preview of his plays.

We present you this monograph, written and edited by Dr. Katerina Zacharia, Associate Professor in Classics, Loyola Marymount University, Los Angeles. There will also be a retrospective of the acclaimed director Michael Cacoyannis' film and theatre work, and a Q & A session with the the actors, Maia Morgenstern and Vladimir Ivanov, and pianist Alkis Kollias, hosted by Dr. Katerina Zacharia.

SONG *LYSISTRATA*

Don't forget when you speak to the house of un-Hellenic activities
that the name is Lysistrata and it's positively Greek.

My sociopolitical proclivities
are an open book my dear
and the title on the cover
makes the whole thing doubly clear
it makes the whole thing doubly clear
because, because

Lysistrata is a name that is more than just a sound
Any fool who's studied Greek at school
is bound to know that it's compounded
of two very pertinent words.

The first word of the two
is "Ly-sis" – Ly-sis as in analysis, paralysis
an' Ly-sis means "un-do".

The second word is "strata"
deriving from "stratos"
which is the Greek for "army" or "military force"
Now put the two together and you cannot fail to see
why the name of Lysistrata is typically me
I am the un-doer of armies,
the purger of military force.

My credo is liberation and equal rights, of course,
of course, and equal rights of course.

(Voices Chorus / Back Projection Crowd of Women)

Liberation is our credo and our slogan is contained
in the name of our leader

Lysistrata, Liberata, Lysistrata, Liberata

Lysistrata, Liberata, Lysistrata, Liberata, Lysistrata

Eternal glory be to her for her persistence

That sexual revolution is the key, is the key
to peaceful co-existence, to peaceful coexistence.



SYNOPSIS

Athens at dawn at the foot of the Acropolis

Lysistrata has summoned all the women of embattled Greece to a secret meeting. They all arrive with some delay to find out what the cause for this assembly is. Lysistrata solicits their assistance to put an end to war once and for all: they all have to take an oath that they will abstain from sex until such a time as their husbands, unable to satisfy their sexual urges, will embrace peace.

All assembled women pledge an oath to uphold Lysistrata's proposal and are headed for the holy rock of the Acropolis, where the elderly women have already taken their positions. The weaker sex is in revolt!

Society, needless to say, is in turmoil and male citizens vociferously opposed to such a rebellious action. A furious Commissioner arrives to Athens and demands access to state funds from the treasury in the Acropolis, currently under the control of Lysistrata and her female allies. But he flees in panic, as the women, and especially the elderly ones, shoo him away. They, in turn, now engage in a stage fight with the pitifully looking male combatants of their own age.

Kinesias, the first sex-deprived man back from the battlefield, arrives in a state of emergency, demanding an encounter with his young wife Myrrhine. She promises him abundant sexual favors, but heeding Lysistrata's advice, comes up with various excuses and finally leaves him in cold sweat and – alas! – a victim of his own fate.

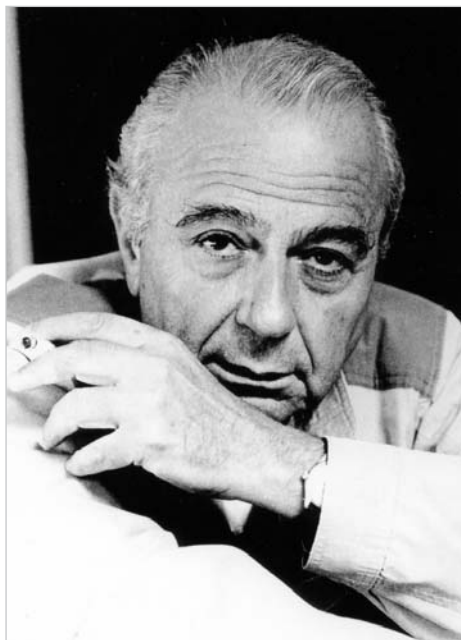
In the end, Lysistrata and all Greek women are crowned with victory. Now they will celebrate peace with their husbands. The performance however, as Lysistrata points out, will continue in the bedroom for each couple...



DIRECTOR'S NOTE
MICHAEL CACOYANNIS

Looking back on my career, I realize how often the material I drew upon both for the stage and screen was suggested or even inspired by the personality and talent of an actor playing the leading role. The names of Ellie Lambetti (*Windfall in Athens, A Girl in Black, A Matter of Dignity*), Melina Merkouri (*Stella, Lysistrata*), Irene Papas (*Electra – Clytemnestra, Helen of Troy*), Anthony Quinn and Alan Bates (*Zorba the Greek*) are sufficient proof.

Having seen the Romanian actress, Maia Morgenstern, perform, I decided to revive *Lysistrata* in what I call 'cabaret form' in which Ms Morgenstern excels. Back in 1972 I had staged the full version of the play on Broadway, with music by Peter Link, believing that the political message of Aristophanes' comedy was timely. Alas, the American critics were shocked by Aristophanes' profanity and the play did not run as predicted. This new version, accompanied by pianist Alkis Kollias, in which Maia Morgenstern plays all the women's parts and Vladimir Ivanov, a talented Romanian actor, plays all the men, has so far been received with standing ovations both in Greece (Athens, Crete, Delphi, Epidaurus), Cyprus, Vienna and Brussels with an extraordinarily joyous participation by the audiences. Several bookings are now being made on both sides of the Atlantic, beginning with Los Angeles.



ARISTOPHANES' *LYSISTRATA*

"The Graces, seeking an imperishable sanctuary, found the soul of Aristophanes"

Plato's epitaph for Aristophanes

Aristophanes (ca.450–ca.386 BC) was the greatest playwright of Old Attic Comedy. Eleven of his comedies survive, along with 32 titles of his works and about one thousand fragments of his lost plays. *Lysistrata* was performed at the Athenian local festival of the Lenaia near the end of January 411 BC. At the time of its first performance, Athens and her allies were in their 20th year of a fierce war with Sparta and her allies, the so-called Peloponnesian War (431–404 BC), which would leave a lasting impact to generations of citizens in most Greek city-states. Aristophanes' career began in 427 BC, coinciding with a period of social upheaval and political turmoil in Athens. He employed his art to amuse but also give advice to the citizens of Athens, and devoted at least three whole plays to arguing for peace with Sparta (*Acharnians*, 425 BC; *Peace*, 421 BC; *Lysistrata*, 411 BC). Conservative in his political outlook, he criticized the shortcomings of Athenian democracy, and survived two oligarchic coups (411, 404/3) and two democratic restorations.

In his *Lysistrata*, aptly named after its protagonist (in Greek, "disbander of armies"), Aristophanes advocates peace by showing the impact of war through women's eyes. A sacred vow of female solidarity is pledged at the outset of the play between ordinary women from every part of Greece. All womenfolk will go on a sex-strike. Such retreat into chastity is aimed to bring peace, and thus renew their marital bond which was shaken by twenty years of continuous war. As chaste women now, they renew the bond every virgin young girl pledges to the city, and are then able to give sound advice to the city, managing it as ingeniously as their household affairs. At the end of the play, a restoration of male order after an interlude of the inverted world of gynecocracy (political supremacy of women) is achieved through the mediation of Reconciliation, personified as a beautiful woman whose voluptuous figure arrests the male gaze and restores peace and marital love.

CACOYANNIS' *LYSISTRATA* *Eros Thanatos Eros Athanatos*

Michael Cacoyannis was born in Cyprus, and was theatrically trained in London. He was fascinated by the Classics and produced numerous stage adaptations of ancient Greek plays, including: Euripides' *Electra*, *The Trojan Women*, *Iphigenia in Aulis*, *Bacchae*, *Medea*, Sophocles' *Oedipus Rex*, and Aristophanes' *Lysistrata*.

Cacoyannis' composed his adaptation of the *Lysistrata* during the colonels' junta in Greece (1967–74), and while on voluntary exile in France. The subtitle "*Eros Thanatos Eros Athanatos*" is taken from the reconciliation song at the end of Cacoyannis' play sung by *Lysistrata* and the chorus. It literally translates as "Love Death Love Immortal" and refers to the overcoming of hostilities and the restoration of lasting peace. The story of female empowerment to end a war between opposing Greek parties, and the triumphant victory of the militant *Lysistrata* and the female chorus, laughing at the expense



Melina Mercouri as *Lysistrata*.
Cacoyannis' *Lysistrata*,
Broadway, New York,
1972.

of the Commissioner who bore an uncanny resemblance to the uncivilized colonels, offered relief and hope to a nation under military dictatorship. In the original Cacoyannis production of the play, Melina Mercouri was cast in the leading role, supported by a total of 24 actors (and 6 understudies), a female and male choir, and an 8-member band. Yet, the bawdy humor was too vulgar for the tastes of Broadway audiences in fall 1972.

Cacoyannis in his current staging of *Lysistrata* uses slides projected on a screen fixed at the back of the stage to localize the play in its dramatic setting of the Acropolis and its gates, the Propylaia, enhance associations with the feminist movement, and double up the actors who at times perform in two registers, on screen and on the stage, making for an effective use of the limited cast. All female roles are interpreted with panache by the versatile and accomplished Maia Morgenstern, and all male roles are aptly portrayed by the equally talented Vladimir



Maia Morgenstern as Lysistrata
Cacoyannis' *Lysistrata*, Athens Music Hall, 2005.

Ivanov. The music score by Peter Link was retained in Cacoyannis' memory, and is now newly arranged in cabaret style and performed with flair by Greek-Venezuelan pianist Alkis Kollias. Cacoyannis' choice is in this sense closer to the original restrictions of numbers of speaking actors, which in 411 BC were only three. The chorus members singing and dancing in the orchestra would have originally been 24, split into a chorus of older women and older men enacting the battle of the

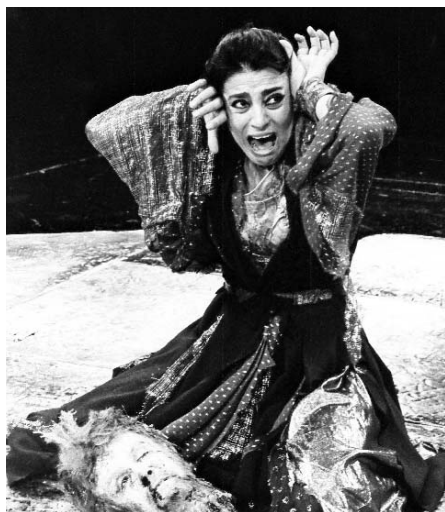
sexes with stage props with evident sexual connotations, blatant use of obscene language and deliberate symbolic representation of the stage set. Men with fire-pots and wood attempt to set fire on the women barricaded in the Acropolis who prevent their access to the national treasury, while the women chorus carrying water pots give men a "cold bath." Bawdy humor is still prominent in Cacoyannis' adaptation, though much toned down, except for the scene where a seductive Myrrhine entices her husband Kinesias only to retire at the women's quarters in the end escaping his sexual advances.

EURIPIDES

Euripides (484–406 BC), the youngest of the three major Greek tragedians, in his writing career of 49 years is reported to have been awarded 22 productions, i.e. he was selected 22 times as one of three playwrights to be sponsored by the state and compete in the Attic dramatic festivals. Of a total of approx. 66 tragedies (and 22 satyr-plays) only 18 tragedies (and one satyr-play) survive of the Euripidean corpus, including *Medea*, *Hippolytus*, *Helen*, *Hecuba*, *Electra*, *Trojan Women*, *Iphigenia in Tauris*, *Iphigenia in Aulis*, *Orestes*, *Phoenissae*, *Bacchae*. As reported in the ancient *Life of Euripides*, at the proagon of 406 BC, at the news of Euripides' death, Sophocles appeared wearing black and his actors ungarlanded, and the audience burst into tears. In Aristophanes' *Frogs*, a year later, Dionysus, the god of the dramatic festival, journeys to the underworld to bring Euripides back to life to give advice to the city of Athens, but in the end comes up with Aeschylus whose older ways seem more appropriate for a city at a loss on the eve of the end of the most disastrous 31-year war known to the Greek world at the time.

TWENTIETH CENTURY RECEPTION OF EURIPIDEAN TRAGEDY

Greek drama has attracted the interest of scholars and playwrights, readers and audiences across the millennia. Productions of Greek tragedy are a curiously persistent feature of our culture. Greek tragedy was staged from as early as the



Irene Papas as Agave with the head of her son Pentheus.
Cacoyannis' *Bacchae*, New York 1980.

Cacoyannis' actors perform with scenes from the suffragette movement projected on the backdrop.

In 1881, Jean Mounet-Sully was acclaimed for his performance as Oedipus in a French production of Sophocles' *Oedipus Tyrannos*. Siegmund Freud was a

sixteenth century in schools and universities in Germany, England and Ireland, and by the eighteenth century, as a response to the popularity of neoclassical adaptations in France (Racine, Corneille), the Germans (Goethe in Weimar) introduced Greek tragedy in the original in their professional theatres.

In the years following the French revolution, Sophocles' *Antigone* was staged in Postdam, Paris, London, Edinburgh, Athens and Moscow, and was exalted in the poetic and philosophical imagination of the West. Feminine emancipation and political equality of the sexes found in *Antigone* an emblematic heroine, almost a surrogate for reality. And so was the case too with *Lysistrata*.

member of that audience. A shift of focus to Oedipus, especially after 1905, may well be assigned to the influence of Freudian interpretation. The success of the 1910 production of the play in Munich directed by Reinhardt in the translation of Hugo von Hoffmannstahl was monumental. It went on tour to every major city in Europe and in 1912 was performed in London in Gilbert Murray's translation. In 1915, Euripides' *Trojan Women* in Murray's translation conquered the hearts of a nation recuperating from WWI.

In the inter-war period, the choice of tragedies mirrored political and social upheaval: Aeschylus' *Persians*, *Prometheus Bound*, *Suppliants*, *Seven against Thebes*, *Oresteia*; Sophocles' *Antigone*, *Ajax*; Euripides' *Trojan Women*. The dramatized Greek myths often transgressed and questioned the newly formed ideology of the superiority of the civic collective identity to the individual in Athens. They often dramatized the conflict between moral and social values, on the one hand, and commitment to the collective requirements, on the other (as in Sophocles' *Antigone*, *Philoctetes*, Euripides' *Iphigeneia in Aulis* etc.).

Greek tragedy revivals became a vehicle for political and social commentary by discontented intellectuals. In 1927, Angelos Sikelianos and his American wife Eva Palmer organized a festival at Delphi, along the lines of the ancient Pythian games, and invited intellectuals from all nations to discuss world peace. In Italy, a festival at Syracuse, where Greek tragedies were revived, soon came under governmental jurisdiction and began to voice Mussolini's fascist ideas; similar distortions of the Greek plays occurred in fascist Germany. After WWII, Sophocles' *Oedipus Tyrannos* went through a second wave of revival, this time conveying the suffering of the nation in England, and the nation's guilt in Germany. In Japan, at Tokyo University, the students turned to Greek tragedy to find an answer to the burning question of freedom after the suffering of the war.

A close study of the metamorphic lives of Greek tragedies in the last two decades shows a shift from early Aeschylus, and Sophocles, the more 'main-stream' tragedians, to Euripides. Late fifth-century Euripidean plays, traditionally taken as marking the end of the golden era of classical Greek drama, would now serve as a vehicle expressive of the political and philosophical preoccupations of the *fin de siècle* individual and society. The unrelentingly gloomy Euripidean tragedies *Medea*, *Bacchae*, *Trojan Women* and some other late plays received contemporary appeal.

Individual directors have always taken radically different approaches in presenting their ancient material. A survey of the thematic and formal aspects of the various modes in which modern theatre and cinema adapt Greek tragedy indicates four broad types of approach: (a) the archaeological experiment: The production



Irene Papas as Electra with chorus women. Cacoyannis' *Electra*, 1961.

aims to be as authentic as possible, using masks, musicians, dancers etc. It is often done in the original Greek; and if not, an attempt may be made to preserve at least some aspects (rhythm, imagery, tone) in the translation. The audience is forced to enter the culture of the play. Few compromises are made. Some scholarly productions at Universities fall into this category. (b) The productions which use the words and some of the conventions of Greek tragedies, but transpose them into a modern medium. Some compromises are made to normalize the play, and stress tragedy's position as the cradle of modern theatre, as in some productions at the Hellenistic theatre of Epidauros. (c) The productions which adapt, i.e. cut choruses and redundant lines, if necessary, so as to streamline the play for a modern audience. These productions emphasize the features we expect to respond to, such as plot, drama, action, moral, passion, character development, and use naturalistic acting style, as for example, the Royal Shakespeare Company's productions of Greek tragedies in the UK, and Cacoyannis' adaptations. (d) The productions which overwrite, i.e. use the basic structure of the plot as a framework for a new play, a 'palimpsest', as, for example, Stravinsky's *Oedipus*.

CACOYANNIS' EURIPIDEAN TRILOGY

Cacoyannis launched his international film career with *Stella* (1955), which won him a Golden Globe for Best Foreign Film. A number of notable films criticizing Greek reality, followed: *A Girl in Black* (1956), *A Matter of Dignity* (1958; Golden Globe for Best Foreign Language Film), *Electra* (1961–62, Cannes, Jury award for Best Film Adaptation; Oscar nomination for Best Foreign Language film), *Zorba the Greek* (1963–64; 3 Oscars and 6 nominations), *The Trojan Women* (1970–71), *Attila '74* (a harrowing documentary on the Turkish invasion of Cyprus, 1974–75), *Iphigenia* (1976–77, Academy Award nomination for Best Foreign film), *Up, Down and Sideways* (1992).

His Euripidean Trojan trilogy is especially close to his heart. He first wrote the script for the *Iphigenia*, but in the end produced it fifteen years after the *Electra*,



Katherine Hepburn as Hecuba, and Geneviève Bujold as Cassandra.
Cacoyannis' *The Trojan Women*, 1970–71.

reversing the mythological sequence, thus ironically replicating the order in which Euripides composed them. After the *Electra*, Cacoyannis' became convinced that the three plays "could work as a unity," and reworked the material to bring out the associations between the three and create resonances with Greek political history, the Greek civil war [*Electra*], the colonels' junta [*Trojan Women*] and the Turkish invasion of Cyprus [*Iphigenia*]. Mikis Theodorakis, a leftist political activist music composer, produced the score for all three plays. When, during the

shooting of the *Trojan Women*, Thodorakis was in exile by the junta, the recordings

took place in England.

In a recent interview featured in the newly released collector's deluxe edition of the trilogy, Cacoyannis proclaims that he has a special connection with Euripides, and proudly attests that the play he is primarily associated with in all continents is the *Trojan Women*. His stage play adaptation of the *Trojan Women* ran in New York for two consecutive years adding to a total of over 600 performances (1964–66). The story showcased the brutality exerted by the ruthless Greek conquerors upon unarmed Trojan victims of war against the backdrop of the charred ruins of the city of Troy. Euripides, appalled at the massacre of the male population of Melos by the Athenians in 416–15 BC as punishment for their neutrality during the Peloponnesian war, composed his *Trojan Women*. Andromache, the wife of fallen Hektor and bereaved mother of their son Astyanax, cries to the Greek envoy, "you have found ways to torture that are not Greek." A year before the Broadway production of *Lysistrata* (1972), Cacoyannis had shot in France the second of his Euripidean Trojan trilogy plays, the *Trojan Women*, a most gripping anti-war play; he ended with a dedication "to those who fearlessly oppose oppression of man by man." Associations with the colonels' abuses and the snuffing out of dissident voices were hard to miss. Genevieve Bujold, as maddened Trojan princess Cassandra, cries "to die well is the victor's crown." Katherine Hepburn as Hecuba, the Trojan queen who has lost her sons and city, opens the play prostrate on the scarred earth of a Troy in siege, and towards the end, after a failed attempt to throw herself into the flaming ruins of the city, she is heard saying "up from the ground, trembling body." A new heroic stand is adopted in Cacoyannis' film by the women victims of war who survive, cope with dignity, and live after their suffering to tell the story; lonesco "came out happy," after watching this disturbing film. For American audiences, the story was glaringly reminiscent of the sufferings of the Hiroshima victims. In Paris, the same play in Jean-Paul Sartre's translation with an ending reworked by Cacoyannis and his associate brought associations with the plight of Algerians. Cacoyannis' screenplay was published in England in 1971 and received much acclaim in the English media. Ironically, Aristophanes, Euripides and Sartre were among the authors banned by the uncouth colonels in Greece.

As Iphigenia, Cacoyannis cast Tatiana Papamoschou for her "deer-like" stature. Her furtive, innocent eyes and elegant, fragile body are contrasted to the guilty dark eyes of Agamemnon and roughened edges of his personality (Costas Kazakos). The mournful mother, Clytemnestra, was played ably



Costas Kazakos as Agamemnon, and Tatiana Papamoschou as Iphigenia.
Cacoyannis' *Iphigenia*, 1976–77.

by Irene Papas, who had earlier played Electra in the first play of the trilogy, and Helen in the second. In this last film of the trilogy, no expense was spared. Cacoyannis secured the participation of over 2,000 soldiers for the opening scenes in the plains of Aulis. The Minister of Defense of Greece at the time, Evangelos Averof, a rightist politician, gave a definite order to the Greek army Generals to cooperate. They were resistant due to Cacoyannis' earlier bashing of the Greek army for their share of blame for the Turkish invasion of Cyprus in *Attila* '74. "Only war with Turkey will prevent us from giving the army to Cacoyannis", asserted Averof. "Sacrifice, sacrifice", cried the soldiers, demanding of Agamemnon to sacrifice his daughter Iphigenia for a sailing wind and an auspicious expedition to Troy. Clytemnestra's cry at the news of the army's verdict becomes a public outcry for the plight of war-torn Cyprus in 1974.

Cacoyannis' cinematic adaptations of the three Euripidean tragedies were duly praised in international film circles. Western dominant ideology applauded the Greek-Cypriot director, with his recognized western theatrical training at the Old Vic in London, for putting Greek tragedy on film. He was congratulated both for respecting the ancient dramatic conventions and for putting "the spirit of Euripides' play into film terms", even "improving Euripides" (comment by Hugh Lloyd-Jones, then Professor of Greek, Christ Church Oxford). Eugène Ionesco was one of his most fervent admirers, and hailed Cacoyannis' *Iphigenia* as a masterpiece. "Along with Euripides, Cacoyannis has risen to the summit of art and human knowledge. This is the most beautiful film I have ever seen", Ionesco exclaimed, where "heaven and earth meet."



Melina Mercouri as Stella, and Giorgos Foundas as Miltos.
Cacoyannis' *Stella*, 1955.

Ellie Lambetti as Marina, and Dimitri Horn as Pavlos.

Cacoyannis' *A Girl in Black*, 1957.

Mourning at the news of the shipwreck.

Cacoyannis' *A Girl in Black*, 1957.

CACOYANNIS' FILM ADAPTATION OF KAZANTZAKIS' *ZORBA THE GREEK*

"Suddenly, in the taverns, at festivals, on holidays, when they drink a little, the so logical and self-promoting small tradesmen and soldiers break into melancholic eastern *amenedhes* [stylized laments], into an unexpected longing; they reveal a *psyche* completely different from their sober everyday one. A great wealth, a deep longing, *meraki* [doing something with all one's soul invested in it]."

"The Modern Greek ... is clever and shallow, without meta-physical anxiety, while at the same time, when he begins to sing, a universal bitterness leaps up from his oriental bowels, breaks through the crust of Greek logic and, from his inner core, full of mystery and darkness, the Orient soars."

Journey to Morea, Nikos Kazantzakis

Greek cinema has been instrumental in producing narratives on ethnic distinctiveness, often in opposition to foreign imports (cultural imperialism). In the nineteenth and early twentieth century Greece was seen as the ancestral homeland, cradle of the western civilization and goal of pilgrimage for members of the intellectual élite of Europe. This cultural philhellenism came from an idealized western vision of Greek culture and dwelled on the aspect of Greek identity emanating from the classical past ('Hellene'). There was though another aspect of the Greek soul associated with the Byzantine and Turkish Christians ('Romios'), and celebrating heroism, bravery, and daring (*leventia*), but also cunningness and manipulation, corruption and a patriarchal order.

Cacoyannis' cinema exported Greek culture to international markets. He showcased cultural native elements, and performed for the western gaze primitive Greek masculinity and femininity, and the exotic rural in his family melodramas (*Stella*, *A Girl in Black*, *Zorba the Greek*). His films dwell on the rural, the quaint, and the non-European, and highlight an oriental Greek identity. Whether the background is the local village or the Cretan landscape, Cacoyannis' cinema is decisively ethnographic, depicting the culture of the peasants as an insular, contained ethnoscape. Performed only for domestic consumption, the Romeic aspects of Greek society were disseminated to Western audiences through early British ethnography which primitivized Greek society, at the expense of its modernity. In the anthropological mapping of Greece conducted at around the same time by J.K. Campbell (*Honour, Family and Patronage*. Oxford 1964) and Juliet du Boulay (*Portraits of a Greek mountain village*. Oxford 1970), the obsession with male honor and female chastity was attested as a particular feature in Greek peasant culture. And whereas the western anthropologists were flocking to Greece in search of the last generation of nomadic Sarakatsani 'primitive' dwellers, the Europeanizing developing Greek state had no place for them in the new purified vision of Hellenic sophistication. So, when the primitive slaughtering of the widow in *Zorba* takes place, or the despoiling of Madame Hortense's belongings by the Cretan peasants before she even expires, Cacoyannis may have won international acclaim, but the Greeks were vociferous in



Lila Kedrova as Mme Hortense.
Cacoyannis' *Zorba the Greek*, 1964.

their opposition. "Audiences are shocked by the looting of the dying woman's hotel in *Zorba*, but they forget that these people never stole from her while she was alive. To Greeks such behavior is less barbaric than two people sitting in a living room and tearing each other to bits in *Who's afraid of Virginia Woolf?*" (Quoted from Cacoyannis' interview, *NY Times* 24/01/1965).

The commercial success of *Never on Sunday* by American director Jules Dassin (1960) and *Zorba the Greek* by Cacoyannis (1964) in the early sixties was disapproved of by the more artistic Greek film-directors, who saw in such popularizing films an exploitation of demeaning national stereotypes. Following the commercial success of these films in the 1960s, Greece was turned into a sensual vacation spot in the sub-genre of vacation-films, projecting the visceral, sensual, deep access to authentic life westerners have missed. The travelog structure records the impressions exotic/primitive Greece makes on the western/civilized outsider: on the European visitors of the turn of the century, an American writer in *Never on Sunday* and a half-British writer of Greek descent in *Zorba*. This tourist myth fuelled the ethnographic idealization of Greece and its attendant image as an escape location offering respite from the constraints of the civilized western world, an exotic land with Zorba-like heroes with their love of unrestrained liberty and free expression and unparalleled bravery of the Greek soul succinctly captured in the final scene of the dancing Zorba. The message is time and again that the free-spiritedness and lack of inhibitions of the Greeks will rub off on the western visitors. The 'primitive' Cretan mountain-dwellers perform their masculinity for the anthropologist's gaze, in much the same way as the Greek male performs his perfectly choreographed 'kamaki' ('harpoon', Greek for aggressive, usually male, flirting – sexual predation) for the tourist gaze. Even Greek song, dance and food, when performed for the tourist gaze and entertainment, become a shorthand for Greek identity on display. This reductionist approach of film and tourism may be commercially viable but it comes



Anthony Quinn as Zorba.
Cacoyannis' *Zorba the Greek*, 1964.



Irene Papas as the widow, and Alan Bates as Basil.
Cacoyannis' *Zorba the Greek*, 1964.

at a price. It conforms to expectations of Greek/western cultural translation and each performance becomes an affirmation of master narratives and power-relations, with Greece situated low in the global hierarchy of power.

Representing Greek identity in the language of modernism and indigenous modernism brings me to the issue of cinema as cultural translation. There are two approaches to cultural translation. The first is where the foreignness of the original is used to startle the audience and hence it involves showcasing the difference. The second involves a translation according to the idiom of the dominating culture and hence cancels any difference. Nineteenth century intellectuals isolated the 'Hellene' aspect of the Greek personality, but modern visitors are impressed by the 'Romios' aspect of the Greek soul, promoted through the bouzouki music and the *zeimbekiko* dance of Zorba and the male clientele of the nightclub of *Never on Sunday*.

Highlighting the distinctiveness of Greek culture as a Romios culture stripped of all civilized behavior, and stressing its 'otherness' from the rest of the western world, meant conforming to the standards of the powerful Hollywood industry and the idiom of the dominant culture, in this case the Anglo-Saxon culture. The boorish and elemental features of the character of Zorba were already present to some extent in Kazantzakis' novel. The cinematic adaptation of the book exaggerated and simplified them and in the process exoticised Greek culture. Furthermore, by changing the nationality of the 'boss' from a Greek lover of Dante to British of Greek descent, Cacoyannis not only provided a reason for the use of English as the main language of the film, but also changed the perspective from which Greek society was viewed; it was again through the eyes of an intellectual western outsider, looking down upon the customs of the indigenous Cretans, that we were called on to evaluate the behavior of the Greeks.

Kazantzakis' novel was based on a real event in the author's life, his encounter with Zorba, a semi-literate Macedonian whose outlook on life was based

more on an empirical wisdom that had shaken the Hellenic outlook of the author himself. Kazantzakis had been deeply influenced by the Apollonian/Dionysian polarity that Nietzsche famously introduced in his *Birth of Tragedy*. One of the main premises of Nietzsche's book was that art is the formal expression of strong emotion; if it is just strong emotion or just formal expression, then it is not art. Art does not give us an intellectual message but emotional release; the emotional aspect is Dionysus and the formal is Apollo. Ruth Benedict, an anthropologist of the 1930's, in her *Patterns of Culture* uses the Apollonian/Dionysian contrast to illustrate better the contrast between the Pueblos of New Mexico and the other cultures of North



Michael Cacoyannis directing at the set of *Iphigenia in Aulis*, Circle in the square, New York, 1968.

America, the former of which is allegedly Apollonian, in that they distrust individualism and opt for the middle road of tradition; the latter is Dionysian in that they valued violent experience and tried to reach the values of existence via dreams, visions or trance. The latter one bears an uncanny resemblance to the Zorba of the novel. Kazantzakis had identified both ingredients in the making of the Greek soul, as shown in the quotations at the outset of this section. In Kazantzakis' novels, the multilayered Greek soul is admirably bared in all its complexity and distinctiveness. In Cacoyannis' film, the Greek rural is held up as exotic, primitive, socially and morally backwards; Greek culture is performed for the gaze of the western

intellectual visitor and for an international audience, directly translated to the idiom of the dominant Hollywood industry and inevitably enhancing its stereotyping with colorful images of the dancing Zorba that have been instilled in the memories of international audiences since the 1960s.

Cacoyannis has given the international film community a rare gem of a film. His exceptional directing, screen adaptation, and producing were duly rewarded with three Oscar nominations (Best Director, Best Picture, and Best Screenplay). He exacted superb performances by Antony Quinn, (Oscar nomination for Best Actor), Alan Bates, and Lila Kedrova, who received an Oscar for Best Supporting Actress. The film is beautifully shot and earned an Oscar for Cinematography for Walter

Lasally, and an Oscar for Best Art Direction/Set Decoration for Vassilis Fotopoulos. Cacoyannis' exceptional talents and intuition put Greek cinema solidly on the international film scene. *Zorba the Greek* is a brilliantly shot film of the 1960s that captures the joys and contradictions of Greece's position in the western imagination of the period.

KATERINA ZACHARIA
Associate Professor in Classics
Loyola Marymount University, Los Angeles

October 2006



Michael Cacoyannis shooting *A Girl in Black*, 1957.



Michael Cacoyannis

Born in Limassol, Cyprus, Michael Cacoyannis studied at the Greek Gymnasium, and then in London's Gray's Inn, the Central School of Dramatic Art and Old Vic School. He was called to the Bar in 1943. He was the Producer for Overseas Service of BBC in 1941 until 1950. His acting career was from 1946 until 1951. He is a screen and stage director since 1953.

Stage appearances include: Wilde's *Salome* as Herod 1947, in Camus' *Caligula* 1949, in *Two Dozen Red Roses* 1949, etc.

Directed films: *Windfall in Athens* 1953, *Stella* 1955, *A Girl in Black* 1957, *A Matter of Dignity* 1958, *Our Last Spring* 1959, *The Wastrel* 1960, *Electra* 1961, *Zorba the Greek* 1964, *The Day the Fish Came Out* 1967, *The Trojan Women* 1971, *The Story of Jacob and Joseph* 1974, *Attila '74* 1975, *Iphigenia* 1977, *Sweet Country* 1986, *Up, Down and Sideways* 1992, *The Cherry Orchard* 1999.

Stage Productions: **(N.Y.)** *The Trojan Women*, 1964, *Things that go Bump in the night* 1965, *The Devils* 1966, *Iphigenia in Aulis* 1968, *Lysistrata* 1972, *The Bacchae* 1980, *Zorba* (Musical) 1985; **(Dublin)** *Oedipus Rex* (Abbey Theatre Dublin); **(Paris)** *The Trojan Women* 1965, *Romeo and Juliet* 1968, 7+7 1970, *The Bacchae* 1977; **(Spain)** *Medea* 2001–2002; **(Greece)** *Miss Margarita* 1975, *The Glass Menagerie* 1977, *Antony and Cleopatra* 1979, *The Three Sisters* 1981, *Electra* 1983, *Naked* 1989, *Henceforward* 1990, *The Trojan Women* 1995, *Master Class*, 1998, *Chapter Two*, Athens 2002, *Hamlet*, National Theatre, Athens 2003, *Lysistrata*, Athens 2005, *Coriolanus*, Athens Herodion 2005–2006.

Publications: **In Greek** Translations of four Shakespearean tragedies: *Antony and Cleopatra* (1979), *Hamlet* (1985), *Coriolanus* (1990), *Othello* (2001). *In Other Words*, a collection of essays (1990), *Stella*, a screenplay (1990), Euripides' *The Trojan Women* (1995). **In English** *The Trojan Women*, the screenplay, Bantam books, New York (1971), *The Bacchae*, Introduction to and translation of the Euripides play, New York Library, 1982, Penguin USA

Honors:

Order of the Golden Phoenix (Greece)
Commandeur des Arts et des Lettres (France)
Doctor of Arts (Columbia College, Chicago)
Honorary Citizen (Limassol, Cyprus)
Honorary Citizen (Montpellier, France)
Honorary Citizen (Dallas, Texas)
Life Achievement Award (Salonica Festival, 1995)



Honored by the Greek Academy with its highest award for national services (1995)
Special Grand Prix of the Americas – Montreal 1999
Phidippides Award (New York 1999)
Life Achievement Award (Jerusalem Film Festival 2000)
Life Achievement Award (Cairo Film Festival 2002)
Honorary Doctorate (Athens University) 2002
Honorary Doctorate (University of Cyprus) 2003
Honorary Doctorate (Aristoteleio University of Salonica) 2005
Grand Cross Order of Makarios Third

Maia Morgenstern

Born in Bucharest, Romania, Maia Morgenstern is a well-known theatre and film actress. She studied at the Film and Theatre Academy in Bucharest and went on to become a member of the repertory companies of three prominent Romanian theatre organizations -the Piatra Neamt National Theatre (1985–1988), the State Jewish Theatre (1988–1990) and the National Theatre (1990 onwards).

Since making her film debut in 1983 in Maria Callas "Dinescu's Prea cald pentru luna mai" she has appeared in dozens of Romanian feature films and in several international productions, including Roger Christian's "Nostradamus" (1994), "The Seventh Room" of Márta Mészáros (1995) and Theo Angelopoulos' "Ulysses's Gaze" (1995), in which she co-starred with Harvey Keitel. Morgenstern appeared in the television special Joe Chapelle's "Dark Prince: The True Story of Dracula" (2000).

Morgenstern herself believes that she did her best film work prior to "The Passion of The Christ" in Lucian Pintelle's "Balanta" (The Oak Tree, 1992) and János Szász's "Witman fiúk" (The Witman Boys, 1997).

In Mel Gibson's "The Passion of the Christ" (2004), Morgenstern plays Mary, the mother of Jesus. In the film, the actors speak Aramaic, Latin and Hebrew. Next up, is the feature film "Love is a Survivor" (2004), a story of three Jewish brothers who try to survive during WWII.

She received two major awards for her work on stage, Stars of Tomorrow Award 1992 and the Felix Prize as Best Actress in 1993.



Vladimir Ivanov

Born in Botosani, Romania, Vladimir studied at the Academy of Theater and Film in Bucharest. He has taken part in several films and theater plays such as: *Tamerlan The Great* by C. Marlowe, *The Man Who Saw The Death* by V. Efthimiu, *The Rivals* by R. P. Sheridan, *The Ham Actor* by J. Osborne, *Richard II* by W. Shakespeare, *The Lady With The Camelias* by A. Dumas, *Macbeth* by Eugen Ionescu, *The Bloody Lovers* by Chikamatsu Mozaemon, *Tales Of The Carnival* and *A lost Letter* by I.L. Caragiale, *The Three Sisters* by A. Cehov, *Sunset* by B.Stefanescu-Delavrancea and many more. He has received the Uniter Prize and has been awarded the Certificate of Merit for his excellent contribution to the prestigious Romanian First Stage.

He has also been awarded for his acting in the play *Name Them People And Leave Them Alone* presented at the First National Theatre Festival *Uncle Lancu*, Chrisinau. He has received the certificate of Member of the Bucharest National Theatre and the Medal for the Cultural Merit from the President of Romania.

Alkis Kollias

Born in Caracas, Venezuela, Alkis studied music at the National Odeon. He attended acting classes at the National Theatre School of Venezuela and various Carribean music classes with the pianist Willy Baynes.

From 1975 until 1982, he took part in several concerts in Caracas and other Venezuelan cities with Latin music bands. At the same time he studied 'artistic' Greek music.

In 1982 he came to Athens, Greece, where he studied at the School of Musical Theatre (with A. Kaloutas and M. Theofanidis). From 1984 until 1987, he also participated in the three-year directing course of the Stavrakou School.

Between the years of 1990–2000, he worked in the theatre (*Cabaret* and *Butchers' Letters*, directed by B. Seilinos), he appeared in the National Lyric Scene in the futuristic opera «2000», with the band *Avaton*, and appeared in P. Voulgaris' film *Acropol*.

He has cooperated with D. Savvopoulos, Kostas Hatzis, Alice Kayialoglou and composer Nicholas Mamagakis. He was a founding member of the group *Apurimac* (piano, vocals), later of the group *Congas* and he participated in several concerts in Greece and Cyprus throughout 1992–1999.

Since 2000, he is in cooperation with Sexteto Novitango that has as a main repertory A. Piazzollas' work appearing in various festivals in Greece and abroad. He has created three personal records (for piano, guitar-vocals and for the group *Balicu*) with original music and lyrics. Recently he completed his last record with the group *Balicu* that consists of Greek and foreign musicians.



Yannis Metzikof

He graduated from the Athens School of Fine Arts under the mastery of Yiannis Moralis in painting and Vasilis Vasiliadis in scenery design.

He has worked as costume and scenery designer in various shows of the Greek National Theatre, the Salonica National, the Lyric Theatre, the Cyprus Theatre Organization, the Athens Megaron, and more.

He has taken part in several exhibitions in Greece and abroad and has also presented his work in personal exhibitions.

His work is exhibited in the National Gallery of Art, in museums and in several private collections in Greece and abroad

Eleftheria Deko

Following her post-graduate studies (Master of Arts) in Lighting Design, Performance and Choreography, with a scholarship from New York University (NYU 1987–1990), she worked as a lighting designer at various New York theatres until 1992 that she returned in Greece.

She has designed lighting for more than 300 performances for theatre, music, dance, opera and artistic installations and has received much acclaim for her work.

She has worked with most theatre groups in Greece and has been repeatedly invited by abroad to design lighting for dance performances at international festivals.

She has taught lighting Design at NYU (1990–1992), and in Athens (1997–1999). Currently she teaches at the Aristotelion University, Thessalonica at the Department of Theatre Studies.

Her participation in the 2004 Athens Olympic Games as director of lighting design at the opening and closing ceremonies is a highlight in her career offering her an EMMY Award in 2005.



Yolanda Markopoulou

Yolanda Markopoulou was born in Athens, Greece. She earned a Bachelor's degree in Film Production in 2003 from the College of Communication at Boston University. After working in Los Angeles in film production (Associate Producer, Foley Supervisor and Foley Artist for Asia Argento's *The Heart is Deceitful Above All Things*), she then returned to Greece and since 2005 she has been the assistant director of Michael Cacoyannis in Aristophanes' *Lysistrata* (2005–2006) and Shakespeare's *Coriolanus* (Athens Festival 2005–2006).

She directed her first theatre show *Behind the Hero* in February 2006 and supervised the show *Pablo Neruda: From the end of the World* with Mauro di Domenico and Angel Parra (Patras, European Cultural Capital 2006). She has produced, directed, and done production design for several short films.

Alexandra Siafkou

Alexandra Siafkou was born in Athens, Greece. She graduated from the Warsaw Arts High school in 2000. She was a set and costume designer for *Behind the Hero*, directed by Yolanda Markopoulou in Alekton Theatre (February 2006). She was also in charge for the set and costumes of the interactive happening *Painting the Village*, at the Olympic Village Festival (July 2006). She has worked as an assistant set and costume designer of the acclaimed set and costume designer Yannis Metzikov.

Electra Perselis

Electra Perselis was born in Athens, Greece. She studied lighting design in England and worked as an assistant lighting designer in various small-scale productions in London.

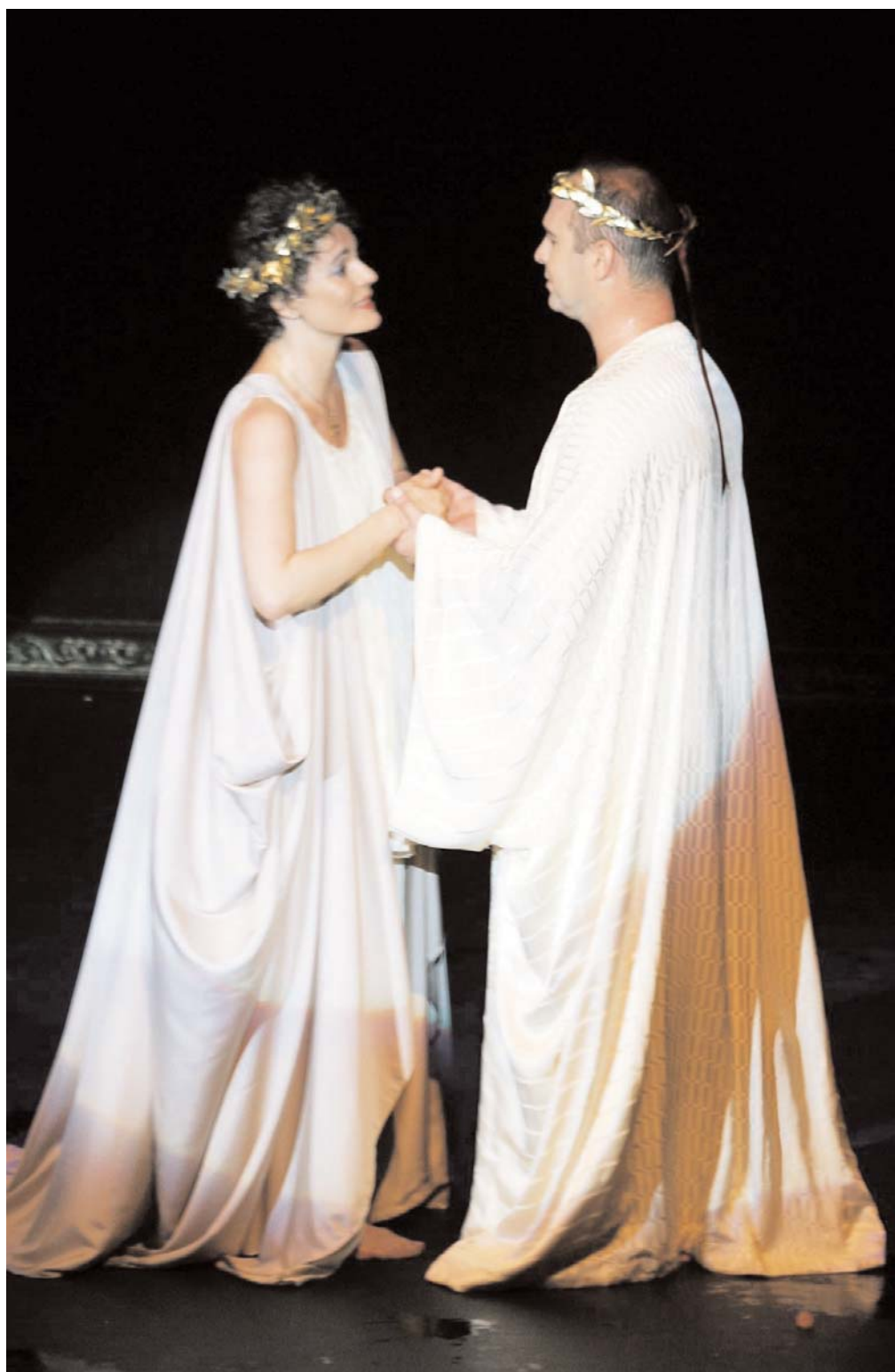
Currently she is working in Greece as an assistant lighting designer with Mrs. Eleftheria Deko and occasionally as a freelance lighting designer. She perceives Lighting Design as a form of art and that is how she would like to pursue and deliver it. She is mostly interested in Lighting for dance, installations, film and contemporary theatre. Her other interests include photography, music, film, history of art, traveling and constructing small art objects from inexpensive everyday materials.



Katerina Zacharia

Katerina Zacharia was born in Athens, Greece. She is an Associate Professor of Classics at Loyola Marymount University, Los Angeles. She holds an undergraduate degree in Psychology and Philosophy from the University of Athens and M.A. and PhD in Classics from University College London. Her main interests and publications are in Greek literature, especially tragedy, comedy and epic, and its reception; the social and political history of archaic and classical Greece; Greek ethnicity and Greek cinema. She is the author of *Converging Truths: Euripides' Ion and the Athenian Quest for Self-definition* (Leiden 2003).

She is currently completing an edited volume on Greek identity, entitled *Hellenisms: Perceptions of Greek Ethnicity from Antiquity to Modern Times* (forthcoming, Ashgate Publishers 2007). She is featured in the documentary *Gods and Goddesses of Ancient Greece* for the History Channel, and in the special features for the *Electra* DVD (dir. Rob Bowman). She has organized screenings and retrospectives for award-winning directors, including Michael Cacoyannis, Alexander Payne, and Pantelis Voulgaris.



CACOYANNIS' LYSISTRATA: UNIVERSITY TOUR 2006

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Lysistrata "Eros thanatos – Eros athanatos" Cabaret Version
October 27–28, 8:00 p.m., Murphy Recital Hall

A Retrospective of Michael Cacoyannis by Katerina Zacharia,
Q & A with performers

October 25, 4:00–7:00 p.m., Ahmanson Theatre, University Hall 1000
Reception to follow at Marymount Institute

**University of Michigan, Ann Arbor
Detroit, MI**

Lysistrata "Eros thanatos – Eros athanatos" Cabaret Version
October 31, 8:00 p.m., Residential College Auditorium
701 East University, Ann Arbor, MI 48109-1245

A Retrospective of Michael Cacoyannis by Katerina Zacharia,
Q & A with performers

October 30, 4:00–5:30 p.m.
Modern Language Building, Auditorium 4
812 East Washington, Ann Arbor, MI 48109-1275
Reception to follow at Department of Classical Studies Library
2175 Angell Hall, 435 S. State Street, Ann Arbor, MI 48109-1003

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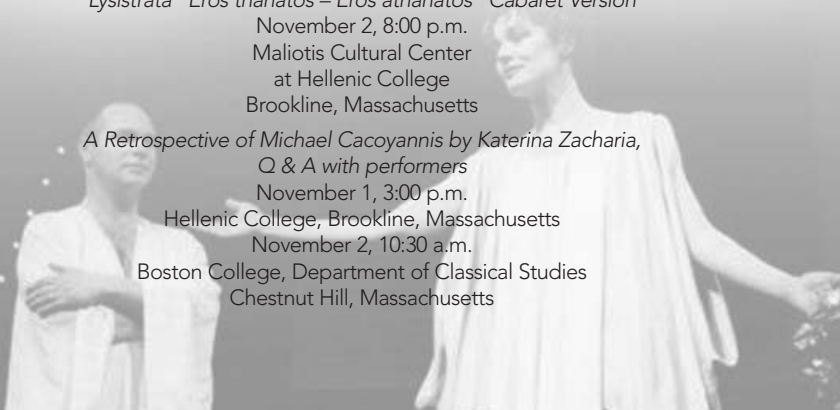
**Maliotis Cultural Center
Boston, MA**

with Boston College and Hellenic College

Lysistrata "Eros thanatos – Eros athanatos" Cabaret Version
November 2, 8:00 p.m.
Maliotis Cultural Center
at Hellenic College
Brookline, Massachusetts

A Retrospective of Michael Cacoyannis by Katerina Zacharia,
Q & A with performers

November 1, 3:00 p.m.
Hellenic College, Brookline, Massachusetts
November 2, 10:30 a.m.
Boston College, Department of Classical Studies
Chestnut Hill, Massachusetts



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The Bellarmine College of Liberal Arts & The College of Communication and Fine Arts

Loyola Marymount University, Los Angeles

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