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Greek Film Festival Leaves Imprint of Psyche and Landscape

By Andrew Sarris

CineMythology: A Retrospective of Greek Film is, as far as I know, the most comprehensive exhibition of the Greek cinema ever held in America. The 45

The
Accidental
Auteurist

films being screened from April 23 through June 14 at the Museum of Modern Art range from the most esoteric explorations of the medium in the silent era to the most politically pertinent works of the present day. And Jytte Jensen, the enterprising organizer of the series, has arranged for the most celebrated Hellenic directors and stars to visit our shores. At the very least, this ongoing event will provide a nostalgic bonanza for those among the 3 million Greek-Americans who form part of the diaspora from a poor and troubled land.

My own feelings as a Greek-American about the Greek cinema and about Greece itself are nothing if not mixed. My own parents were rock-ribbed Royalists from the Peloponnesian peninsula. My mother was a Spartan, my father a Mycenaean, and they refought the Trojan War every night. Indeed, the highly charged political atmosphere around our kitchen table has left me so obsessed with politics that when I first heard about *The Crying Game*, and went to see for myself, I guessed halfway through that Jaye Davidson's Dil would turn out to be an agent for British intelligence.

Yet since my childhood politics were extremely right-wing and violently anti-communist, my impressions of Greek history are diametrically opposed to those of most, if not all, Greek filmmakers since World War II. I do not begrudge them their bitter memories, but I can't

exactly sob on their shoulders, either. Another peculiar problem I have with the Greek cinema is that I can understand much of the dialogue without subtitles, and it strikes me as flat and prosaic, without the slightest striving for wit and eloquence. Perhaps my Greek is too good, and not good enough. I was brought up bilingually, but in recent decades I have spoken extensively in Greek only with my mother.

Still, when I look at some of the most ambitious works of Theo Angelopoulos, Nikos Koundouros, Nikos Panayotopoulos, Costas Ferris and Pantelis Voulgaris, among others, the images seem more expressive than the words, with the result that individual characters dissolve in the mists of mythology, sociology, history and politics. The overall tone of Greek cinema is somber and dirgelike, a lament for a lost Eden or an Eden that never was. Melina Mercouri and Irene Papas, the two Greek stars who have received the most foreign recognition, embody the dramatic firestorms of Greek film. They follow in the footsteps of Katina Paxinou, whose Pilar in *For Whom the Bell Tolls* seemed to foreshadow the future fratricidal civil war between left and right in Greece through her involvement in a fictionalized Spanish Civil War. If you have never seen Ms. Mercouri in Michael Cacoyannis' *Stella* (1955) or Jules Dassin's *Never on Sunday*, or Ms. Papas in Mr. Cacoyannis' *Electra* (1962) and *Iphigenia* (1977), now is your chance to catch up with these stylistic breakthroughs that attracted international attention. If you have seen these cross-over classics, and are curious to see works that haven't traveled with as much commercial success, but are still of interest to non-Greek

audiences, I would recommend (in no particular order) Mr. Koundouros' *The Ogre of Athens* (1956); Mr. Angelopoulos' *Reconstruction* (1970), *The Traveling Players* (1975) and *Voyage to Cythera* (1984); Mr. Voulgaris' *The En-*

*My mother was a
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gagement of Anna (1972); Frieda Liappa's *Love Wanders in the Night* (1981); Nico Papatakis' *The Photograph* (1986); Dimos Avdeliodis' *The Tree We Hurt* (1986) and Mr. Ferris' *Rembetiko* (1983).

For Greeks and Greek-Americans, of course, every film in this series provides some small imprint of the Greek psyche and landscape. Because of the comparative poverty of the Greek film industry, Greek filmmakers, like the early Italian neo-realists, made a virtue of necessity by shooting entirely "on location." Indeed, most Greek movies display strong Italian, French and German influences, although Hollywood movies have long dominated the local market in Greece, as almost everywhere else.

American pacing and editing, however, are nowhere to be found in the multilayered symbolic meditations of

Greek movies. To put it bluntly, Greek movies are slow by Hollywood standards and in the case of Mr. Angelopoulos, as slow as molasses. Don't get me wrong. I love the sublimely slow cinema of Dreyer, Bresson and Mizoguchi, and, all right, Ozu, too. Often, when other viewers are bored, I am enthralled. Still, I have yet to see a Greek film sublime enough to justify its pacing—but I have seen enough good Greek film delivering a poignant mood with all deliberate speed. The endings of *The Ogre of Athens* and *The Engagement of Anna* are as devastatingly tragic as anything in the greatest works of European and Asian cinema.

For many years now, I have tried to liven up parties by attempting to snap my fingers above my head—something I'll never be able to do to my dying day—and yell out with mock gusto, "Zorba!" or rather, "Zor-BAH!" to display my derisive rejection of the form of Greek machismo that is celebrated by men creeping along to a slow beat as an affirmation of their manhood. I didn't "get" it as a child. I don't get it now. And yet. And yet. As much as I think I have been assimilated into the secular and humanistic mainstream of European civilization, some small part of me remains up in the Peloponnesian Mountains tending the sheep, and venturing down into the valley with a knife between my teeth to avenge a slight to my honor, or my family's or my nation's. I can imagine my father fighting in the trenches of the Balkan Wars, and turning over in his grave when he sees me dining in a Turkish restaurant with my new-found tolerance and cosmopolitanism.

As I watch the horrors of Bosnia played out on my television screen, I feel drawn into the vortex of ancient grudges and hatreds. The protective veils of ci-



Giorgos Foundas and Melina Mercouri in *Stella* at MoMA.

vility and rationality are torn away, and then suddenly I feel that I am resisting the very idea of a Greek cinema because of something dark and bitter I remember as dimly as the witch's brew of mythology and history that makes up our so-called Greek heritage. I can remember an Anglo-Saxon scholar of ancient Greek patting me on the head and telling me that I was descended from a great people, implying—like Lord Byron, I

thought—that I was a sorry specimen of this ancient grandeur. So I decided to become an American instead, and failed dismally. In Paris, I was taken for an Algerian by the gendarmes, and treated accordingly. And in Greece, as I sat in Constitution Square, I felt that I had never really left. I hope that there are more than a few Greek-Americans who will find this film festival as self-revelatory as it has been for me.

JAN 19 1994

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Mardi Gras! Galveston Goes Greek

GALVESTON, TEXAS... Mardi Gras! Galveston 1994, "A Greek Odyssey," will salute the classic epics and glorious mythology of ancient Greece from February 4 through 15, marking the 10th consecutive celebration of the Island-wide carnival since its 1985 revival.

Honoring the glory of Greece will be music, parades, masked balls, Greek films, Greek cooking demonstrations, art exhibitions, and sporting events, along with maskmaking workshops and costume contests.

The annual Mardi Gras ArtWalk, an evening of free receptions open to the public and hosted by art galleries in the Strand District, will be held Friday, February 4, from 6 to 9 PM. The new Mardi Gras Museum sponsored by Foley's will open that night with "The Gods of Greece," an exhibition of Francoise Gilot's abstract "floating paintings" and large Indian ink drawings on the subject of Greek mythology sponsored by Nations Bank.

Highlights from Cinemythology, a retrospective of Greek films organized by the Museum of Modern Art, New York, will be presented by the Strand Street Theatre in cooperation with the Museum of Fine Arts, Houston. Galveston's five-film series will begin Friday, Feb. 4 at 8 PM with a screening of "Stella," starring Melina Mercouri. Additional films include "Never On Sunday" (Feb. 5), "Rembetiko" (Feb. 6), "O Drakos, the Ogre of Athens" (Feb. 10), and "Electra" (Feb. 11).

Five parades and processions will be held around the Island on Saturday, February 5, starting with the Mystic Krewe of Aquarius Parade, "It's All Greek to Me: A Mediterranean Adventure," down Seawall Boulevard at 12 noon. At 1:30 PM the Krewe of Togetherness Procession will converge on Wright Cuny Park. The Knights of Regina will "Salute the Old Empire" with a procession filled with pomp and pageantry at 2 PM on The Strand, followed by the Krewe of Hou-Dah's wacky and irreverent salute to Greece at 4 PM, also on The Strand. The Krewe of Brew Parade, "King Gambrinus Lights Up the Night," will head down Seawall at 6:30 PM with colorful, illuminated floats depicting Greek gods, among them Poseidon with his trident and the mighty, thunderbolt-hurling Zeus, punctuated by a display of fireworks over the Gulf.

On Saturday, Feb. 12, the Strand Entertainment District sponsored by Budweiser will feature music throughout the day on four outdoor festival stages. Look for headliner heartthrob Chris Isaak, along with the madcap monarch of Tex-Mex, Joe "King" Carrasco, the World Beat rhythms of Global Village, Austin rockers Soulhat and Sunset Heights, and Houston's own Miss Frances and the Rhythm Fish.

Go Greek with Greek Fusion ethno-beat singer Anna Paidoussi, the Greek Festival Folk Dancers of Houston, and the bouzouki-playing Tasso Mavris band. Also on The Strand, the



GALVESTON, TEXAS... Festive Greek dancers will perform for revelers in the streets of Galveston during Mardi Gras! Galveston 1994. This year's celebration will salute the classic epics and glorious mythology of ancient Greece for 12 festive days from February 4 through 15, 1994, with parades, masked balls, performers on outdoor festival stages, art exhibits and more.

For more information on all Mardi Gras events and hotels, call Galveston Island Convention & Visitors Bureau at 1-800-351-4236 in Texas or 1-800-351-4237 elsewhere in the United States.)

Wildly attired, strutting and strutting Philadelphia Mummers will make their ninth annual Mardi Gras! Galveston appearance, while the 100-member Blazing Saxs make their debut.

A special highlight this year will be the Andrew Cacho African Drummers and Dancers. Admission to the Entertainment District is \$10 at the gate, or \$8 if purchased in advance from any Houston/Galveston-area Randalls.

Saturday at 6 PM brings the much-anticipated Knights of Momus Grand Night Parade: "Momus Proclaims a Greek Odyssey." Winding its way amid cheering throngs from Seawall to The Strand, this dazzling illuminated parade will feature 18 giant floats depicting heroic characters from Homer's Odyssey -

The Krewe of Munchkins Children's Parade proceeds along Rosenberg Avenue on Sunday, Feb. 13 at 2 PM. Imaginative floats bear-

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The Krewe of Munchkins Children's Parade proceeds along Rosenberg Avenue on Sunday, Feb. 13 at 2 P.M. Imaginative floats bearing cargoes of costumed children will be featured, along with a special reprise performance by the Philadelphia Mummers, beads, doubloons, music, masks and merriment.

Mardi Gras was publicly observed on Galveston Island as early as 1867, but was discontinued during World War II. The Island's splendid city-wide celebration was resurrected in 1985 by Galveston-born preservationist and developer George P. Mitchell, and since then has delighted hundreds of thousands of revelers while providing a mid-winter boost to the Island's economy.

This year's Mardi Gras! Galveston is presented by the Galveston Park Board of Trustees, the City of Galveston, George and Cynthia Mitchell, and participating Krewes.

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CONTRACT #8 - Furnishing equipment for the City playground.
CONTRACT #9 - Construction of restroom for downtown work area.

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FILM

Films that rocked the cradle of Western civilization: Melina Mercouri and Giorgos Foundas in Cacoyannis's *Stella*

Greece Frightening

By Georgia Brown

CineMythology:
A Retrospective of
Greek FilmAt the Museum of Modern Art
April 23 through June 14

Nothing like a good film series to educate one quickly. Having recently watched 10 features from MOMA's retrospective of Greek cinema, I'm filled with woe and sorrow. Here is the perfect complement to the Metropolitan's "Greek Miracle" hoopla: When Greeks hear phrases like "Sculpture from *The Dawn of Democracy*," do they vomit?

I suppose it's remarkable, given the brutality visited on Greece in the 20th century, that the country has developed any notable cinema at all. Americans, our impressions formed by arthouse smashes like Jules Dassin's light-headed *Never on Sunday* (1960) and Michalis Cacoyannis's *Zorba the Greek* (1965)—not to mention neocolonialist pap like *Shirley Valentine*—may look on Greeks as a lusty, simple people, generous in helping pale tourists to loosen their inhibitions. You know, all that ecstatic/mournful dancing to bouzouki music, head and arms held crucifixion-style. We sniff at the fact that the glorious ruins are pollution-pocked, but we don't know the half of why. For starters, we ought to reconstruct the late '40s when the Truman Doctrine helped turn Greece into what might as well be called our first Latin American dictatorship. Democracy's dawn met democracy's high noon. Then there was our support of the Colonels' dictatorship, 1967-1974. No wonder Greek cinema at its best remains resolutely anti-Hollywood.

Reportedly, Greece has produced its fair share of "farscomedies," but the memorable films are stark melodramas and blatant

tragedies. Heavily influenced by Italian Neo-Realism, most were shot, for obvious budgetary reasons, in black and white. The second half of the century for Greece looks more like the late 19th or early 20th for the rest of the West; the subject matter is the kind that inspired Norris, Dreiser, and Steinbeck. Landscapes are harsh, rocky, and spectacularly unattractive. This surely isn't poster-perfect Greece: quaint little whitewashed huts on happy isles. In Theo Angelopoulos's great films—a world unto themselves—a chilly rain falls perpetually and people wander through mists wearing long brown overcoats.

Whereas the ancient texts depict a nation of seafaring wanderers, brave warriors journeying home after stirring adventures, Greeks depicted in films of the '50s, '60s, and early '70s are often desperate to leave but blocked—a giant No Exit sign is posted at all borders. Poverty at home means misery compounded—drink, hunger, drink. A ticket to Australia (destination of choice, with Germany and America next) seems as scarce as a winning lottery number. At the end of two films, the final scene shows the main characters killed while trying to cross borders illegally. In another, two escaping lovers are cornered in the mountains and jump hand-in-hand off a precipice. True love in this land is always doomed.

In Alexis Damianos's 1966 *Until the Ship Sails*, a hard-drinking mountain man makes his way on foot to the port city where he's managed to book passage to Australia. (He's the only one in all the films I saw who actually gets away. His journey to the ship breaks into three discreet episodes—in each we meet men and women locked into awful, dead-end struggles. Precocious for its time, the film in each of its stages brings home the status of women,

as property.

In Angelopoulos's *Reconstruction* (1970)—usually cited as a seminal film since it was made under the nose of the dictatorship—a *gastarbeiter* returns home from Germany only to be murdered by his wife and her lover. As the police reconstruct this modern-day Agamemnon/Clytemnestra—or *Postman Always Rings Twice*—tale, the film's focus turns out not to be the crime itself so much as its background, the pitiful lack of options in these dismal, hopeless areas.

The national frontier takes on heightened significance not only for those trying to escape but for all those forced into exile—first, in the late '40s when the anti-Nazi resistance was betrayed by the British and Americans (sending as many as 60,000 to concentration camps), and then after the American-armed and -supported military coup of '67. Angelopoulos's sublime *Voyage to Cythera* deals with the return of a husband/father after 32 years exiled in Russia (Odysseus was gone only 19); in the director's more recent *The Suspended Step of the Stork* (from the 1991 New York Film Festi-

val), a borderline becomes the site of ancient ceremonies.

One problem Americans have with Angelopoulos is that he persistently sticks to the subject of his country's recent history: a series of catastrophes that remain obscure to us. The real feat is that he remains faithful to this indigenous material. As many others have done. At least two major directors, Nikos Koundouros and Pantelis Voulgaris, served time as political prisoners.

Koundouros, who was in the Makronisos concentration camp, made the distinctive, Kafkaesque *The Ogre of Athens* (1956), a startling Neo-Expressionist fable. In this sober *Shadows and Fog*, a meek bank clerk named Thomas (who looks like Arthur Miller) suddenly finds himself taken for a master criminal. His photo is in all the papers, people shriek when they spy him. It quickly becomes a case of the imposter's gaining strength from his new role as well as relief from empty routine. Not that Thomas becomes violent, but he does become passionate. Hugely impressive for its surrealistic syntax, the film hints at darker political meanings.

Theo Angelopoulos's work: far from the world of *Zorba*

Voulgaris's 1972 classic, *The Engagement of Anna* (which copped a prize in Berlin while its director was in prison) tackles the leaving-the-village theme from the point of view of Anna (Anna Vayena), a faithful servant in a bourgeois urban household. After 10 years of service, a collective decision is made to arrange a marriage for her. "She's human too," observes the family matriarch, as if congratulating herself on a feat of logic. (This film would make a great double bill with Ousmane Sembène's *Black Girl*, another domestic horror story.)

Traditional music is often the catalyst in these films, and this time it works its miracle when the prospective groom—who turns out to be from Anna's village—takes her to a tavern to listen to the old songs. Suddenly, Anna is aroused; she comes to life—an unwelcome, finally intolerable prospect for the host family. Voulgaris tells the woman's story with exquisite tact. The pacing reflects her mood—a sort of dazed repression until feelings rise and begin to overwhelm her. (Anna's story was directly taken from Voulgaris's own family; his 1976 *Happy Day*, also in the series, reportedly is based on his time in an island prison camp.)

Like *Anna*, many of these films depict the unhappy fates of passionate heroines. One of the most satisfying still is Cacoyannis's prototype, *Stella* (1955). Starring Greece's future Minister of Culture, the dazzling Melina Mercouri, the film shows what may happen to a woman (perhaps a country?) who refuses to submit. If *Stella*, despite its ending, is exhilarating, Damianos's relentless *Evdokia* (1971), which has much the same theme, comes off far more distressing. The long, drawn-out scuffles between Evdokia and her soldier-lover have an air of hysteria and futility.

A rich, and almost madly intense, film is Nikos Papatakis's 1967 *The Shepherds of Disaster*, also called *Thanos and Despina* after its tragic lovers. Once again, the site is an inland village, a place all but the entrepreneurs are desperate to flee. The poorest of the poor are the shepherds, one of whom, Thanos, has recently returned from a stint in Germany (he's brought back a portable radio as a trophy) and is now trying to scrape together enough to get to Australia. Intent on keeping him from emigrating, his eccentric mother approaches a local big shot, offering her son as a match for his daughter, Despina. When the man contemptuously indicates he has much higher plans, the old woman defiantly lifts her skirts to the girl—a grand obscene gesture, which she later repeats to the father, ordering him, "Suck." Meanwhile, Thanos is betrayed by his best friend and events quickly reach fever pitch, fulfilling the prophecy of a soothsayer who's been watching sheep burst open in the hot sun (an exploding ewe's stomach is the movie's opening image).

Most of the MOMA series (bravely selected and organized by Jytte Jensen) is made up of protest films, necessarily subversive in their time, certainly not meant to comfort and sedate. Like all national cinemas, the films comprise a form of history. That this is basically a terrible history is reason for us to pay attention: It's not just people of color we've betrayed but descendants from the cradle of civilization.

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ENTERTAINMENT

67

PART 2 NY

THEATER REVIEW

Wilder's Somber One-Acts

WILDER, WILDER, WILDER: THREE BY THORNTON WILDER. One-acts by Thornton Wilder, directed by Edward Berkeley, set by Miguel Lopez-Castillo, lighting by Steven Rust, costumes by Dede Pochos and Fiona Davis. Willow Cabin Theater Company at Circle in the Square Theater, 1633 Broadway, Manhattan. Seen at Tuesday's press preview.

By Aileen Jacobson
STAFF WRITER

NOT SINCE "Grand Hotel" have there been as many straight-backed chairs moved around by actors as there are now at the Circle in the Square. But the musical, which featured only one death, one dying character and lots of decadence, was cheery compared to "Wilder, Wilder, Wilder: Three By Thornton Wilder."

This trio of slight tales, first produced in 1931, is about how brief life is, how quickly death comes, how little we appreciate life while we have it and how death can arrive even in the midst of our most mundane moments.

A good post-theater parlor game might be re-naming the program to more accurately reflect the progression of its three parts. Try "Weirder,

Milder, Wilder" or, better yet, "Downer, Downer, Downer."

The evening of one-acters, produced by the Willow Cabin Theater Company, has moved to Broadway's financially troubled Circle in the Square following successful and highly praised runs, first off-off-Broadway and then Off-Broadway. It's the kind of evening that could easily be considered a find on a small stage, with a fresh-faced young company taking a daring leap into material that is decidedly unhip. After all, Wilder's best-known play, "Our Town," is more often parodied than played straight by professional companies these days.

But sprawled over the expanse of the three-quarters-in-the-round Circle stage, "Wilder, Wilder, Wilder" gets swallowed up. The cast's youth—the 23 actors, 19 of them alumni of Circle in the Square's theater school, look to be in their 20s—and the more precious elements of Wilder's writing give the production the feel of a theater exercise transported out of its league.

Although director Edward Berkeley writes in a program insert that he's impressed with "the

Please see WILDER on Page 93

MERCOURI DEBUT OPENS RETROSPECTIVE

Series on Greek Films

By Howard Feinstein

ON JULY 12, 1967, actress Melina Mercouri—officially stateless for criticizing the military junta that had seized power in her native Greece two months before—held a press conference at the Hotel Dorset on West 54th Street. When asked if she would stop speaking out against the regime, she responded, "They'll have to kill me."

Tomorrow, nearly 26 years after that meeting with the press, Mercouri's stunning film debut, "Stella" (1955), will inaugurate CineMythology, a retrospective of 45 subtitled Greek films that runs through June 14 at the Museum of Modern Art—on West 53rd Street, directly behind the Hotel Dorset.

Mercouri, who was to have been honored, canceled on account of illness.

But that the once-exiled actress, who served as the Greek socialist minister of culture and science from 1981 to 1989, was to introduce the first-ever major

international exhibition of Greek cinema underlines the complexity and unpredictability of that nation's politics.

The striking characteristic of Greek film is "a preoccupation with retelling the turbulent political history of the country and the histories of individuals affected by the changes," according to Jytte Jensen, assistant curator in MOMA's Department of Film, who selected the titles.

"The Greek cinema is trying to establish a modern Greek identity. Dualism is a key component in this process."

These irreconcilable faces are evident in two Mercouri roles: the cabaret singer Stella, and the port prostitute Ilya in Jules Dassin's dated but charming light comedy, "Never on Sunday" (1960). Both characters embrace life with a fierce independent spirit but submit to the will of men who attempt to crush

Please see FILMS on Page 93



Melina Mercouri's film debut in "Stella" with Giorgos Foundas will be shown tomorrow at the Museum of Modern Art.

BROADWAY JOE

Westward, Ho For 'Yankees'

IF LOLA, the Devil's assistant in "Damn Yankees," really does get whatever she wants, let's hope the newest one, **Bebe Neuwirth**, wants to come back to Broadway real bad. A revival of the 1956 hit that made the original Lola, **Gwen Verdon**, a star, opens with Neuwirth Sept. 11 at San Diego's Old Globe Theater and the Broadway shipping tags are already attached. The Old Globe's **Jack O'Brien** and San Francisco-based **Michael Smuin**, both familiar Broadway names, are signed to direct and choreograph, and New York producer **Mitchell Maxwell**, currently represented Off-Broadway with "Oleanna," is involved on the production side. **George Abbott**, the now 106-year-old author, and O'Brien are at work on rewrites. The New York arrival is likely to be early '94, but date or place aren't decided yet. Nothing's definite on the Devil front either, but **Mal Z. Lawrence**, the "Catskills on Broadway" comic, has auditioned for the role.



Joseph C. Koenenn

Neuwirth, 1986 Tony winner for "Sweet Charity" and an Emmy holder for "Cheers," has the title role in "Kiss of the Spider Woman" in London. Another California import is due in New York before "Damn Yankees." It's **Jonathan Tolins**' comedy "Twilight of the Gods." The word play is on the Gold family, which faces generational gaps and weighty issues like bigotry, evolution and the meaning of love. Although the setting is New York, Tolins, a 26-year-old recent Harvard grad, is based in L.A. where he's focused mainly on movie writing. "Twilight of the Gods" played a Southern California circuit earlier this year and is set for a July run at the Kennedy Center in Washington. Producer **Charles H. Duggan**, who brought us "Private Lives" with **Joan Collins**, is reportedly undecided on coming to New York immediately after that or detouring via his hometown, San Francisco. Although some cast changes are planned, **Judith Scarpone**, **Raphael Sbarge** and **David Groh** are expected to remain with the production.

Two for One

No one in Tony-land seems to know how to deal with a play that comes in two parts in two separate seasons. In case you haven't heard about "Angels in America," it's a seven-hour epic in two parts. Part One, "Millennium Approaches," is to have its Broadway premiere May 4, just in time to qualify for this season's Tony nominations. The second part, "Perestroika," with the same cast, designers, etc., is to follow in November, putting it in the 1993-94 season. Everyone regards "Millennium Approaches" as a sure bet for a Tony nomination next month. Will "Perestroika" be considered a separate play and thus eligible for a nomination next season? Only the Tony Awards administration committee knows for sure and it's not likely to rule on the question for another year. Though there's no precedent for such a situation, it should be noted that the Pulitzer author **Tony Kushner** won for "Angels" this month was based only on "Millennium Approaches," so he gets another shot at that prize next year.

Singing Kennedys

Rehearsals started at the Goodspeed Opera House in Connecticut this week for "Jack," a new musical about the Kennedy family by **Will Holt**, composer of "The Me Nobody Knows," and **Tom Sawyer**, producer / head writer of TV's "Murder She Wrote." The moving force behind the production is New York producer **Isobel Robins Konecky**, joined by **Betty Jacobs**, whose husband is president of the Shubert Organization, and, yes, there's every intention of bringing it to Broadway before too long. Konecky hopes the development process will include a stop-off in Washington, an appropriate venue for Kennedys. The project began eight years ago with an idea from Sawyer, who's making his stage-writing debut. He enlisted his friend Holt to write the music and Holt brought the show to his friend

Please see KOENENN on Page 93

ADVICE

DEAR ABBY

DEAR ABBY: I read the letter from "Heart-broken," concerning the family who received a wedding invitation that did not include their adult, learning-disabled son.

You gave her some very sound advice: Such insensitive people need to see the error of their ways. In today's society, most people with handicaps are made to feel invisible. I see this invisibility as a stereotype that has been perpetuated throughout the ages.

In the Middle Ages, such people were locked away in asylums and considered to be "evil" or "possessed." Even today, naturally curious children are scolded if they look at — or ask about — a handicapped person they see in public. This gives our children the message that handicapped people must not be spoken to, or even looked at in public, thereby continuing this myth of invisibility.

Today, a large majority of handicapped people are important members of their communities. They have jobs, homes and families of their own. Society needs to be educated about all types of handicaps, because with education will come enlightenment, understanding and compassion for this diverse sector of our society.

—Eric's Sister in Dallas

DEAR SISTER: Thank you for a wonderful letter. All physically challenged and learning-disabled people should have a sibling like you.

DEAR ABBY: Some time ago — perhaps four or five years ago — you printed an article about drinking. It was rather short, but very powerful and went something like this:

"I drank because I wanted to appear sophisticated, but I became obnoxious. . . . And there were other reasons for drinking that were equally shallow. If you can locate it, please run it again, Abby. I have a dear friend who could benefit from its sensible message."

—Faithful Reader, Everett, Wash.

DEAR FAITHFUL READER: I believe this is it:

"I drank for happiness and became unhappy."

"I drank for joy and became miserable."

"I drank for sociability and became argumentative."

"I drank for sophistication and became obnoxious."

"I drank for friendship and made enemies."

"I drank for sleep and woke up tired."

"I drank for strength and felt weak."

"I drank for relaxation and got the shakes."

"I drank for courage and became afraid."

"I drank for confidence and became doubtful."

"I drank to make conversation easier and slurred my speech."

"I drank to feel heavenly, and ended up feeling like hell."

—Longtime Member of A.A.

DEAR ABBY: Isn't this a lovely way of explaining the death of a loved one to a child? A little girl gave a wonderful explanation of the final years and death of her grandmother. She said to her mother, after the funeral:

"Mom, you always said that Grandma walked and talked a lot with God. What I think happened is that one day God and Grandma went for an extra long walk, and they walked on and talked on, until God said to Grandma, 'You are a long way from home and are so tired, you had better just come home with me and stay.' And Grandma went."

I hope my grandchildren will have this kind of comfort.

—Phoenix Grandma

DEAR GRANDMA: Thank you for a beautiful addition to this column. ■

Everybody has a problem. What's yours? Get it off your chest by writing to: Dear Abby, c/o New York Newsday, 2 Park Ave., New York, N.Y. 10016.



A Somber Trio

WILDER from Page 67

depth of unsentimental passion" in the plays, they actually seem to thrive on sentimentality. Berkeley has directed his cast (in which Angela Nevard, Maria Radman and Ken Forman stand out among a promising crowd) with a deftly humorous touch, but Wilder keeps bringing on characters with good intentions and forgiving hearts.

The first play, "The Long Christmas Dinner," shows us four generations of an all-American family named Bayard. They seem to be having one long dinner — compressing time is one of Wilder's trademarks — but actually we're watching them over many years.

When people die (which they do with regularity), they pass through a suggested doorway, walk right through the dining room table (which is not really there, this being a virtually bare stage with lots of mime required of the actors) and climb a stairway to a row of chairs. (Miguel Lopez-Castillo's set and Steven Rust's lighting for all three plays are starkly handsome, in a minimalist way.)

The chairs presumably represent a graveyard, fore-

shadowing "Our Town." Babies (swaddled bundles carried by a nurse) are brought in, and soon enough they're sitting at a table, eating turkey (or rather, miming the eating of turkey). It's sad when a baby and a young man die — and hardly unsentimental, despite the director's demurral.

"The Happy Journey to Trenton and Camden" traces a car trip (four chairs conjure a Chevy) by another all-American family, the Kirbys, through New Jersey to visit a married daughter. They quarrel a bit, make up, watch a funeral go by ("We'll all hold up traffic some day," the mother remarks, eliciting an exasperated "Ma!" from her adolescent kids). They stop for hot dogs. And then we find out that the reason for their journey isn't happy after all. This is Wilder. The play's about death, and going on with life.

The most complex play is the last, "Pullman Car Hiawatha," depicting one night on a train ride through Ohio. It relies on a Stage Manager character to orchestrate the action. He can stop time, shift our perspective and even bring in such characters as the ghost of a German workman, a tramp and actors representing various towns, planets and times. But look at that cast list: Archangel Gabriel brings up the rear. By the time a young woman dies, you may wish her husband would show glee instead of grief, and she could look back in anger instead of melancholic regret. ■

Dealing With a Play in 2 Parts

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Konecky. Although it's about JFK's presidency, it relies heavily on family relationships, especially the father-son ties. Still, Konecky said, "none of this [material] can make a Kennedy unhappy." The Goodspeed workshop, at the Norma Terris Theater in Chester, will have 10 performances beginning May 7. No critics, please.

Down to the Wire

Just a month away from previews at the Mark Taper Forum in Los Angeles, Anna Deavere Smith is still putting together her new solo play based on rioting after last year's Rodney King verdict. The final writing had to wait until Saturday's jury decision in the second trial arising from the police beating case, Smith said Monday night at the Public Theater, where the television version of her earlier show, "Fires in the Mirror," was given its first screening. She left for L.A. the next day to resume working with director Emily Mann for the first performance May 23. The play is still untitled, although, for awhile, it was being called "Twilight: Los Angeles, 1992." Twilight is the name of one of the young L.A. gang members that Smith talked to in nearly 100 hours of interviews. He takes his name from the fact that he only kills rivals during daylight hours.

Life in Prison

AMY from Page 63

forgot them. I've been away a long time. Still, I'm so homesick I just ache. I wish more than anything I could be on the beach near my house, holding my little dog in my lap. I've forgotten what freedom is like. I'm just 18.

I've been in solitary because of the threats to me, so my room is very small and there's a mattress on the floor. In solitary, you're not allowed to use the phone, so my communication with my family and with Eric [attorney Eric Naiburg] has been through letters. Hopefully, by the time you read this, my solitary will be over.

I just wanted to say all this now to bring you face to face with the reality of me today. I am a grim, chastened person, a prisoner living for the foreseeable future in a place you would not want to be in, you would not want your daughter or your sister to be in. I am paying my debt to society. Yet sometimes when I look back on the feast the media has had with me, I wonder, Did the "novelty" of my age and gender and the fact that my family was prosperous and my father bought me cars — did all those things lead to my getting the kind of animal-in-a-zoo attention I did? Do people think I deserve to be here because I was a "privileged" and a sexually active girl?

The first thing I am going to do when I get out is change my name. Wouldn't you, if you were me? ■

From "AMY FISHER: My Story" by Amy Fisher with Sheila Weller. Copyright © 1993 by KLM Productions, Inc. Reprinted with permission of Pocket Books Hardcover.

As with "Fires in the Mirror," based on interviews with blacks and Jews after the Crown Heights riots in Brooklyn two years ago, Smith intends to cull about 90 minutes from the L.A. interviews and use the verbatim quotes to recreate the people who spoke them. Mann, her director, is also artistic director of the McCarter Theater in Princeton, N.J., where the new show will have its East Coast premiere Oct. 26. And New York? There's the usual let's-wait-and-see. . . . Meanwhile, "Fires in the Mirror" premieres on TV 9 p.m. Wednesday on WNET / 13.

Cocktails With Gurney

Maureen Anderman and Charles Kimbrough play friends who've been separated for 30 years in "Later Life," the new A.R. Gurney comedy at Playwrights Horizons. They're reunited at a cocktail party and are joined by a number of other characters, all portrayed by Carole Shelly and Anthony Heald. Artistic director Don Scardino will stage the production. Previews begin April 30 for a May 23 opening.

Not Now

"Godspell Now," the 1990s treatment of the 1971 show, has cancelled its scheduled Los Angeles date and reset the launch of a planned national tour for June 16 at Chicago's Shubert Theater. Technical problems that couldn't be solved in time for the April 28 L.A. opening were blamed for the decision. ■

Greek Film Series

FILMS from Page 67

their strong individualistic bents.

Other festival choices also highlight these struggles, including Pantelis Voulgaris' beautifully observed "The Engagement of Anna" (1972), about a shy housekeeper kept in check by the middle-class family that employs her. When they push her to marry, the forces of passion within her erupt, only to be rebuffed by their selfish needs. In Nikos Koundouros' striking noirish thriller, "Magic City" (1954), a trucker must choose between the corruption of the criminal underworld and the innocence of his slum community.

CineMythology includes tragedies (with two reworkings of Euripides, Electra and Iphigenia, starring Irene Papas and directed by Michael Cacoyannis), comedies, allegories, epics, and musical dramas.

For daily schedule information, call (212) 708-9480. A schedule is available at the visitors' desk in the museum lobby. Film tickets are free with the price of admission, which is \$7.50 general, and \$4.50 for senior citizens and students with current ID.

Warning: The oracles were clearer than the English in the Greek-produced exhibition catalog, on sale in the MOMA bookstore. ■

Howard Feinstein is a free-lance writer.

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N.Y. PRESS
21-27 April 1993

The Early Greeks, Before Anthony Quinn, When Mediterranean Passions Weren't Just a Cliche

ONCE, DURING A YEAR OF HAPPILY AIMLESS wandering, I spent the winter in a tiny seaside village in Crete. The place had no electricity, but the compensations were great—a waterfall for a shower, nights full of stars, mornings of idly watching the young goats cavort. In a nearby town at winter's end, I observed to a local resident that I hadn't seen a movie in months and wondered why there were so few theaters around. Waving his arms toward the sea, the mountains, the sky, he looked at me as if I were crazy and said, "This is our movie."

Point well taken. The light of Greece so overwhelms the dim, square, tiny reflections known as movies that even a needed and expansive festival like *CineMythology: A Retrospective of Greek Film* (beginning April 23 at the Museum of Modern Art) seems to rest on a contradiction. Indeed, the conjunction of Greece and film is shot through with contradictions. Among the many suggested by *CineMythology*, images of the crown and the cross (a paradigm of ancient-vs.-modern offered in one of the films discussed below), indigenous images against those bound to foreign tastes, archetype versus cliché.

Due the civil war that erupted at the end of WWII, modern Greek cinema got a relatively late start. But very quickly, by the mid-50s, it reached a dazzling peak. As in 5th-Century-B.C. Athens (whose sculpture is the subject of the wonderful *Greek Miracle* show currently at the Met), an astonishing artistic fullness was attained early on, leaving everything that came later as elaboration—sometimes glorious, sometimes embarrassing. If you doubt the superiority of those mid-50s films, don't miss the two that open MOMA's show this weekend.

Strikingly weird, Nikos Koundouros' *O Drakos* (*The Ogre of Athens*) at first glance seems the product of some anomalous culture warp. While its images recall the starkest examples of Hollywood noir, the film's story plays like a hyper-Borgesian meditation on the interchangeable identities of hero, criminal and sacrificial victim. Koundouros begins only by telling us that there's some sort of monster, "the Ogre," on the loose. He doesn't say what crimes the fiend has committed, or whether Thomas, the film's mole-like protagonist, is the culprit. Certainly, suspicion falls his way. Accusing gazes dog his steps,

and at one point literally unbalance him. When, in an early scene, a child's ball rolls to his feet, we can't miss the Lang reference. But Koundouros deftly reverses the pattern of *M*. Rather than being pursued by other criminals, Thomas becomes their god. After he stumbles into a thieves' den where the resident archaeologist is helping plot the theft of priceless antiquities (to be sold to Americans, natch), the hunted man almost gets whacked because the crooks think he's a police informer. Seeing him as the Ogre, though, they do a quick about-face, offering him the position of their chief, a master criminal to lead anarchic apostles. It's not the last time the tables will turn.

The scene of Thomas' elevation, like one which comes later, is a long sequence with the hallucinatory textures of a submarine opium dream; the bar setting, with its minimalist variations on traditional Greek music, seems to undulate as you look at it, a monochrome aquarium lit by the grins of the damned. But the film's dazzling stylistic virtuosity isn't its only calling card. Registering the haunted mood of a post-war Athens wrenched between Communism and capitalism, *O Drakos* also ingeniously fuses several classical themes, including the most ancient of all: the inexorable designs of fate.

Speaking of patterns. In *The Marriage of Cadmus and Harmony*, his new book about the Greek myths, Roberto Calasso notes how the crown, that most pervasive of ancient symbols, closely aligns the identities of bride and sacrifice. Whether or not most women feel that, like Iphigenia, they're both at once, the correlation's implicit tensions have powered a number of Greek films.

Nowhere is the theme more electrifying than in *Stella* (1955), which stars Melina Mercouri as a fiery nightclub singer determined to reject the bridal crown (still used in Greek weddings) and remain the sole proprietor of her careening libido. At first, the premise seems headed toward an obvious destination: yet another testament to Greek free-spiritedness. But director Michael Cacoyannis knows how to shred a cliché. At every stage of the film, he ratchets up the tension and stokes the dramatic furnace until tragedy's inescapable blaze emerges, at once classically precise and messily, unmistakably modern.

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Like *O Drakos*—and many other Greek films—*Stella* spends lots of time in a musical nightspot, and it's never so rushed that it can't stop for a song or dance. Cacoyannis weaves these into the story with impeccable appropriateness. Stella's grand passion is for a headstrong soccer star (Giorgos Foundas), and the actors' performances rush past exuberant emotionalism into a wild, animal physicality; when we see them dancing separately and near-insanely near story's end, their gyrations and the camera's are so extreme it feels like the screen's about to shatter.

Filmed with fluent energy and a look of edgy rawness, *Stella* remains one of the Greek cinema's undeniable triumphs, and its virtues are obvious nearly 40 years after its making. Far more than a portrait of one long-ago phase in women's liberation, it now has the air of a timeless evocation of the marriage crown's sinister duality.

If Greek film reached an artistic apogee in the mid-50s, only a half-decade later it entered what would remain its international commercial zenith. With Jules Dassin's *Never on Sunday* (1960) and Cacoyannis' *Zorba the Greek* (1964), Greece reached out to the world, offering not the culture's internal vibrancy but a garish postcard rendition of it. Both films belong to that most brain-dead of European genres (lately represented by *Enchanted April*), movies about pale-skinned foreigners shedding inhibitions as the Mediterranean sun fries their synapses. Needless to say, pale-skins in distant cities showed up en masse to join the vicarious vacations.

Today the films have one thing to recommend them. While registering little of Greek

reality, they precisely document outlanders' cliché-ridden perceptions during the giddy Kennedy era (never mind the irony of Jackie K's second marriage), when Greece finally metamorphosed from civil-war hell into vacation paradise, the incomes of middle-class Americans increasingly provoked foreign holidays, and Greek chic became a fad to rival turtlenecks and Beatle boots. Trading the harsh, expressive textures of the mid-50s for a mock-Hollywood creaminess, these movies sold Greece with a travel agent's fervor, only to end up (in David Thomson's unbeatable phrase) "reeking of tourist ouzo."

As to which of the two reeks more, my vote goes to *Never on Sunday*. If *Zorba* gave the cinema an image that would plague it mercilessly in future years, that of Anthony Quinn as the chest-thumping natural man, *Sunday's* sins were more singular and appalling. Jules Dassin was an American, born in Connecticut, who decamped to Europe because of the Hollywood blacklist. But that hardly excuses the preposterous ego trip of *Never on Sunday*, in which the runty director casts himself in a lead role—as if we needed a pretentious American tour guide. On a cruise, Dassin would be the self-appointed expert you'd immediately want to throw overboard.

In a gratingly hammy performance, he plays Homer Thrace (cough), a priggish American who's come to Greece to find "the truth." Essentially a comic, Hollywoodized replay of *Stella*, the movie has Melina Mercouri returning as the feminine principle and Foundas again appearing as her leading suitor, but here "free woman" means that Mercouri's (of course) a whore with (what else) a heart of gold. Homer sets out to reform her—the tools of his educational program are echt-60s: Picasso prints, classical music, great books—but he ultimately discovers that her sensuality is where it's at. Those lusty Greeks:

they really know how to live! Literally, the movie is that stupid.

And it's arguable that the Greek cinema never recovered from it. At least, Greece did not go on to find its own Fellini, a filmmaker who could successfully combine art-house eyewash and genuine artistry; notably, its most renowned post-60s auteur, Theo Angelopoulos, has resisted travel-brochure brightness with a blunt severity, and therefore has remained a marginal figure internationally. Even so, Greece has continued to define itself through worthy if little-known films like Alexis Damianos' *Evdokia* (1971), which returns to themes treated more brilliantly in *Stella* and more inanely in *Never on Sunday*.

Koronis! Stavros! The words recur early in *Evdokia*, when an older prostitute attempts to tell her younger colleague's fortune and comes away discerning two signs: the crown and the cross! She chants the omens again and again, in horrified fascination. The meaning of the crown we know; the young prostitute will marry the impetuous soldier who's caught her fancy. But the cross? Another emblem, perhaps, of the crown's darker side: sacrifice?

Pleasingly opaque, *Evdokia* never spells out its meanings. *Evdokia*, the young prostitute, and the soldier inhabit a harsh if luxuriant landscape far from urban or touristic amenities. They wrangle emotionally—a scene where he repeatedly propels her from a mountainside on a swing equals the frenetic darkness of the dance scene in *Stella*—and eventually marry. But their connection is never less than tempestuous and we can't miss the sense that on the soldier's part something is missing: a direct erotic bond. If the crown implies sacrifice, Damianos suggests, that reality is additionally complicated by the load of guilt signaled by the Cross—an emblem reminding us of the two millennia of history that followed Greece's classical hedonism.

Billed as the first comprehensive overview of Greek film, *CineMythology* contains 45 titles and runs through June 14 at MOMA.

—GODFREY CHESHIRE

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THE NEW YORK POST
22 April 1993

What we've been mything

By JERRY TALLMER

IT IS, after all, the place where our drama, the drama of everything west of the Tigris and the Euphrates, was born. Strange, then, that we should have to wait more than 2,500 years for a thoroughgoing retrospective of Greek films to reach these shores.

The series, called CineMythology and opening tomorrow at the Museum of Modern Art, actually covers 45 movies made in Greece in the years 1922 to 1988. There was considerable turmoil in those years in Greece as elsewhere — WWII, civil war, the fascism of the Colonels — but in between the cracks a great deal of creativity blossomed, especially with the arrival on the scene in the mid-1950s (his early 30s) of the Cypriot actor-director Michael Cacoyannis.

He is scheduled to be on hand at 6 p.m. tomorrow to introduce his 1955 "Stella," the drama of a turbulently self-liberated woman — though its star, the dynamic Melina Mercouri, has been detained in Greece by illness.

Ms. Mercouri was also, of course, the star of Jules Dassin's 1960 "Never on Sunday" — which, of course, plays MoMA on Sunday



MELINA MERCOURI
In "Stella."

(at 2 p.m.). That was one of the few pictures in the entire series ever to have had widespread American release. Most have never been seen here at all.

The parade opens 2:30 tomorrow with "O Drakos, the Ogre of Athens," a 1956 film by Nikos Koundoros, the director who with Cacoyannis took national Greek cinema through doorways toward more personal, more artistic expression. Greek cinema had in fact started back at the 1906 Olympics, but ev-

everything up to the 1920s has been lost. One of the earliest prints still extant is "Daphnis and Chloe" by Orestes Laskos, 1931, to be screened at MoMA on Thursday.

Among other highlights are "Rembetiko," a 1983 musical by Costas Ferris; "The Engagement of Anna" by Pantelis Voulgaris, 1972, about the loveless love-match arranged for the maid in an Athenian household; "Music, Poverty and Pride" by Alekos Sakellarios, 1955, a lighthearted excursion of two musicians through the Greek countryside; and, contrastingly, "Happy Day," a 1976 autobiographical drama by Voulgaris based on his detention in an island prison camp under the 1967-74 junta of the Colonels.

Also: "Evdokia" by Alexis Dami-anos, 1971 — "a wonderful director," says Jytte Jensen, the charming Danish-born curator who organized this series. "It's a crazy story, beautifully choreographed, about a soldier who falls in love with a prostitute." Suppressed giggle. "There are many prostitutes in these films, and many shepherds," said curator Jensen.

Museum of Modern Art, 11 W. 53rd St., (212) 708-9400. Through June 14.

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VARIETY
New York, NY
5 April 1993

Gotham museum first stop for big retrospective of Greek pix

By LAWRENCE COHN

NEW YORK The most comprehensive film retrospective ever assembled in America covering the Greek cinema will begin in New York April 26 at the Museum of Modern Art and travel to other venues around the country.

Series, which runs through June 20 in Gotham, was organized by MoMA assistant curator Jytte Jensen, who got the idea two years ago while viewing restored prints of classic Greek films at the Cinematheque in Athens. Jensen credits the Greek Film Center and its N.Y. rep, George Kalogeropoulos, as well as the Greek Archive and Ministry of Culture for "extraordinary cooperation" in putting together the exhibition.

Several of the leading artists from Greek cinema will introduce their works at the museum, including Melina Mercouri with director Michael Cacoyannis for "Stella"; Irene Papas and Cacoyannis with "Elektra"; helmer Pantelis Voulgaris bringing his pics "The Engagement of Anna" and "Happy Day"; Greek Film Center prexy Costas Vrettakos with a feature he directed, "Children



DUE IN NYC: Director Theo Angelopoulos (*Reconstruction*).

of Helidonia"; and Theo Angelopoulos with his first feature, "Reconstruction." Also attending is Minister of Culture Dora Bacoyanni.

Recently restored films from the silent era (notably Orestis Laskos' "Daphnis and Chloe") that have never been shown outside Greece are included, as well as '50s landmarks like Grigoris Grigoriou's "Bitter Bread" and Nikos Koundouros' "O Drakos, the Ogre of Athens."

Also skedded are modern films

such as Kostas Ferris' "Rembetiko" and Nikos Papatakis' "The Photograph." The most recent entries were made in 1988: Stavros Tsiolis' "Invincible Lovers" and Nikos Panayotopoulos' "The Woman Who Dreamed."

The series of 45 films, or a selection from it, has already been booked to travel to Berkeley's Pacific Film Archive; Art Institute of Chicago; the Cleveland Museum of Art; Houston's Museum of Fine Arts; the American Film Institute in Washington, D.C.; and to New Zealand and Toronto as well.

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and Film Festival. April 26 at 7:30, Joyce Theater, 175 Eighth Avenue, at 19th Street, 691-4823. (Zimmer)

Film

'CINEMA IN TRANSITION': What's new in Central Europe? *Sweet Emma*, *Dear Bóbe* shows suicidal tendencies in the new Hungary as *The Conjugal Bed* plays Romania for brutal farce; *Virginia* gives gender identity a Balkan twist, while *Escape From Cinema Liberty* transposes *The Purple Rose of Cairo* to a Polish context. Through April 29, New School, 66 West 12th Street, 229-5690. (Hoberman)

'CINEMYTHOLOGY': This 45-film series means to survey Greek cinema, from early talkies to the present day, in all its specificity. Michalis Cacoyannis and his two best-known stars—Melina Mercouri and Irene Papas—introduce the weekend programs. April 23 through June 14, Museum of Modern Art, 11 West 53rd Street, 708-9400. (Hoberman)

NUMERO DEUX: The masterpiece of Jean-Luc Godard's mid-'70s period, a typically mordant working-class sitcom, mixes film and video in a way not only novel for the time but even more relevant today. April 22, Anthology Film Archives, 32 Second Avenue, at 2nd Street, 505-5181. (Hoberman)

'FILM-MAKER'S COOPERATIVE 30TH ANNIVERSARY': Local luminaries from

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Film

THE KING OF COMEDY: Slighted when it opened in '83, this bitter look at the dark side of celebrity culture is now considered among Scorsese's best. On the double bill is the director's pick, Seth Holt's *Station Six Sahara*. June 9 and 10, Walter Reade Theater, 165 West 65th Street, 875-5600. (Brown)

NINOTCHKA: Forever queen of the androgynes, Garbo shows her light side in Lubitsch's delicious 1939 comedy, the one always billed "Garbo Laughs!" Here, it's with Cukor's *Camille*, hailed by Pauline Kael as "Garbo Acts!" June 11 through 13, Film Forum, 209 West Houston Street, 727-8110. (Brown)

ORLANDO: Sally Potter's sumptuous adaptation of the Virginia Woolf novel about a man who became a woman, or the woman who once was a man, asks what difference the gender makes. Just don't expect *The Crying Game*. Opens June 11, Angelika Film Center, 18 West Houston Street, 995-2000. (Brown)

VICTOR/VICTORIA: The best of the cross-dressing comedies of the early '80s, this delightful gem by Blake Edwards stars Julie Andrews as a woman playing a man playing a woman. Footballer Alex Karras turns in a touching supporting performance as a closeted bodyguard. June 15, Donnell Media Center, 20 West 53rd Street, 621-0619. (Brown)

VOYAGE TO CYTHERA: Theo Angelopoulos's sublime contemporary *Odyssey* tells of an old man's return to his homeland, his faithful wife, and a whole bunch of faithless suitors. This was part two of the director's trilogy on the dislocations of modern Greece. June 11, Museum of Modern Art, 11 West 53rd Street, 708-9480. (Brown)

Music

'BROOKLYN WOODSTOCK': Don't be turned off by the bombastic title: this backyard party is one of the most relaxed and friendly gatherings of the summer. Founded six years ago by Gil Shuster after he lost his brother to AIDS (all proceeds go to AmFAR and the AIDS Research Fund), Brooklyn Woodstock brings a standard lemonade-and-watermelon affair together with every Downtown subgenre under the—we hope—sun, including Glen Velez's frame-drumming, Carbon's mathematically precise improvisation, Antietam's couple-next-door rock, and Freedy Johnston's indie-folk. June 12, from noon to 10, 696 East 19th Street, Brooklyn, 718-965-9228. (Strauss)

DON BYRON: Drummer Ralph Peterson reappears for this band, which introduces some newcomers. Byron, one of the finest

VOICE June 15, 1993

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the whole screen with a jolting green blur.

Perhaps *Rules of the Road* is not quite a perfect short story. It does sag a little, about three-quarters of the way through. But the only thing really wrong with it is that it won't be shown widely enough. Watch for *Rules of the Road* at New York's New Festival and San Francisco's Frameline festival, both in June, and wherever finer films are shown.

Short Takes: *The Execution Protocol*, a British-made documentary on view in New York at Film Forum, takes you inside Potosi Correctional Center in Missouri, where several dozen inmates are awaiting death by lethal injection, and where prison officials speak approvingly of those who "accepted the Lord" before dying. The filmmakers, Stephen Trombley and Mitch Wood, introduce you to all of the parties involved in this terrible transaction: the jailers, the inventor of the lethal-injection machine and three of the inmates on whom the machine might be used. The three turn out to be mildly articulate, very articulate and extraordinarily articulate. You soon feel you know these men—which makes the long final sequence that much more grueling. The film shows you, step by step, almost minute by minute, exactly how an execution is carried out. A few cinematic tricks—the use of soundtrack music with precisely 60 beats per minute, or the device of making doors seem to swing open on their own—help to key up the effect. Mostly, though, *The Execution Protocol* is hair-raising by being utterly matter-of-fact. This is how an act that's essentially dirty and brutal is made to seem clean and rational. Through May 11.

Film Forum offers pity and terror, but you can get your share of laughter there, too. A lavish five-week series of the films of master comedian Harold Lloyd will be on view through June 3 in honor of the 100th anniversary of Lloyd's birth. Here's your chance to see the justly celebrated hanging-from-the-clock moment in *Safety Last* (1923), which not only is astonishing in itself but fits perfectly into a logical succession of gags that begins with the very first shot. The print is mint quality and is being shown among three dozen other films that emerge from the vaults all too rarely.

At New York's Public Theater, from May 7 through May 20, you can see *The Beekeeper* (1986), by Theo Angelopoulos, in its American theatrical premiere. Starring Marcello Mastroianni as a retired village schoolmaster who seems too morally

exhausted even to sigh, the picture is a study not so much of character as of landscape—the territory that the old man traverses when he goes off on the road, and the terrain of Mastroianni's face.

For more films by Angelopoulos and other Greek directors, you can go to the Museum of Modern Art, which is presenting a series called *CineMythology: A Retrospective of Greek Film* through June 14. Also at MoMa: *Lumière's Century: The Art of Reality*, a retrospective of the French documentary tradition, through June 8.

Nation readers in the Bay Area have a few more days to catch the San Francisco International Film Festival. The thirty-sixth edition of the festival is on view at various sites, including Berkeley's Pacific Film Archive, through May 13.

Coming up: The Human Rights Watch Film Festival, on view in New York May 7-20. Highlights include Helke Sander's *Liberators Take Liberties*, on the rape of German women by Soviet soldiers; Bertrand Tavernier's *The Undeclared War*, on the French in Algeria; Pawel Pawlikowski's *Serbian Epics*, on one day in the life of Bosnian Serb leader Radovan Karadzic; and two extraordinary avant-garde documentaries on African politics, *God's Will (Allah Tantanou)* by David Achkar, and *Lumumba: Death of a Prophet* by Raoul Peck. For information, call (212) 978-8991. □

ARCHITECTURE.

JANE HOLTZ KAY

Charles Eliot

I won't say he was solid as an oak. For there was nothing druidic about Charles Eliot, the planner and landscape architect who died in March. Yet his staunch presence seemed a force of nature. Even in his 70s and 80s his bearing—his impassioned being—lent the imprimatur of old values, values rooted in the ethics of history and design on the land as a public place. Where an issue arose, there he appeared: His visits to this or that worthy or controversial project were legion and legendary in many neighborhoods. Part curmudgeon, part seer, he was a spokesman, statesman and ethical prophet for planning and landscape architecture until mere days before his death at 93.

A crusader who made his mark nationally as the first (and last) head of the

first (and, lamentably, last) national planning board, Charles W. Eliot 2d was as local as the crocuses that followed the snowdrops in the front yard of his family's Cambridge home. Nephew of the Charles Eliot who founded the nation's first metropolitan park system, the greenery circling Boston, the younger Eliot was icon, creator and conduit; by birth and training, he was the transmitter of the principles of a humane and sensitive treatment of the land inherited from the nineteenth century, voiced in the New Deal and languishing thereafter.

"It was all decided before I was born," Eliot once said. As standard-bearer for his generation of Eliots, "Charlie" was ordained by family decree and personal disposition to carry on the work and mind-set of public design. Through a career that spanned two generations, he conveyed the heritage of the profession to the public, a public ever more estranged from those calculated values. For all Eliot's stewardship, the notice of his death was as little observed as the hundred boxes of archival material deposited in the library of the Harvard Graduate School of Design, where he last taught. More sorrowfully, few observe the loss of his view of shaping the environment. The loss of his perspective in these days of a would-be New Deal is the nation's.

Born just before the new century, Eliot entered a field encompassing "design, engineering, architecture, horticulture and geology," as S. Herbert Hare described the expansive profession of landscape architecture in 1926. "A little study of the definitions will show that the field is a broad one, exerting an influence, in one way or another, on the life of nearly every person living under civilized conditions." The word "civilized" and/or "civic," one may note, is absent from the pages of today's would-be stimulants of the economy through the updated "make-work" of infrastructure jobs.

Eliot had a lobbying mentality but a longer memory in his art. From first to last, he broadened the intellectual and aesthetic legacy of his uncle in his fight for "the preservation of natural scenery." After apprenticeship in the thriving office of the Olmsted Brothers, heirs to Frederick Law Olmsted Sr.'s parkmaking and planning in countless communities, Eliot took this sensibility to Washington, D.C. In 1926, the year that Hare defined the profession, the young landscape architect was drafted by Frederick Olmsted Jr. to implement the urban plan for the city. After a washroom conversation in which

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HELLENIC TIMES
New York, NY
19 February 1993



SIGN of the TIMES

Bob Nicolaides

In collaboration with the Greek Film Center, and under the auspices of the Ministry of Culture of Greece, MOMA (Museum of Modern Art) will present, starting April 26th, a Retrospective of Greek Cinema. This retro is made up of 45 flicks and the first to encompass an overview of the historical development of this most passionate of national cinemas. They're broken down in categories of recent films, movies from three major periods of activity, the 50s, 60s, and early 70s, as well as recently restored silent era movies never shown outside of Greece. Highlighted are, *Social Decay* (Stelios Tatasopoulos, 1931); *Daphnis and Chloe* (Orestis Laskos, 1931); *Bitter Bread* (Gregoris Gregoriou, 1951); *Never On Sunday* (Jules Dassin, 1962); *Electra* (Cacoyannis, 1962); *Rembetiko* (my schoolmate Kostas Ferris, 1983) and *The Photograph* (Nikos Papatakis, 1986)...

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VANITY FAIR
Supplement
New York, NY
April 1993

The Museum of Modern Art is renowned for its collection of painting and sculpture, but it also shows an impressive variety of films. *A Retrospective of Greek Cinema* opens in April, and many of the films are profoundly moving. Greek directors and actors are often the greatest interpreters of their own historical and contemporary dramas. Call (212) 708-9484.

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NEW YORK
Calling**High-profile
show opens
on Monday**

Will 'Kiss of the Spider Woman' give 'Tommy' a run for the Broadway bucks?

By **WILLIAM WOLF**
PRESS CORRESPONDENT

A possible Broadway musical rivalry shapes up next week. How strong an entry will "Kiss of the Spider Woman" prove to be? The show, starring Chita Rivera, Brent Carver and Anthony Crivello, was prematurely reviewed as only a workshop production, then was honed as a hit in London and now opens Monday at the Broadhurst, 235 W. 44th St. It is a high-profile show by high-profile creators—music by John Kander, lyrics by Fred Ebb, book by Terrence McNally, direction by Hal Prince (\$45 to \$65, 212-239-6200).

So far the outstanding musical of the season is the brilliantly staged rock opera "Tommy," which last

**Rivera**

week thundered into the St. James Theater, 246 W. 44th St. In addition to being rousingly performed, "Tommy" is miraculously visual for a stage show. It uses projected slides that often suggest motion, rapidly shifting scenery and fabulous lighting, including a scene in which the interior of the theater lights up like a pinball machine. The show rightly has audiences cheering (\$20 to \$65, 212-239-6200). So, which show will cop the most Tony awards?

Asbury Park Press

Take 5!

WHAT'S UP THIS WEEKEND

SECTION C

Saturday, May 1, 1993

The most spectacular movie projection in New York is on the giant Naturemax screen of the American Museum of Natural History, Central Park West at 79th Street. Starting today and continuing daily, the latest IMAX projection is of the new film "Antarctica." No other film projection approaches IMAX for size and effect (\$5 adults, \$2.50 children plus voluntary contribution for museum entrance, 212-769-5650).

TIPS ABOUT TOWN: Two plays staged by Sweden's great film and theater director Ingmar Bergman are coming to The Brooklyn Academy of Music, 30 Lafayette St. "Peer Gynt" runs from May 11 to 15; "Madame de Sade" from May 20 to 22 (\$10 to \$40, 212-307-4100) ... Greek cinema, prolific but not as well known as it should be, is being given an extensive retrospective at the Museum of Modern Art, 11 W. 53rd St., through June 14 ... Malcolm McDowell, Joan Copeland and Marian Seldes give extraordinary performances worth hurrying to see at the American Jewish Theater, 307 W. 26th St., in a powerful drama, "Another Time" (through May 9, \$30, 212-633-9797).

If you have never seen "Camelot," or if your affection for the show makes you want to see it again, take note. Robert Goulet will star in a revival during the summer, opening June 21 at the Gershwin Theater, 222 W. 51st St. (Tickets after May 16 at 212-307-7171).

William Wolf Features, Inc.

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155 WEST 68th STREET 30A
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VARIETY
New York, NY
5 April 1993

Gotham museum first stop for big retrospective of Greek pix

By LAWRENCE COHN

NEW YORK The most comprehensive film retrospective ever assembled in America covering the Greek cinema will begin in New York April 26 at the Museum of Modern Art and travel to other venues around the country.

Series, which runs through June 20 in Gotham, was organized by MoMA assistant curator Jytte Jensen, who got the idea two years ago while viewing restored prints of classic Greek films at the Cinematheque in Athens. Jensen credits the Greek Film Center and its N.Y. rep, George Kalogeropoulos, as well as the Greek Archive and Ministry of Culture for "extraordinary cooperation" in putting together the exhibition.

Several of the leading artists from Greek cinema will introduce their works at the museum, including Melina Mercouri with director Michael Cacoyannis for "Stella"; Irene Papas and Cacoyannis with "Elektra"; helmer Pantelis Voulgaris bringing his pics "The Engagement of Anna" and "Happy Day"; Greek Film Center prexy Costas Vrettakos with a feature he directed, "Children



DUE IN NYC: Director Theo Angelopoulos (*'Reconstruction'*).

of Helidonia"; and Theo Angelopoulos with his first feature, "Reconstruction." Also attending is Minister of Culture Dora Bacoyanni.

Recently restored films from the silent era (notably Orestis Laskos' "Daphnis and Chloe") that have never been shown outside Greece are included, as well as '50s landmarks like Grigoris Grigoriou's "Bitter Bread" and Nikos Koundouros' "O Drakos, the Ogre of Athens."

Also skedged are modern films

such as Kostas Ferris' "Rembetiko" and Nikos Papatakis' "The Photograph." The most recent entries were made in 1988: Stavros Tsiolis' "Invincible Lovers" and Nikos Panayotopoulos' "The Woman Who Dreamed."

The series of 45 films, or a selection from it, has already been booked to travel to Berkeley's Pacific Film Archive; Art Institute of Chicago; the Cleveland Museum of Art; Houston's Museum of Fine Arts; the American Film Institute in Washington, D.C.; and to New Zealand and Toronto as well.

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VARIETY

23 November 1992
New York, NY

Greek pix due at MoMA

As part of Greece's ongoing attempt to expand the audience for its native pics, a retrospective of Greek cinema has been penciled in for

April 23 to June 10 next year at New York's Museum of Modern Art. It will be curated by **Jytte Jensen** in cooperation with the Greek Film Center and Greek Film Archives. After its MoMA sojourn, the package of about 40 films (spanning silents to contempo product) will tour the U.S. under the aegis of the Greek Film Center's U.S. rep, **George Kalogeropoulos**.

THE FESTIVALS



Animator to emcee Asbury shorts fest

Animator **Bill Plympton** will host the Asbury Film Festival, a noncompetitive international showcase for independently produced short films, Dec. 4 to 6 at Manhattan's Fashion Institute of Technology.

The 11th edition of the annual festival will include screenings of "The Bet," directed by **Ted Demme** and "Fat Monroe," starring **Ned Beatty**. As in the past, the fest will also present live entertainment and vintage commercials.

Colombia exporting pics for Gotham fest

Examples of recent Colombian cinema will be screened in the first annual Colombian Film Festival Dec. 3 through 8 at Anthology Film Archives in lower Manhattan. The fest, kicking off with **Jorge Ali Triana's** "Tiempo de Morir," is organized by Codela, Coalition of Latin American Artists, and the Colombian Film Institute (Focine) is one of the event's sponsors.

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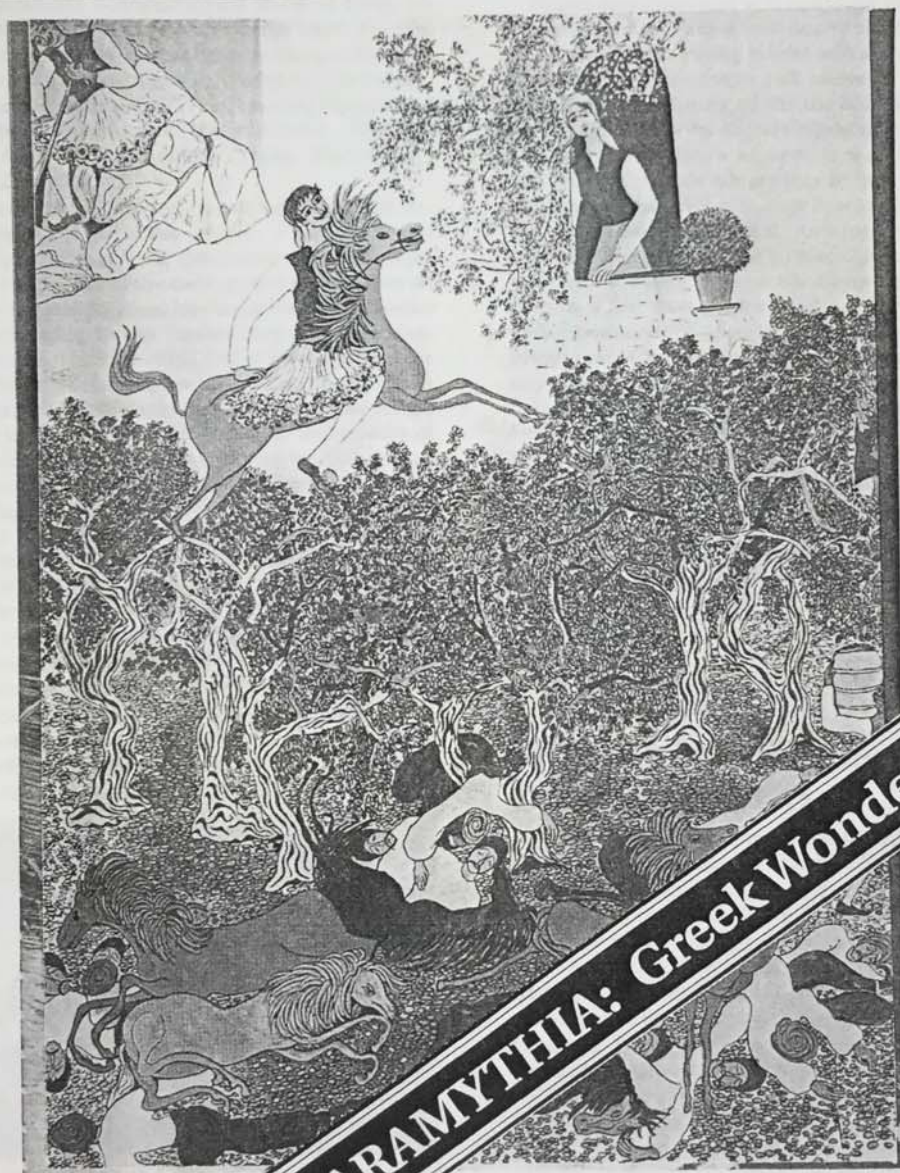


ΛΑΟΓΡΑΦΙΑ

A Newsletter of the International Greek
Folklore Society

Volume 10, Number 1

January/February 1993



PARAMYTHIA: Greek Wondertales

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Greek Cinema Retrospective at the Museum of Modern Art

April 26 will mark the advent of the most ambitious Greek film retrospective ("Cinemymythology") ever launched in the United States. Organized by New York's Museum of Modern Art (MOMA) in collaboration with the Greek Film Center, under the auspices of the Greek Ministry of Culture, the exhibition will showcase the talents of Greece's finest film directors, covering a period of several decades.

The retrospective will encompass some 50 films, including recently restored films from the silent era that have never been shown outside Greece. Many of Greece's best directors will be highlighted: Voulgaris (*The Engagement of Anna*), Angelopoulos (*The Traveling Players*) and Koundouros (*O Drakos*, *The Ogre of Athens*). Also featured are films by Cacoyannis (*Stella*, *Electra*) and Grigoriou (*Bitter Bread*).

Notable among the offerings are several films that depict the folk life of the Greek people. *I Timi tis Agapis* (*The Price of Love*, Marketaki, 1984) takes place in Kerkyra during the early years of the century and embellishes an already moving and poignant love story with lilting *arekies* and *cantades* sung in the Ionian islands even today. *Rebetiko* (Ferris, 1983), perhaps one of the most popular films ever to come out of Greece, is a microcosm of the world of the *rebetes*, their *tekedes*, their plaintive songs, their often sordid lives, and the timeless universality of their pain. And *Laterna, Poverty and Filotimo*, (Sakellarios, 1956) depicts itinerant musicians and their wanderings in rural villages.

MOMA is issuing an accompanying catalogue which includes essays on the history of Greek cinema and notes on the individual films and directors represented in the series. After its New York showing (through June 20), the exhibition travels to the Pacific Film Archive, Berkeley; the Film Center at the Art Institute of Chicago; the Cleveland Museum of Modern Art; the Museum of Fine Arts, Houston; the American Film Institute, Washington, DC; and elsewhere in the United States, Canada and England. For more information, contact Barbara Marshall, Department of Public Information, MOMA, 212/708-9752. ■



Scene from *Rebetiko*, directed by Kostas Ferris, 1983.

THE INTERNATIONAL GREEK FOLKLORE SOCIETY

Countdown for 1993 FDF Festival

Anticipation is keen and excitement is mounting as the 1993 Greek Orthodox Youth Folk Dance Festival approaches. Taking place in California's state capitol, Sacramento, February 11-15, 1993, the seventeenth annual competition/folk dance extravaganza promises another intense and fun-filled weekend of dancing and togetherness.

Nearly two thousand will converge on the Hyatt Regency at Capitol Park where nearly 90 groups of youths, from tiny tots to young adults will display their dance prowess and love of their folk heritage. For many parents and other visiting adults the annual event marks a joyous reunion with friends made during prior years. For judges and dance experts, it is a chance to share and witness new developments in folk dance research and materials as well as to note how far Greek folk dance has progressed in America. And for the youths themselves, FDF represents the culmination of a year of hard work and practice, a chance to show off in front of everyone, a few days off from school and the extraordinary experience of being part of a multimedia event which brings more Greek dancers together under one roof than any other event in the world.

According to Jason Baglin, head of the 1993 Folk Dance Festival Management Team, in spite of a recession year, the Festival expects groups from California, Arizona, Colorado, Nevada, Oregon and Washington, including a troupe coming all the way from Cyprus accompanying His Eminence, Metropolitan Chrysostomos. Evening activities this year include the expert folk music of the Chittenden group and Los Angeles' Olympians, as well as some non-folk alternatives.

For last minute information, call the FDF Hotline at 213/749-6459. ■

"Twenty Greek Dances," New Dora Stratou CD

An impressive new compact disc recording was recently issued by the Dora Stratou Theatre which includes a wide sampling of dance melodies ranging from Panhellenic to selections from Pontos, Crete, Thrace, Macedonia, the islands and more. The appearance of this CD is long overdue. According to Athan Karras: "For a long time now traditional folk music has suffered because it could not compete with the technological advances found in all popular music. The days of primitive recordings are now passe, and state-of-the-art advances can add a new dimension to the enjoyment of Greek traditional dances, whose native, original sounds are measurably enhanced by the new technology." To order, write Greek Dances - Dora Stratou Theatre, 8 Scholiou Street, GR-10558, Athens, Greece. ■

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MoMA
FILM

C I N E

A Retrospective

MYTHO

of Greek Film

L O G Y

Schedule through June 8, 1993

A series spanning the history of this
most passionate of national cinemas

*Presented under the auspices of the Ministry of Culture,
Greece, and the Foundation for Hellenic Culture, Greece*

THURSDAY, JUNE 3
2:30 p.m. *A Foolish Love*. 1981.
Giorgos Panoussopoulos.

FRIDAY, JUNE 4
2:30 p.m. *Love Wanders in the Night*. 1981.
Frieda Liappa.
6:00 p.m. *Iphigenia*. 1977. Michael Cacoyannis.

SATURDAY, JUNE 5
2:00 p.m. *The Woman Who Dreamed*. 1988.
Nikos Panayotopoulos.
5:00 p.m. *The Photograph*. 1986. Nico Papatakis.

SUNDAY, JUNE 6
2:00 p.m. *Meteora/The Adventures of Villar/The
Magician of Athens/Maria Pentayotissa*. Fragments of
silent films from 1923-1930.
5:00 p.m. *Voyage to Cythera*. 1984. Theo Angelopoulos.

MONDAY, JUNE 7
2:30 p.m. *Fear*. 1966. Costas Manoussakis.
6:00 p.m. *Balamos*. 1982. Stavros Tornos.

TUESDAY, JUNE 8
2:30 p.m. *Iphigenia*. See above.
6:00 p.m. *Unfair Competition*. 1985. Dimos Avdeliodis.
The Tree We Hurt. 1986. Dimos Avdeliodis.

For daily film information, call 212-708-9480
The Roy and Niuta Titus Theater 1, 11 West 53 Street, New York

The Museum of Modern Art

Village Voice

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MoMA
FILM

C I N E

A Retrospective

MYTHO

of Greek Film

L O G Y

Schedule through June 1, 1993

A series spanning the history of this most passionate of national cinemas

Presented under the auspices of the Ministry of Culture, Greece, and the Foundation for Hellenic Culture, Greece

THURSDAY, MAY 27
2:30 p.m. *The Price of Love*. 1984. Tonia Marketaki.
6:00 p.m. *Blood on the Land*. 1965. Vassilis Georgiadis.

FRIDAY, MAY 28
2:30 p.m. *Astero*. 1929. Dimitris Gaziadis. Silent.
Fragments. *Astero*. 1959. Dinos Dimopoulos.
6:00 p.m. *Excursion*. 1966. Takis Kanellopoulos.

SATURDAY, MAY 29
2:00 p.m. *Balamos*. 1982. Stavros Tornos.
5:00 p.m. *Fear*. 1966. Costas Manoussakis.

SUNDAY, MAY 30
2:00 p.m. *Theophilos*. 1987. Lakis Papastathis.
5:00 p.m. *Face to Face*. 1966. Roviros Manthoulis.

MONDAY, MAY 31
2:30 p.m. *Invincible Lovers*. 1988. Stavros Tsiolis.
6:00 p.m. *Love Wanders in the Night*. 1981. Frieda Liappa.

TUESDAY, JUNE 1
2:30 p.m. *Invincible Lovers*. See above.
6:00 p.m. *Happy Day*. 1976. Pantelis Voulgaris.

For daily film information, call 212-708-9480
The Roy and Niuta Titus Theater 1, 11 West 53 Street, New York

The Museum of Modern Art

VOICE June 1, 1993

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MoMA
FILM

CINE MYTHO LOGY

*A Retrospective
of Greek Film*
April 23–June 14, 1993

A series of forty-five films spanning the history of this most passionate of national cinemas



Melina Mercouri and Giorgos Fountas in *Stella*, Michael Cacoyannis, 1955

Presented under the auspices of the Ministry of Culture, Greece, and the Foundation for Hellenic Culture, Greece

SCHEDULE FOR OPENING WEEKEND:

FRIDAY, APRIL 23
2:30 P.M. *O Drakos, The Ogre of Athens*. 1956. Nikos Koundouros.
6:00 P.M. *Stella*. 1955. Michael Cacoyannis. With Melina Mercouri.
Program introduced by the director.

SATURDAY, APRIL 24
2:00 P.M. *Reconstruction*. 1970. Theo Angelopoulos.
5:00 P.M. *Electra*. 1962. Michael Cacoyannis. With Irene Papas.
Program introduced by the director.

SUNDAY, APRIL 25
2:00 P.M. *Never on Sunday*. 1960. Jules Dassin. With Melina Mercouri and Jules Dassin.
5:00 P.M. *Magic City*. 1954. Nikos Koundouros.
Program introduced by the director.

For daily film information, call 212-708-9480
The Roy and Niuta Titus Theater I, 11 West 53 Street, New York

The Museum of Modern Art

village voice

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MoMA
FILM

C I N E M Y T H O L O G Y

A Retrospective
of Greek Film

Schedule through May 25, 1993

A series spanning the history of this most passionate of national cinemas

Presented under the auspices of the Ministry of Culture, Greece, and the Foundation for Hellenic Culture, Greece

THURSDAY, MAY 20
2:30 p.m. *The Drunkard*. 1950. Giorgos Tzavellas.
6:00 p.m. *Loafing and Camouflage*. 1984. Nikos Perakis.

FRIDAY, MAY 21
2:30 p.m. *1922*. 1978. Nikos Koundouros.
6:00 p.m. *Reconstruction*. 1970. Theo Angelopoulos.

SATURDAY, MAY 22
2:00 p.m. *Bitter Bread*. 1951. Grigoris Grigoriou.
5:00 p.m. *A Foolish Love*. 1981. Giorgos Panoussopoulos.

SUNDAY, MAY 23
2:00 p.m. *With Glittering Eyes*. 1966. Panos Glykofridis.
5:00 p.m. *Happy Day*. 1976. Pantelis Voulgaris.

MONDAY, MAY 24
2:30 p.m. *Music, Poverty and Pride*. 1955. Alekos Sakellarios.
6:00 p.m. *Counterfeit Coin*. 1955. Giorgos Tzavellas.

TUESDAY, MAY 25
2:30 p.m. *Face to Face*. 1966. Roviros Manthoulis.
6:00 p.m. *With Glittering Eyes*. See above.

For daily film information, call 212-708-9480
The Roy and Niuta Titus Theater 1, 11 West 53 Street, New York

The Museum of Modern Art

VOICE May 19

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MoMA
FILM

CINE MYTHO LOGY

*A Retrospective
of Greek Film*
April 23–June 14, 1993

A series of forty-five films spanning the history of this most passionate of national cinemas

*Presented under the auspices of the
Ministry of Culture, Greece, and the
Foundation for Hellenic Culture, Greece*



Melina Mercouri and Giorgos Fountas in *Stella*, Michael Cacoyannis 1955

SCHEDULE FOR OPENING WEEKEND:

FRIDAY, APRIL 23
2:30 P.M. *O Drakos, The Ogre of Athens*. 1956. Nikos Koundouros.
6:00 P.M. *Stella*. 1955. Michael Cacoyannis. With Melina Mercouri.
Program introduced by the director and Melina Mercouri.

SATURDAY, APRIL 24
2:00 P.M. *Reconstruction*. 1970. Theo Angelopoulos.
5:00 P.M. *Electra*. 1962. Michael Cacoyannis. With Irene Papas.
Program introduced by the director.

SUNDAY, APRIL 25
2:00 P.M. *Never on Sunday*. 1960. Jules Dassin. With Melina Mercouri and Jules Dassin. Program introduced by Melina Mercouri.
5:00 P.M. *Magic City*. 1954. Nikos Koundouros.
Program introduced by the director.

For daily film information, call 212-708-9480
The Roy and Niuta Titus Theater I, 11 West 53 Street, New York

The Museum of Modern Art

Voice 4/21

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MoMA
FILM

C I N E

A Retrospective

MYTHO

of Greek Film

L O G Y

Through June 14, 1993

A series of forty-five films spanning the history of this most passionate of national cinemas

Presented under the auspices of the Ministry of Culture, Greece, and the Foundation for Hellenic Culture, Greece

SCHEDULE THROUGH MAY 4

THURSDAY, APRIL 29
2:30 P.M. ... *deserter*. 1988. Giorgos Korras and Christos Voupouras.
6:00 P.M. Silent films with piano accompaniment: *Daphnis and Chloe*. 1931. Orestes Laskos. *Lover of the Shepherdess*. 1932. Dimitris Tsakiris. Fragments.
Program introduced by Theodoros Adamopoulos, Director, Greek Film Archive.

FRIDAY, APRIL 30
2:30 P.M. *Until the Ship Sails*. 1966. Alexis Damianos.
6:00 P.M. *Never on Sunday*. 1960. Jules Dassin.

SATURDAY, MAY 1
2:00 P.M. *The Children of Helidona*. 1987. Costas Vrettakos. Program introduced by the director.
5:00 P.M. *Rembetika*. 1983. Costas Ferris. Program introduced by the director.


SUNDAY, MAY 2
2:00 P.M. *The Engagement of Anna*. 1972. Pantelis Voulgaris. Program introduced by the director.
5:00 P.M. *Thanos and Despina*, or *The Shepherds of Disaster*. 1967. Nico Papatakis. Program introduced by the director.

MONDAY, MAY 3
2:30 P.M. *Electra*. 1962. Michael Cacoyannis.
6:00 P.M. *The Price of Love*. 1984. Tonia Marketaki.

TUESDAY, MAY 4
2:30 P.M. *Sweet Bunch*. 1983. Nikos Nikolaidis.
6:00 P.M. *Topos*. 1985. Antoinetta Angelidi.

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The Museum of Modern Art



Electra. 1962. Michael Cacoyannis

VOICE May 4, 1993

ΤΗΛΕΦΩΝΗΣΤΕ
ΣΤΟΝ «Ε.Κ.»
ΤΗΛΕΦΩΝΗΣΤΕ ΜΑΣ
ΔΩΡΕΑΝ 1-800-666-1515

των των παλαιών τάσεων του
Πειραιώς, στη μεγάλη αίθουσα του
ΕΒΕΠ. Ποιος είπε ότι το εμπόριο
δεν «περπατάει»; Όταν γίνετε,
πάντως καλά, κ. Λιάπη, ίσως σας
πάρουμε για... σπληνρωματικό στο
«Πρωτόβλημα τύπου».
(Από την ΚΑΘΗΜΕΡΙΝΗ)

Γιλαζ δεν σημαίνει αναγκαστικά
αλλαγή της συνεργασίας των
σοσιαλδημοκρατών με το κόμμα του
κ. Ντεμιρέλ για τον σχηματισμό
κυβέρνησης. Και οι σοσιαλδημοκρά-
τες άλλωστε τόνισαν ότι η εκλογή
του κ. Ντεμιρέλ στο προεδρικό
αξίωμα δεν επηρεάζει τη κυβερνή-

ση, πολιτικής σκηνής στις οποίες
απαιτεί ο αμενίδιος θάνατος του
Τουρκού Οζάλ.
Ο πρόεδρος Οζάλ κατείχε μία
εξαιρετική θέση στην τουρκική πολι-
τική σκηνή, θέση που ξεπερνούσε
τα συνταγματικά πλαίσια του προε-
δρικού αξιώματος.
Απεβίωσε το μέσο έκφρασης

δρου Οζάλ, όταν φώναζε συνθημα-
τα όπως «Να σπασούν οι αλυσίδες,
να ανοίξει η Αγία Σοφία» (να γίνει
δηλαδή τζαμί), «το Καραμπαχ θα
γίνει τάφος των Αρμενίων», «η Βοσ-
νία θα γίνει τάφος των Σέρβων»,
«Μουσουλμανική Τουρκία, Μου-
σουλμάνοι στο προεδρικό Μέγαρο»
κ.τ.λ.

MoMA
FILM

ΣΥΝΕ

Μια αναδρομή

ΜΥΘΟ

του Ελληνικού Κινηματογράφου

ΛΟΓΙΑ

Μέχρι τις 14 Ιουνίου, 1993

Μια σειρά 45 ταινιών που αντιπροσωπεύουν
(καλύπτουν) την ιστορία της πιο παθιασμένης
εθνικής κινηματογραφίας

Υπό την αιγίδα του Υπουργείου Πολιτισμού της Ελλάδας
και του Ιδρύματος Ελληνικού Πολιτισμού της Ελλάδας

ΑΚΡΙΒΕΣ ΠΡΟΓΡΑΜΜΑ ΠΡΟΒΟΛΗΣ ΤΑΙΝΙΩΝ ΜΕΧΡΙ 13 ΜΑΪΟΥ

ΠΑΡΑΣΚΕΥΗ 23 ΑΠΡΙΛΙΟΥ

2:30 μ.μ. Ο δράκος των Αθηνών, (1956), του Νίκου Κούνδουρου.

6:00 μ.μ. Στέλλα, (1955), του Μιχάλη Κακογιάννη με τη Μελίνα Μερκούρη. Την
ταινία θα προλογίσουν η Μελίνα Μερκούρη και ο σκηνοθέτης.

ΣΑΒΒΑΤΟ 24 ΑΠΡΙΛΙΟΥ

2:00 μ.μ. Αναπαράσταση, (1970), του Θεόδωρου Αγγελόπουλου.

5:00 μ.μ. Ηλέκτρα, (1962), του Μιχάλη Κακογιάννη με την Ειρήνη Παπά. Τη
ταινία θα προλογίσει ο σκηνοθέτης.

ΚΥΡΙΑΚΗ 25 ΑΠΡΙΛΙΟΥ

2:00 μ.μ. Ποτέ τη Κυριακή, (1960), του Ζυλ Ντασέν με τη Μελίνα Μερκούρη
και Ζυλ Ντασέν.

5:00 μ.μ. Μαγική Πόλη, (1954), του Νίκου Κούνδουρου. Θα προλογίσει ο
σκηνοθέτης.

ΠΕΜΠΤΗ 29 ΑΠΡΙΛΙΟΥ

2:30 μ.μ. Λιποτάκτης, (1988), των Γιώργου Κόρρα και Χρίστου Βουπούρα.

6:00 μ.μ. Δάφνης και Χλόη, (1931), του Ορέστη Λάσκου, (Βουβή ταινία), και
αποσπάσματα του Αγαπητικού της Βοσκοπούλας, (1932), του Δημ. Τσακίρη.
Θα προλογίσει ο διευθυντής της Ελληνικής Ταινιοθήκης κ. Θεόδωρος
Αδαμόπουλος.

ΠΑΡΑΣΚΕΥΗ 30 ΑΠΡΙΛΙΟΥ

2:30 μ.μ. Μέχρι το πλοίο, (1966), του Αλέξη Δαμιανού.

6:00 μ.μ. Ποτέ τη Κυριακή, επανάληψη της ταινίας.

ΣΑΒΒΑΤΟ 1 ΜΑΪΟΥ

2:00 μ.μ. Τα παιδιά της Χελιδόνας, (1987), του Κώστα Βρεττάκου. Τη ταινία
θα προλογίσει ο σκηνοθέτης.

5:00 μ.μ. Ρεμπέτικο, (1983), του Κώστα Φερρή. Θα προλογίσει ο σκηνοθέτης.

ΚΥΡΙΑΚΗ 2 ΜΑΪΟΥ

2:00 μ.μ. Το προξενείο της Άννας, (1972), του Παντελή Βούλγαρη. Τη ταινία
θα προλογίσει ο σκηνοθέτης.

5:00 μ.μ. Οι βοσκοί της συμφοράς, (1967) του Νίκου Παπατάκη. Την ταινία
θα προλογίσει ο σκηνοθέτης.

ΔΕΥΤΕΡΑ 3 ΜΑΪΟΥ

2:30 μ.μ. Ηλέκτρα, Επανάληψη.

6:00 μ.μ. Η τιμή της αγάπης, (1984), της Τώνιας Μαρκετάκη.

ΤΡΙΤΗ 4 ΜΑΪΟΥ

2:30 μ.μ. Γλυκεία συμμορία, (1983), του Νίκου Νικολαΐδη.

6:00 μ.μ. Τόπος, (1985), της Άντουανέτας Αγγελίδου.

ΠΕΜΠΤΗ 6 ΜΑΪΟΥ

2:30 μ.μ. Ρεμπέτικο. Επανάληψη.

6:00 μ.μ. Στέλλα. Επανάληψη.

ΠΑΡΑΣΚΕΥΗ 7 ΜΑΪΟΥ

2:30 μ.μ. Το Προξενείο της Άννας. Επανάληψη.

6:00 μ.μ. Λιποτάκτης. Επανάληψη.

ΣΑΒΒΑΤΟ 8 ΜΑΪΟΥ

2:00 μ.μ. Οι τεμπέληδες της εύφορης κοιλάδας, (1978) του Νίκου
Παναγιωτόπουλου.

5:00 μ.μ. Γλυκεία συμμορία. Επανάληψη.

ΚΥΡΙΑΚΗ 9 ΜΑΪΟΥ

2:00 μ.μ., Τι έκανες στον πόλεμο Θανάση, (1971) του Ντίνου Κατσουρίδη.

5:00 μ.μ. Ευδοκία (1971) του Αλέξη Δαμιανού.

ΔΕΥΤΕΡΑ 10 ΜΑΪΟΥ

2:30 μ.μ. Ο Δράκος των Αθηνών, (1956) επανάληψη.

6:00 μ.μ. Βουβός Κινηματογράφος: Μετέωρα (1923), του Μιχάλη Δορίζα.

Οι περιπέτειες του Βιλάρ, (1926), του Joseph Hepp.

Ο Μάγος της Αθήνας (1930), αποσπάσματα, του Αχιλλέα Μαδρά.

Μαρία Πενταγιάττισσα, (1929), αποσπάσματα, του Αχιλλέα Μαδρά.

ΤΡΙΤΗ 11 ΜΑΪΟΥ

2:30 μ.μ. Κοινωνική σαπίλα, (1932), του Στέλιου Τασσάπουλου.

6:00 μ.μ. Ο Μεθυστάκης, (1950), του Γιώργου Τζαβέλλα.

ΠΕΜΠΤΗ 13 ΜΑΪΟΥ

6:00 μ.μ. Πικρό ψωμί, (1951), του Γρηγόρη Γρηγορίου.

Λατέρνα, φτώχεια και φιλότιμο, (1955), του Αλέκου Σακελλάριου.



Μελίνα Μερκούρη και Γιώργος Φούντας στη Στέλλα Κακογιάννη, 1955.

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αυτοκτονίες οχημάτων και Λουξεμβούργο. Ο αριθμός θανάτων από αυτοκτονίες είναι μεγαλύτερος από θανάτους σε τροχαία στη Γαλλία, Γερμανία, Δανία και Κρήτη.

όπου απέσπασε 7.513.000 δρχ. Με τα χρήματα, όπως ο ίδιος ομολόγησε, αγόρασε ένα αυτοκίνητο «Φορντ Εσκορντ», ένα «Λάντσια Εντενκράλε» και μια μοτοσικλέτα.

χίζονται για να διαπιστωθεί αν ο Γάτος ενέχεται και σε άλλες ένοπλες ληστείες, ενώ όπως διαπιστώθηκε από το φάκελό του, εδίωκετο με ερήμην καταδικαστικές αποφά-

σεις του ταμίου τα χρήματά και στη συνέχεια, τρέχοντας, εξήλθαν από την τράπεζα. Επιβιβάστηκαν σε αυτοκίνητο που ήταν σταθμευμένο κοντά στην τράπεζα και εξαφανίστηκαν με ιλιγγιώδη ταχύτητα.

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ΣΙΝΕ ΜΥΘΟ ΛΟΓΙΑ

Μια αναδρομή
του Ελληνικού Κινηματογράφου

Μέχρι τις 20 Μαΐου, 1993

Μια σειρά 45 ταινιών που καλύπτουν την ιστορία της πιο παθιασμένης εθνικής κινηματογραφίας

Υπό την αιγίδα του Υπουργείου Πολιτισμού της Ελλάδας και του Ιδρύματος Ελληνικού Πολιτισμού της Ελλάδας



Τα παιδιά της Χελιδόνας, (1987), του Κώστα Βρεττάκου.

ΑΚΡΙΒΕΣ ΠΡΟΓΡΑΜΜΑ ΠΡΟΒΟΛΗΣ
ΤΑΙΝΙΩΝ ΜΕΧΡΙ 20 ΜΑΪΟΥ

ΠΑΡΑΣΚΕΥΗ 14 ΜΑΪΟΥ

2:30 μ.μ. **Τόπος**, (1985), της Αντουανέτας Αγγελίδου.
6:00 μ.μ. **Κάλπηκη λίρα**, (1955), του Γιώργου Τζαβέλλα.

ΣΑΒΒΑΤΟ 15 ΜΑΪΟΥ

2:00 μ.μ. **Αστέρω***, (1929), αποσπάσματα, του Δημήτρη Γαζιάδη.
Αστέρω, (1959), του Ντίνου Δημόπουλου
5:00 μ.μ. **Κοινωνική σαπίλα***, (1932), του Γιώργου Τατασόπουλου.

ΚΥΡΙΑΚΗ 16 ΜΑΪΟΥ

2:00 μ.μ. **Μέχρι το πλοίο**, (1966), του Αλέξη Δαμιανού.
5:00 μ.μ. **Δάφνις και Χλόη***, (1931), του Ορέστη Λιάσκου.
Ο αγαπητικός της Βοσκοπούλας, αποσπάσματα, (1932), του Δημήτρη Τσακίρη.

ΔΕΥΤΕΡΑ 17 ΜΑΪΟΥ

2:30 μ.μ. **Μαγική Πόλη**, (1954), του Νίκου Κούνδουρου.
6:00 μ.μ. **Το χρώμα βάφτηκε κόκκινο**, (1965), του Βασίλη Γεωργιάδη.

ΤΡΙΤΗ 18 ΜΑΪΟΥ

2:30 μ.μ. **Τα παιδιά της Χελιδόνας**, (1987), του Κώστα Βρεττάκου.
6:00 μ.μ. **Τι έκανες στον πόλεμο Θανάση**; (1971), του Ντίνου Κατσουρίδη.

ΠΕΜΠΤΗ 20 ΜΑΪΟΥ

2:30 μ.μ. **Ο Μεθύστακας**, (1950), του Γιώργου Τζαβέλλα.
6:00 μ.μ. **Λούφα και Παραλλαγή**, (1984), του Νίκου Περάκη.

* Βουβή ταινία. Αυθαινική μπάντα.
** Βουβή ταινία. Συνοδεία πιάνου.

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το διεθνές περιβάλλον είναι αβε-
 βαιο και δυσμενές, η οικονομία μας
 έχει όσο ποτέ ανάγκη από λογική,
 σοβαρότητα, υπευθυνότητα και ένα

κων συνταξιοδοτικά 50%, σε διο-
 θωτικές αυξήσεις της τάξης του
 10% σε μισθωτούς και συνταξιού-
 χους, μέχρι 100 χιλ. δρχ.

τον δημόσιο τομέα. Ζητούσε επίσης
 να έχει η οικονομική πολιτική, κοι-
 νωνική διάσταση με ισομερή επιμε-
 ρισμό των βαρών.

Βαρυσίων έγινε δεκτή. Δέχθηκε η
 Τουρκία και ο στρατός». Πάντως, κατά τον αρχηγό του
 «Κόμματος Ελευθερών Δημοκρα-

χή, είναι κι αυτή η αμύορα αλλά
 σαφώς διακρινόμενη κόντρα - μετα-
 ξύ των δύο υπουργών...
 (Από την «Αυγή»)

MoMA
FILM

ΣΙΝΕ

Μια αναδρομή

ΜΥΘΟ

του Ελληνικού Κινηματογράφου

ΛΟΓΙΑ

Μέχρι τις 27 ΜΑΪΟΥ, 1993

Μια σειρά 45 ταινιών που καλύπτουν την ιστορία της πιο
 παθιασμένης εθνικής κινηματογραφίας

Υπό την αιγίδα του Υπουργείου Πολιτισμού της Ελλάδας και του
 Ιδρύματος Ελληνικού Πολιτισμού της Ελλάδας



Happy Day, (1976), του Παντελή Βούλγαρη.

ΑΚΡΙΒΕΣ ΠΡΟΓΡΑΜΜΑ ΠΡΟΒΟΛΗΣ ΤΑΙΝΙΩΝ
 ΜΕΧΡΙ 27 ΜΑΪΟΥ

ΠΑΡΑΣΚΕΥΗ 21 ΜΑΪΟΥ

2:30 μ.μ. **1922**, (1978), του Νίκου Κούνδουρου.

6:00 μ.μ. **Αναπαράσταση**, (1970), του Θεόδωρου
 Αγγελόπουλου.

ΣΑΒΒΑΤΟ 22 ΜΑΪΟΥ

2:00 μ.μ. **Πικρό ψωμί**, (1951), του Γρηγόρη Γρηγορίου.

5:00 μ.μ. **Οι Απέναντι**, (1981), του Γιώργου
 Πανουσόπουλου.

ΚΥΡΙΑΚΗ 23 ΜΑΪΟΥ

2:00 μ.μ. **Με τη λάμψη στα μάτια**, (1966), του Πάνου
 Γλυκοφρύδη.

5:00 μ.μ. **Happy Day**, (1976), του Παντελή Βούλγαρη.

ΔΕΥΤΕΡΑ 24 ΜΑΪΟΥ

2:30 μ.μ. **Λατέρνα, φτώχεια και φιλότιμο**, (1955),
 του Αλέκου Σακελλάριου.

6:00 μ.μ. **Κάλπικη λίρα**, (1955) του Γιώργου Τζαβέλλα.

ΤΡΙΤΗ 25 ΜΑΪΟΥ

2:30 μ.μ. **Πρόσωπο με πρόσωπο**, (1966),
 του Ροβίρου Μανθούλη.

6:00 μ.μ. **Με τη λάμψη στα μάτια**, (1966), του
 Πάνου Γλυκοφρύδη.

ΠΕΜΠΤΗ 27 ΜΑΪΟΥ

2:30 μ.μ. **Η τιμή της Αγάπης**, (1984), της
 Τόνιας Μαρκετάκη.

6:00 μ.μ. **Το χρώμα βάφτηκε κόκκινο**, (1965),
 του Βασίλη Γεωργιάδη.

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ΣΙΝΕ

Μια αναδρομή

ΜΥΘΟ

του Ελληνικού Κινηματογράφου

ΛΟΓΙΑ

Μέχρι τις 14 Ιουνίου, 1993

Μια σειρά 45 ταινιών που καλύπτουν την ιστορία της πιο παθιασμένης εθνικής κινηματογραφίας

Υπό την αιγίδα του Υπουργείου Πολιτισμού της Ελλάδας και του Ιδρύματος Ελληνικού Πολιτισμού της Ελλάδας

ΑΚΡΙΒΕΣ ΠΡΟΓΡΑΜΜΑ ΠΡΟΒΟΛΗΣ
ΤΑΙΝΙΩΝ ΜΕΧΡΙ 14 ΙΟΥΝΙΟΥ

ΠΑΡΑΣΚΕΥΗ 4 ΙΟΥΝΙΟΥ

2:30 μ.μ. Οι δρόμοι της Αγάπης είναι νυκτερινοί, της Φρίντα Λιάππα.

6:00 μ.μ. Ιφιγένεια, (1977), του Μιχάλη Κακογιάννη.

ΣΑΒΒΑΤΟ 5 ΙΟΥΝΙΟΥ

2:00 μ.μ. Η γυναίκα που έβλεπε τα όνειρα, (1988), του Νίκου Παναγιωτόπουλου.

5:00 μ.μ. Η φωτογραφία, (1986), του Νίκου Παπατάκη.

ΚΥΡΙΑΚΗ 6 ΙΟΥΝΙΟΥ

2:00 μ.μ. Αποσπάσματα βωβού κινηματογράφου, (1923), του Μιχάλη Δοριζα.

Μετέωρα** (1923), του Μιχάλη Δοριζα.

Οι περιπέτειες του Βιλάρ**, (1926), Joseph Hepp.

Ο Μάγος των Αθηνών*, αποσπάσματα, (1930), του Αχιλλέα Μαδρά.

Μαρία Πενταγιώτισσα**, αποσπάσματα, (1929), του Αχιλλέα Μαδρά.

5:00 μ.μ. Ταξίδι στα Κύθηρα, (1984), του Θεόδωρου Αγγελόπουλου.

ΔΕΥΤΕΡΑ 7 ΙΟΥΝΙΟΥ

2:30 μ.μ. Ο Φόβος, του Κώστα Μανουσάκη.

6:00 μ.μ. Αθέμιτος συναγωνισμός, (1985), του Δήμου Αδελιώτη.

Το δένδρο που πληγώναμε, (1988), του Δήμου Αδελιώτη.



Ταξίδι στα Κύθηρα, (1984), του Θεόδωρου Αγγελόπουλου.

ΤΡΙΤΗ 8 ΙΟΥΝΙΟΥ

2:30 μ.μ. Ιφιγένεια, του Μιχάλη Κακογιάννη.

6:00 μ.μ. Μπαλαμός, του Σταύρου Τορνέ.

ΠΕΜΠΤΗ 10 ΙΟΥΝΙΟΥ

2:30 μ.μ. Η φωτογραφία, του Νίκου Παπατάκη.

6:00 μ.μ. Ο Θίασος, (1975), του Θεόδωρου Αγγελόπουλου.

ΠΑΡΑΣΚΕΥΗ 11 ΙΟΥΝΙΟΥ

2:30 μ.μ. Θεόφιλος, του Λάκη Παπαστάθη.

6:00 μ.μ. Ταξίδι στα Κύθηρα, του Θεόδωρου Αγγελόπουλου.

ΣΑΒΒΑΤΟ 12 ΙΟΥΝΙΟΥ

2:00 μ.μ. Ο Θίασος, του Θεόδωρου Αγγελόπουλου.

5:00 μ.μ. Εκδρομή, του Τ. Κανελλόπουλου.

ΚΥΡΙΑΚΗ 13 ΙΟΥΝΙΟΥ

2:00 μ.μ. Λούφα και παραλλαγή, (1984), του Νίκου Περράκη.

5:00 μ.μ. Αθέμιτος συναγωνισμός, Το δένδρο που πληγώναμε, του Δήμου Αδελιώτη.

ΔΕΥΤΕΡΑ 14 ΙΟΥΝΙΟΥ

2:30 μ.μ. Η γυναίκα που έβλεπε τα όνειρα, του Νίκου Παναγιωτόπουλου.

* Βουβή ταινία

** Βουβή ταινία. Χωρίς συνοδεία πιάνου.

Για πληροφορίες σχετικά με τις καθημερινές προβολές, τηλεφωνήστε: (212) 708-9480 ■ The Roy and Niuta Titus Theater 1, 11 West 53 Street, New York

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...προκαλούν μόνο ζημιά στα
εθνικά συμφέροντα της χώρας. Ανα-
φερόμενος συγκεκριμένα στα γυ-
στά δημοσιεύματα των εφημερίδων

Ο ΜΑΝΟΣ ΠΑΡΑΙΤΗΣΗ ΕΥΘΕΙΑΣ ΣΤΗ ΑΦΟΡΑ ΤΟ Υ

Συνέχεια από την 1η σελίδα

για με τιμές απόσυρσης.

Πριν από μια εβδομάδα, για το θέμα αυτό υπήρξε διαφωνία μεταξύ του κ. Μάνου και του κ. Πατράκου, καθώς τη στιγμή που ο τελευταίος δήλωνε ότι το καθεστώς της απόσυρσης δεν παραμένει με τέλος Ιουλίου, ο Υπουργός Εθνικής Οικονομίας τόνισε κατηγορηματικά ότι δεν πρόκειται να υπάρξει καμία νέα ρύθμιση στο θέμα αυτό.

Στην «κόντρα» των δύο Υπουργών, πήρε θέση χθες ο πρωθυπουργός Κ. Μητσοτάκης, ο οποίος για πρώτη φορά άφησε ακάλυπτο το κ. Μάνο, καθώς μέσω του κυβερνητικού εκπροσώπου, δήλωσε ότι θα ασχοληθεί ο ίδιος με το θέμα, προκειμένου να υπάρξει μια νέα αντιμετώπιση. Ωστόσο, η αντιπαράθεση μεταξύ Μάνου - Πατράκου, κλιμακώνεται, γιατί παρόλο που ο Υπουργός δηλώνει ότι τα στοιχεία που θα παρουσιάσει στις 9 Ιουνίου για την πορεία της ελληνικής οικονομίας θα είναι σημαντικά και θα αποστομώσουν όλους τους διαφωνούντες με την οικονομική πολιτική, ο κ. Πατράκος, σύμφωνα με τα όσα δηλώνει το περιβάλλον του, πιστεύει ότι η κατάσταση στην οικονομία έχει ξεφύγει από κάθε έλεγχο και πως η μεγάλη υστέρηση στα δημόσια έσοδα, αφήνει ελλείμματα που δεν θα μπορέσει με κανένα τρόπο ο κ. Μάνος να τα καλύψει.

Τις απόψεις του αυτές, σύμφωνα με δημοσιογραφικές πληροφορίες, ο κ. Πατράκος τις έκανε γνωστές, με υπόμνημα που επέδωσε στον πρωθυπουργό Κ. Μητσοτάκη, παρακάμπτοντας τον προϊστάμενό του Υπουργό. Ενώ και ο ίδιος ο Πρωθυπουργός, σύμφωνα με τις ίδιες πληροφορίες, σε τηλεφωνική συνομιλία που είχε με τον κ. Πατράκο, του ζήτησε να του αναπτύξει τις θέσεις του για την πορεία της οικονομίας, γεγονός που καταδεικνύει ότι ο κ. Μητσοτάκης δεν είναι καθόλου σίγουρος με την οικονομική πολιτική που ακολουθεί ο κ. Μάνος. Ο κ. Μάνος, πάντως, όταν ρωτήθηκε χθες σχετικά με τα όσα λέγο-

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ΑΝΟΙΓΟΥΜΕ ΣΗΜΕΡΑ

Την υπέροχη τραγουδίστρια

MARY

η ρεμπέτισσα του λαϊκού
τον γνωστό ΓΙΩΡΓΟ



ΜΑΡΙΑ
ΜΠΟ
ΑΓΓΕΛΙΚΑ
ΣΙΜ
Η αϊ
κοιν
Εκλε
περι
Σας
MARY

18 ΠΟΛΙΤΙΣΤΙΚΑ

Επιμέλεια: ΡΟΥΛΑ ΚΟΤΣΙΕΤΑ

«Η ΕΚΔΡΟΜΗ» του Τάκη Κανελλόπουλου

ΠΡΟΒΑΛΛΕΤΑΙ ΣΗΜΕΡΑ ΣΤΟ ΜΟΜΑ

Αλλο ένα δείγμα κινηματογραφικής τέχνης της δεκαετίας του 60, παρουσιάζεται σήμερα στη μεγάλη οθόνη της κινηματογραφικής αίθουσας του ΜΟΜΑ, με την προβολή του φιλμ του Τάκη Κανελλόπουλου «Η ΕΚΔΡΟΜΗ». Το σενάριο είναι του Γιώργου Κίτσουπουλου, η μουσική του Νίκου Μαμαγκάκη. Παίζουν οι ηθοποιοί: Λίλη Παπαγιάννη, Άγγελος Αντωνόπουλος, Κώστας Καραγιώργης.

Η ταινία είναι ασπρόμαυρη. Ο Κανελλόπουλος είναι ένας ακραίος λυρικός. Οι ηρώες του κυριαρχούνται από ένα απόλυτο, μυστηριακό

και ρομαντικό ερωτικό πάθος, που τους καταβάλλει, θαρρείς, τόσο πολύ, ώστε σχεδόν ακινητούν ή ενεργούν σαν υπνωτισμένοι, ακολουθώντας την καμπύλη της μοίρας. Μια γυναίκα αγαπά τον αξωματικό άντρα της αλλά ο έρωτας της για τον κοινό τους φίλο είναι ακαταμάχητος. Θα τον ακολουθήσει, λιποτάκτη στο άγνωστο. Ερως-θάνατος, ο άξονας είναι ευθύς, μια «βασιλική» οδός τους ενώνει. Τα πρόσωπα είναι σφραγισμένα ήδη από μια μελαγχολία σχεδόν υπερβατική. Και ο σκηνοθέτης, με επιμονή, με εικόνες στατικές εξόχα φωτισμένες, δημιουργεί μια τελετουργία, και ψάλλει τη

θλίψη και το μεγαλείο της αγάπης.

Ο σκηνοθέτης γεννήθηκε στη Θεσσαλονίκη, πρώτη εμφάνισή του με το εθνογραφικό και ποιητικό ντοκυμαντέρ «ΜΑΚΕΔΟΝΙΚΟΣ ΓΑΜΟΣ» (1960). Η πρώτη μεγάλη ταινία του «ΟΥΡΑΝΟΣ» (1962) κοιτάζει τον πόλεμο σε μινόρε, αντιπαρεθώντας στιγμές της προηγούμενης ειρηνικής ζωής των ανθρώπων. Ο ίδιος λυρισμός χαρακτηρίζει όλες τις ταινίες του. «ΕΚΔΡΟΜΗ» 1966, «ΠΑΡΕΝΘΕΣΗ» 1968, «Η ΤΕΛΕΥΤΑΙΑ ΑΝΟΙΞΗ» 1972, «ΤΟ ΧΡΟΝΙΚΟ ΜΙΑΣ ΚΥΡΙΑΚΗΣ» 1975, «ΡΟΜΑΝΤΙΚΟ ΣΗΜΕΙΩΜΑ» 1978, «ΣΟΝΙΑ» 1980.



Σκηνή από την ταινία.

Καρνέ Πολιτιστικών Εκδηλώσεων

ΠΑΡΑΣΤΑΣΗ ΠΑΝΤΟΜΙ-

ΜΑΣ βασισμένη στην μικρή ιστορία του Franz Kafka **ΜΕΤΑΜΟΡΦΩΣΙΣ** παρουσιάζεται σήμερα Παρασκευή 28 Μαΐου στο New Dance Group Arts Center. Οι χορογραφίες και οι ερμηνείες είναι των: Andrea Kuo, Christopher Yeatman. Η ηλεκτρονική μουσική είναι του Geoffrey Kidd.

Ο σχεδιασμός κοστούμιών είναι του Charles McKenna και ο φωτισμός του Γιάννη Σαμαρά.

Αυτή η μοναδική παράσταση παντομίμας θα δοθεί στις 8 μ.μ. στο New Dance Group Arts Center 254 west 47st street, between Broadway and 8th Ave.

ΠΟΙΗΤΙΚΗ ΒΡΑΔΙΑ στη La Mama La Galleria την Κυριακή 30 Μαΐου στις 7 μ.μ.

Ανάγνωση ποιημάτων από την **Ελένη Παϊδούση** και Dael Orlandersmith, Holly Scaleria, Tom Savage.

Η είσοδος είναι 5 δολάρια.

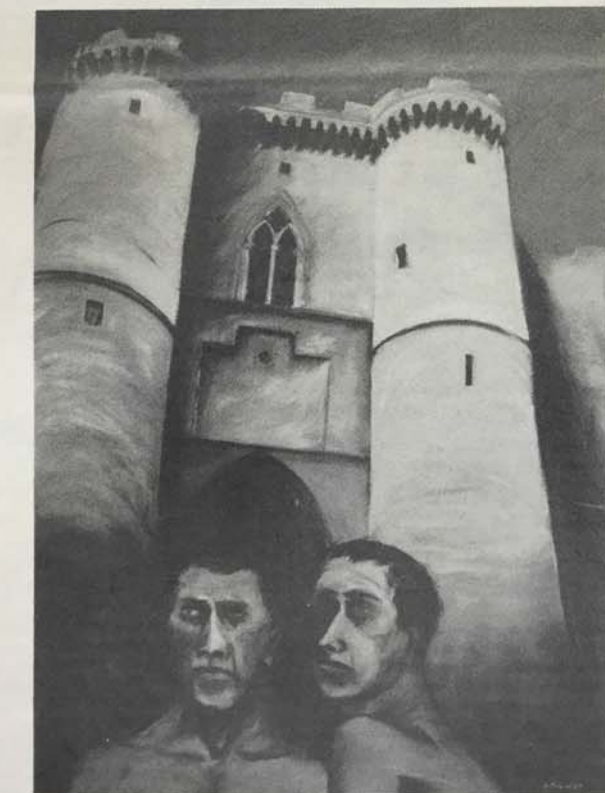
Η La Mama La Galleria βρίσκεται στην διεύθυνση: 6 East 1st Street, bet. 2nd Ave. and Bowery.

ΓΙΑ ΤΗΝ ΑΛΩΣΗ ΤΗΣ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΗΣ

Το Ελληνικό Πολιτιστικό Κέντρο της Ιεράς Αρχιεπισκοπής επ' ευκαιρία της επετείου της αλώσεως της Κωνσταντινουπόλεως, του Κέντρου της Ορθόδοξης και του Βυζαντινού Ελληνισμού διοργανώνει ένα φιλολογικό μνημόσυνο, στη μνήμη της μαυρης αυτής επετείου, το Σάββατο 29 Μαΐου στις 7 μ.μ. Το πρόγραμμα περιλαμβάνει μεταξύ άλλων: τραγούδια, ύμνους, μυρολόγια και θρήνους που έχουν σχέση με το πένθος της Πόλης.

Το Μουσικό πρόγραμμα θα διευθύνει ο μουσικός κ. Γεώργιος Κακουλίδης και με την συμμετοχή των μελών του συλλόγου «Ρωμανός ο Μελωδός». Ο δρ. Μύρων Κωνσταντινίδης θα δώσει μια σύντομη ομιλία με θέμα την άλωση της Πόλης.

Ο μουσικός κ. Γεώργιος Κακουλίδης είναι πολύ γνωστός στην Ελλάδα και εδώ στην Αμερική. Ο κ. Κακουλίδης γεννήθηκε στην Δράμα της Μακεδονίας από γονείς προσφυγες από τον Πόντο. Την Βυζαντινή μουσική πρωτοέμαθε από τον πατέρα του που ήταν επαγγελματίας ψάλτης και κατόπιν τηλεόλησε τις γνώσεις του κοντά στον αείωνιστο, καλλιγράφο και ταλαντούχο αδελφό του Νίκο Κακουλίδη ο οποίος



Εγκαίνιαζείται σήμερα η έκθεση της Δέσπω Μαγκόνη.

ήταν πρωτοψάλτης. Επί σειρά ετών μαθήτευσε με τον μουσικόλογο Σίμωνα Καρρά. Ίδρυσε στην Αθήνα Βυζαντινή χορωδία με σκοπό την διάδοση της Βυζαντινής Μουσικής. Το 1975 ίδρυσε μικτή Ποντιακή χορωδία όπου διδάσκονται Ποντιακά παραδοσιακά τραγούδια. Από το 1963 και μέχρι σήμερα είναι τακτικός συνεργάτης της Ελληνικής Ραδιοφωνίας και Τηλεόρασης σε εκπομπές Βυζαντινής μουσικής και

τραγουδιών του Πόντου. Έχει ηχογραφήσει πενήντα δίσκους και κασέτες με Βυζαντινούς Ύμνους, Κάλαντα από ολη την Ελλάδα και Ακριτικά τραγούδια. Η είσοδος είναι 5 δολάρια. Η εκδήλωση θα πραγματοποιηθεί στις 7 μ.μ. στην διεύθυνση 27-09 Crescent Street, Astoria. Για περισσότερες πληροφορίες τηλεφωνήστε στο (718) 626-5111.

ΣΤΟ ΠΑΙΔΙΚΟ ΜΟΥΣΕΙΟ του Μανχάταν συνεχίζεται η έκθεση με ζωγραφίες παιδιών με θέμα την Ελλάδα

ΣΤΟ ΜΟΜΑ προβάλλονται σήμερα οι ταινίες:

-«ΑΣΤΕΡΩ» 1929 του Δημήτρη Γαζιάδη και η νέα έκδοση της «ΑΣΤΕΡΩ» 1959 του Ντίνου Δημοπούλου με την Αλίκη Βουγιουκλάκη και τον Δημήτρη Παπαμιχαήλ (στις 2:30 μ.μ.).

-«ΕΚΔΡΟΜΗ» του Τάκη Κανελλόπουλου. Με την Λίλη Παπαγιάννη και τον Άγγελο Αντωνόπουλο. (στις 6 μ.μ.).

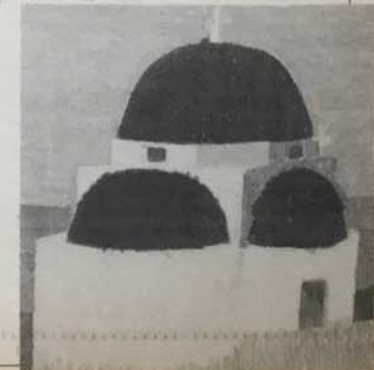
ΠΡΟΒΟΛΗ ΤΑΙΝΙΑΣ Το φιλμ «A Streetcar Named Desire» σε σκηνοθεσία **Ηλία Καζάν**, βασισμένο στο θεατρικό έργο του Τέννις Ουίλλιαμς. Προβάλλεται σήμερα 28 Μαΐου και αύριο 29 στο Theater 80, 80 st. Marks place. Για περισσότερες πληροφορίες τηλεφωνήστε στον αριθμό (212) 254-7400.

ΕΚΘΕΣΗ ΖΩΓΡΑΦΙΚΗΣ της ταλαντούχας καλλιτέχνιδας **Δέσπω Μαγκόνη** εγκαίνιαζεται σήμερα 28 Μαΐου στο Northern Trade Center 100 Sylvan Road, Woburn, MA 01801.

Η έκθεση θα παραμείνει ανοικτή μέχρι 31 Μαΐου 1993.

Την έκθεση διοργανώνει το Ινστιτούτο Καλών τεχνών The New England.

Παιδικές ζωγραφίες στο παιδικό Μουσείο του Μανχάτταν.



ΣΗΜΕΡΑ

ΕΘΝΙΚΟΣ ΚΗΡΥΞ ΣΑΒΒΑΤΟ-ΚΥΡΙΑΚΗ, 24-25 ΑΠΡΙΛΙΟΥ 1993

ΣΙΝΕΜΑΘΟΛΟΓΙΑ

ΜΙΑ ΑΝΑΔΡΟΜΙΚΗ ΤΟΥ ΕΛΛΗΝΙΚΟΥ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

ΤΟΥ ΑΡΗ ΠΑΠΑΔΟΠΟΥΛΟΥ

Μεγαλώνοντας σε μια Ελλάδα, όπου ο κινηματογράφος κυριαρχούσε
σαν η κατεξοχήν λαϊκή τέχνη, πληρώναμε το υστέρημα από χαρτί-
ταινία που δεν ήταν για μας το ίδιο με το που



Πρίολε. Επεισε όμως η δικτατορία να μην είναι η μεγάλη
οδόν μέσα από τη μικρή. Ταινίες που δεν είχαμε ποτέ να αγαπή-
σουμε ή είχαμε ξεχάσει. Ρεφρέν τραγουδιών που είχαμε απομονώσει
ξεπετάγονταν τις βραδυνές ώρες μέσα από τη τηλεόραση, ανακαλύ-
πτας τα αράματα που μας είχαν σημαδέψει στα πρώτα μας χρόνια.
Τότε άρχισαν και οι νεότεροι σκηνοθέτες να φέρνουν τα πρώτα βρα-
βεία από το εξωτερικό, δημιουργώντας το νεότερο κινηματογράφο μαζί
με τους μεγάλους δασκάλους. Κακογιάννη, Δαμανά, Κούνδουρο, κ.α.
Από τους νέους άλλοι αρουγίζονταν τα χρόνια της δικτατορίας στο
εξωτερικό, άλλοι προτιμούσαν να σπουδάσουν ακούγοντας το χτύπημα της

Η ΥΠΟΣΧΕΣΗ ΕΝΟΣ ΝΕΑΡΟΥ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

του Γιάννη ΜΠΑΚΟΓΙΑΝΝΟΠΟΥΛΟΥ
Σελίδα 2, 8.

ΤΟ ΠΡΟΓΡΑΜΜΑ ΤΟΥ ΦΕΣΤΙΒΑΛ

Σελίδα 4.

ΠΟΛΛΑΠΛΗ Η ΣΗΜΑΝΤΙΚΟΤΗΤΑ ΤΟΥ ΦΕΣΤΙΒΑΛ

Συνέντευξη του Γιώργου
ΚΑΛΟΓΕΡΟΠΟΥΛΟΥ Σελίδα 5.

Ο ΕΛΛΗΝ. ΚΙΝΗΜΑΤΟΓΡΑΦΟΣ ΕΧΕΙ ΝΑ ΕΠΙΔΕΙΞΕΙ ΑΡΙΣΤΟΥΡΓΗΜΑΤΑ

Συνέντευξη της Γιούτα ΓΕΝΣΕΝ
Σελίδα 7.

ΤΟ ΦΕΣΤΙΒΑΛ ΑΠΟ ΤΟ Α ΕΩΣ ΤΟ Ω

Σελίδα 6, 11.

ΒΟΥΛΓΑΡΗΣ - ΒΡΕΤΤΑΚΟΣ - ΚΟΥΝΔΟΥΡΟΣ - ΠΑΠΑΤΑΚΗΣ - ΦΕΡΡΗΣ - ΤΙ ΜΑΣ ΕΙΠΑΝ

Σελίδα 10.

ΠΑΡΑΛΛΗΛΕΣ ΕΚΔΗΛΩΣΕΙΣ ΤΟ ΓΚΑΛΑ ΤΩΝ ΕΓΚΑΙΝΙΩΝ

Σελίδα 9.



ΤΟ ΦΕΣΤΙΒΑΛ ΑΠΟ ΤΟ Α ΕΩΣ ΤΟ Ω

ΑΓΑΠΗΤΙΚΟΣ ΤΗΣ
ΒΟΣΚΟΠΟΥΛΑΣ, Ο

(1932, ασπρόμαυρη)
Σκηνοθεσία: Δημήτρης Τασιόλης
- Πρωταγωνιστούν: Μάνος
Κατράκης, Νίνα Αρμένη.
Το πιο δημοφιλές δραματικό εύλο-
λο του Δημήτρη Τασιόλη είναι
η πρώτη αμερικανική ελληνική ταινία.
Μία βοσκοπούλα αγάπησε, η Κρου-
σάκη, ο λόγιος και η σπάνη, έρω-
τες και φιλόσοφοι. (διάρκεια 11
λεπτά, απόσπασμα).

ΑΘΕΙΜΤΟΣ ΣΥΝΑΓΩΝΙΣΜΟΣ

(1965, ασπρόμαυρη)
Σκηνοθεσία: Δήμος Αβδελιώδης -
Πρωταγωνιστούν: Δήμος Αβδε-
λιώδης και Γιάννης Αβδελιώδης.
Ενας κλειστάκος και ο φίλος του
κλέβουν τα καρπούζια ενός φορ-
τηγού και προσπαθούν να τα που-
λήσουν, αλλά δύο ταγγινά τους
χαλάνε τα σχέδια... (διάρκεια 20
λεπτά).

ΑΚΑΤΑΝΗΚΤΟΙ ΕΡΑΣΤΕΣ

(1988, έγχρωμη)
Σκηνοθεσία: Σταύρος Τσιώλης -
Πρωταγωνιστούν: Ολγα Λαζαρί-
δου, Τάσος Μιλώνης, Κωνσταν-
τίνος Τζούρας.
Ενας ορφανός μακρός δραπέτης
από το ορφανοπαιδείο και παίρνει
το τρένο για την Τρίπολη. Στο δρό-
μο γνωρίζει μια νεαρή γυναίκα και
γίνονται φίλοι αγάστητοι... Ταινία
τρισεύρη και ανθρώπινη (διάρκεια
80 λεπτά).

ΑΝΑΠΑΡΑΣΤΑΣΗ

(1970, ασπρόμαυρη)
Σκηνοθεσία: Θόδωρος Αγγελό-
πουλος -
Πρωταγωνιστούν: Τούλα Σταβο-
πούλου, Γιάννης Τότσικας κ.α.
Ταινία-ορόσημο του νεότερου
ελληνικού κινηματογράφου που
δηγεί την ιστορία μιας γυναίκας
που με τον εραστή της σκοτώνει
τον μετανάστη συζύγο της όταν
αυτός επιστρέφει και σκαλίζει τη
νεαλένη και κανένα της υπαδρού
(διάρκεια 100 λεπτά).

ΑΠΕΝΑΝΤΙ ΟΙ

(1981, έγχρωμη)
Σκηνοθεσία: Γιώργος Πανουσό-
πουλος - Πρωταγωνιστούν: Μπέ-
τυ Αθανού, Άρης Ρέτσος, Γιώ-
ργος Σίγκας, Ντόρα Βολαντή.
Ενας μοναχικός νεαρός γνωρίζει
μια παντρεμένη νοικοκυρά και
μεταξύ τους αναπτύσσεται μια
ιδιόρρυθμη σχέση (διάρκεια 121
λεπτά).

ΑΣΤΕΡΟ

(1929/1959, ασπρόμαυρη)
Σκηνοθεσία: Δημήτρης Γαζδής
(1929), Ντίνος Δημόπουλος
(1959) - Πρωταγωνιστούν: Αλίκη
Θεοδωρίδου, Αλέκος Βελάς,
Κώστας Μουζούρης (Βουβί),
1929) και Αλίκη Βουγιουκλάκη,
Δημήτρης Παπαμαρτζή, Τίτος
Βανδής, Στέφανος Στρατηγός,
Γεωργία Βασιλειάδου, Αθανασία
Μουστάκη (1959).

Ενας ήρωας κηρύσσεται δολοφόν-
ος το γιό του να παντρεύεται την
ψευδοπαιδιά του που αγαπάει, την



Ο Ηλίας Λαγυβέτης και η Μαίρη Χρονοπούλου στα «ΠΑΙΔΙΑ ΤΗΣ ΧΕΛΜΟΝΑΣ» του Βρεττάκου.

Αστέρα, την παντρεύει με άλλον,
κι όταν εκείνος σκοτώνεται η Αστέ-
ρα τρελαίνεται. Η Βουγιουκλά-
κη λαμπρά στα νεύρα της (διάρκεια
6 λεπτά (απόσπασμα του 1929) και
80 λεπτά).

ΟΙ ΒΟΣΚΟΙ

(1967, ασπρόμαυρη)
Σκηνοθεσία: Νίκος Παπατάσης -
Πρωταγωνιστούν: Ολγα Καρά-
του, Γιώργος Διαλεγμένος,
Λάμπρος Τσίγκας.
Ο έρωτας ενός φτωχού για μια

πλούσια κοπέλα του χωριού ανα-
στατώνει την μικρή κοινωνία και
έχει τραγικό τέλος (διάρκεια 121
λεπτά).

ΓΛΥΚΙΑ ΣΥΜΜΟΡΙΑ

(1983, έγχρωμη)
Σκηνοθεσία: Νίκος Νικολαΐδης -
Πρωταγωνιστούν: Τάσος
Μόσχος, Δώρα Μασκαλαβάνου,
Αλίκη Παναγιωτίδης κ.α.
Μια ομάδα νεαρών αθηναίων περι-
θωριακών που πλέκονται «σε πόλε-
μο» με ομάδα παρακρατικών. Τα-



Σκηνή από τη ταινία «ΟΙ ΔΡΟΜΟΙ ΤΗΣ ΑΓΑΠΗΣ ΕΙΝΑΙ ΝΥΧΤΕΡΙΝΟΙ» της Λιάπια.

για με χιούμορ και ευαισθησία
(διάρκεια 154 λεπτά).

Η ΓΥΝΑΙΚΑ ΠΟΥ ΕΒΛΕΨΕ
ΤΑ ΟΝΕΙΡΑ

(1988, έγχρωμη)
Σκηνοθεσία: Νίκος
Παναγιωτόπουλος -
Πρωταγωνιστούν: Μυρτώ Παρά-
σχη, Γιάννης Μήλιος και Θεοδό-
ρος Μορίσης.
Μια γυναίκα ζει με το όνειρό της
καθώς ο άντρας της δεν της δίνει
και πολλή σημασία (διάρκεια 103
λεπτά).

ΔΑΔΩΝΕΣ ΚΑΙ ΧΛΟΗ

(1931, ασπρόμαυρη, Βουβί)
Σκηνοθεσία: Ορέστης Λιάκος -
Πρωταγωνιστούν: Απόλλων
Μασούρας (Εδίσον Βήγος), Λούση
Ματλή και άλλοι.
Το πρώτο αριστούργημα του ελλη-
νικού κινηματογράφου. Το αρχαίο
παραμύθι του βουκολικού ποιητή
Λόγγου για το δυό βοσκόπουλο
που ερωτεύονται στα δροσικά
τοπία της Μυτιλήνης. Ο ερωτάς
τους θα περάσει πολλές δοκιμα-
σίες μέχρι να δικαιωθεί (διάρκεια
68 λεπτά).

ΤΟ ΔΕΠΤΟ ΠΟΥ
ΠΛΗΘΩΝΕ

(1986, έγχρωμη)
Σκηνοθεσία: Δήμος Αβδελιώδης -
Πρωταγωνιστούν: Γιάννης Αβδε-
λιώδης, Νίκος Μυστήρης, Μαρίνα
Δελιβοριά και
Δήμος Αβδελιώδης.
Μια ομάδα παιδιών περνά ένα
ευπρόσμητο καλοκαίρι στη Χίο το
1960. Ταινία τρισεύρη και νοσταλ-
γική, ιδιαίτερα ενδεχόμενη για
παιδιά (διάρκεια 75 λεπτά).

ΔΡΑΚΟΣ, Ο

(1956, ασπρόμαυρη)
Σκηνοθεσία: Νίκος Κούνδουρος -
Πρωταγωνιστούν: Ντίνος Ηλιό-
πουλος, Μαργαρίτα Παπαγεω-
ργίου, Γιάννης Νύμφης, Ανδρέας
Βλάχος, Βασίλης Βέγγος.
Η κωμωδική ιστορία ενός ασή-
μαντου υπαλλήλου που η ομοί-
οτητα του με ένα σηματομένο
κακοποιό του παίζει και του αλλά-
ζει τη ζωή. Είσοδος Ηλιόπουλος
(διάρκεια 105 λεπτά).

ΔΡΟΜΟΣ ΑΓΑΠΗΣ

ΕΙΝΑΙ ΝΥΧΤΕΡΙΝΟΙ ΟΙ
(1981, έγχρωμη)
Σκηνοθεσία: Ντίνος Λιάκος -
Πρωταγωνιστούν: Μαρία Σκοίν-
τζου, Μίρκα Τυροκομίδου,
Γρηγόρης Εγγυρόλης, Μαρτί-
νη Πιάσι.
Δύο ανήλικες αδελφές ερωτεύ-
νουν τον κρυφό έρωτά τους για ένα
εξοτερό τους που έρχεται και παύει
από το Παρίσι (διάρκεια 90 λεπτά).

ΕΚΑΡΟΜ

(1966, ασπρόμαυρη)
Σκηνοθεσία: Γιώργος
Κανελλόπουλος -
Πρωταγωνιστούν: Αλίκη Παπα-
γιάννη, Αγγελος Αντωνόπουλος,
Κώστας Καραγιάννης.
Μια γυναίκα αγαπά τον αδελματι-
κό άντρα της αλλά ο έρωτάς της

για τον κοινό τους φίλο είναι ακα-
ταμάχητος. Εκείνος θα λιποταχτεί
και η γυναίκα θα τον ακολου-
θήσει μέχρι το θάνατο. Υπέροχη
και συγκινητική ταινία (διάρκεια 87
λεπτά).

ΕΥΔΟΚΙΑ

(1971, έγχρωμη)
Σκηνοθεσία: Αλέξης Δαμανάσης -
Πρωταγωνιστούν: Μαρία Βασι-
λειού, Γιώργος Κουτούζης, Κού-
λα Αγαγιώτου, Χρίστος Ζορμπάς.
Η τραγική ιστορία ενός νεαρού
στρατιώτη που ερωτεύεται μια
πόρνη που την παντρεύεται, αλλά



Ο ακηνοθέτης Δήμος Αβδελιώδης



Η Ειρήνη Παπά στην «ΗΛΕΚΤΡΑ» του Κακογιάννη

που ο κοινωνικός περίγυρος δεν
επιτρέπει στη σχέση αυτή να ευδο-
κήμηση. Ταινία-σταθμός (διάρκεια
92 λεπτά).

ΗΛΕΚΤΡΑ

(1962, ασπρόμαυρη)
Σκηνοθεσία: Μιχάλης
Κακογιάννης -
Πρωταγωνιστούν: Ειρήνη Παπά,
Γιάννης Φέρτης, Αλέκα Κατσέ-
λη, Μάνος Κατράκης, Νότης
Περγιάλης, Τάκης Εμανουήλ,
Θεανώ Ικανίδου.

Η τραγωδία του Ευριπίδη και το
ρηγμένο στήθος του Αγαμέμνονα
αναοτανούνται μέσα στο ελληνικό
τοπίο. Πολυβραβευμένη ταινία,
σπουδαία η Παπά και η μουσική του
Θεοδωράκη (διάρκεια 120 λεπτά).

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THE CHRISTIAN SCIENCE MONITOR
MONITOR
17 May 1993

Greek Film Retrospective Reveals Country's Rich – and Rocky – Past

By David Sterritt

Staff writer of The Christian Science Monitor

NEW YORK

TODAY, so many centuries later, we recognize the 'Iliad' and the 'Odyssey' as the first image-producing factories."

So writes commentator Andreas Tyros, linking the heritage of ancient Greek literature and art with the thoroughly modern tradition of filmmaking. It may sound like an odd connection at first. Yet many of ancient Greece's finest achievements are deeply visual – the Parthenon and the Homeric poem appeal to the eye, or to the mind's eye – and many a filmmaker has drawn on Greek ideals for inspiration, consciously or not.

Mr. Tyros's comment appears in the catalog for "CineMythology: A Retrospective of Greek Film," the first exhibition to present an overview of Greek cinema in its huge variety. Soon to begin an international tour after its two-month run at the Museum of Modern Art (MoMA) here, it's a festival studded with major stars such as Melina Mercouri and Irene Pappas, whose charismatic charms have boosted the reputation of Greek film around the world.

Yet it's also a serious examination of social, cultural, and political issues that have coursed through Greek movies throughout their history. Few national cinemas have been more strongly buffeted by turmoil in the society around them. And few have boasted a greater array of artists willing to grapple with those events – either directly or by ex-

ploring the human values that lie behind them – and transform these into aesthetically meaningful forms that reach out to audiences everywhere.

"Greek film has an obsession with reinterpreting history," says program organizer Jytte Jensen.

"The films are fascinated with the social and political events of their country, and with the individuals living in that setting. I don't know of any other cinema – except German film, perhaps – where the concern with specific social and political events is so striking," she adds.

This is due largely to the tumultuous nature of modern Greek

But it's frequently a *heroic* tragedy."

An example of this is the 1954 classic "Stella" with Ms. Mercouri as a spirited woman longing for a liberated life. "There's a duality between her energy and exuberance," Jensen says, "and the tragedy that comes to her. It's inevitable, because her ideals – her search for the right way to live – just can't be achieved in that society."

Jensen made her selections for the retrospective by sifting through an enormous range of films made in various styles, genres, and historical periods, doing much of her work in Athens at the official Greek archive.

Highlights of "CineMythology" range from "The Ogre of Athens," a ferocious 1956 tragicomedy that echoes Kafka and anticipates Fellini, to "A Foolish Love," a 1981 drama that recalls the Hollywood classic "Rear Window."

Among the most celebrated filmmakers on the program are Theo Angelopoulos, with his moody "Voyage to Cythera" and other films; Michael Cacoyannis, represented by "Stella," the classical "Iphigenia," and other work; and Jules Dassin, whose rollicking "Never on Sunday" is perhaps the most widely popular Greek film of all time.

■ After June 14, "CineMythology" travels to the Pacific Film Archive at the University Art Museum in Berkeley, Calif.; the Film Center at the Art Institute of Chicago; the Cleveland Museum of Art; the Museum of Fine Arts in Houston; and other locations in the United States, Canada, England, and New Zealand.

FILM

history, from the disruptions of World War II and the Greek civil war to the period of military rule in the 1960s and an economic crisis that nearly killed Greek cinema during the '70s.

Another deep concern has been the transition of Greece from an agrarian to an industrial society. "The social fabric started coming apart at the seams, and this had a great effect on filmmaking," Ms. Jensen says.

Running just beneath the turbulent surface of Greek life, however, has been a constant awareness of the centuries-old Greek heritage. "There is a tendency there to measure life by ancient history and ideals," Jensen says. "So in many films there is a prevailing atmosphere of longing for an innocence and beauty connected with those ideals. This often brings despair and tragedy....

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thought possible and I am afraid there is no one else to blame. We all make it possible, we allow it to happen.

War forces you to take sides, and if you don't oppose it, by design or default you are taking part in it. ☐

FILMS. 9475

STUART KLAWANS

This Boy's Life Rules of the Road

The book *This Boy's Life* by Tobias Wolff is an astringent memoir, recalling the author's apprenticeship to manhood in a dim corner of 1950s America. Now the book has been translated to the screen, where it gives a shockingly frank account of the relationship between the brand name of a man's school and that of his car.

Sorry—I'll back off. *This Boy's Life* is a pretty good movie.

Never mind that its psychosexual motifs have been staged for people who move their lips while reading Freud. Early on, for example, we watch young Toby (Leonardo DiCaprio), who is two or three days into puberty, as he stands in the kitchen of a crummy apartment in Salt Lake City—the latest refuge improvised by his mother, Caroline (Ellen Barkin). Five years earlier, according to Toby's voice-over narration, Caroline had got divorced. Ever since, she has been running toward a series of illusory fortunes and away from a series of all-too-real boyfriends, one of whom has now been so tasteless as to reappear, bearing tubular gifts. Can anyone be so innocent as to miss the point when Toby, standing in the kitchen, caresses his new pump-action Winchester .22, while Caroline in the adjoining room quite audibly submits to another form of pumping action?

But sarcasm overcomes me again. I repeat—*This Boy's Life* is really pretty good.

Although the screenwriter, Robert Getchell, and the director, Michael Caton-Jones, have made only the most obvious choices, in the kitchens of Salt Lake City as elsewhere, *This Boy's Life* never does less than hold your attention and sometimes does enough to surprise you with its daring. It stubbornly keeps being better than it has the right to be. First it gets you caught up in Caroline's crazy rhythms, as she deals with her

problems by either dropping off to sleep or leaping into aimless action. "Hello, honey!" she calls to Toby with a bright smile, as he returns from a day of juvenile delinquency to find her once more packing their belongings. "Where are we going?" he asks. "I don't know," Caroline chirps. "Got any ideas?" She manages her retreats with the good cheer of a French general. Off she goes with Toby on the next Greyhound, which happens to be heading for Seattle. There, *This Boy's Life* catches you off-guard again. It throws Robert De Niro in your face.

As Dwight, the man whom Caroline imagines to be her last hope, De Niro grins his way onto the screen, in the opening sally of what soon turns into a full-scale assault of false gestures. From the way Dwight absently strokes the sleeve of his elaborately multicolored sportcoat, you know he's vain. From his haircut—a military-style flattop—you know his vanity must coexist uneasily with a Spartan self-image. And from the flatteries he tosses out to all sides, in an accent that suggests he's been transported to the Northwest from either Maine or the planet Mongo, you may easily predict that Dwight will prove to be crude and violent. Well, he's De Niro, isn't he? Once again, the filmmakers have made the obvious choice; and yet De Niro's performance ultimately amounts to one long diversion. He keeps you busy watching him reprise past roles, from *The King of Comedy*'s Rupert Pupkin to *Taxi Driver*'s Travis Bickle, *Cape Fear*'s Max Cady and even Jimmy Doyle from *New York, New York*. Meanwhile, by means of the strange osmosis that sometimes happens in movies, something unanticipated is leaking into the story.

Relocated to a dismal industrial town where he supposedly will get the fathering he needs, Toby finds himself caught between Dwight and Arthur (Jonah Blechman), a high school classmate who apparently models himself on Oscar Wilde, as well as one might in a place called Concrete, Washington. On the surface, two versions of manhood are competing for Toby's soul. Will he become brutal, like Dwight, or allow himself to be sensitive and intelligent, like Arthur? But a deeper question nags at the film: Can Toby ape the manners of a higher social class (which is essentially what Arthur is doing), and so fill his pockets, or will he fall by habit into Dwight's manners, and so condemn himself to poverty?

Toby travels to another town, so he can take the SATs and apply to prep schools.

He walks in wearing that hideous sportcoat of Dwight's. Everybody else wears a blazer.

Maybe that's only a moment of embarrassment—nothing, certainly, compared with the ordeal Caroline endures on her wedding night, and which the film shows with amazing candor. But then, even though you know what Caroline is going through, Toby doesn't. He's oblivious to her suffering—and soon the film is, too, as it begins to evoke a desperation that has nothing to do with the usual Hollywood problems. Toby does not crave love or sex. He doesn't seek to better himself "as a person." (Why trouble yourself to learn anything, when grade transcripts can be forged?) Toby doesn't even show an interest in saving his mother (though he does rescue her, as an afterthought). No, all Toby wants—and this comes as a shock in the context of a big studio release—is money, money that will prove his worth, money he can gain if he *looks* worthy of having it.

The details of Friedrich's story are utterly specific and yet universal.

At the film's key moment, the question of manhood doesn't even come up. Toby, convinced he's blown his last chance at prep school, has gone out drinking with the public school Elvis-heads. They're gassing on about the cars they'll buy—until Toby bitterly denounces them all as losers who will end up driving Fairlanes. He stumbles then and falls backward; and the camera, in the only interesting shot of *This Boy's Life*, follows him, so it can discover him flat on his back, first laughing, then dissolving into tears.

The blessings of mediocrity: When Michael Caton-Jones hits a directorial high point, you know it. Think of what a director with a strong personal temperament might have brought to *This Boy's Life*. Martin Scorsese might have inflamed the struggle between Toby and Dwight until it burned holes in the screen. Or Gus Van Sant, who is so much at home in the Northwest, might have made a lunatic ode out of the flirtation between Toby and Arthur. (Unfortunately, Van Sant has been otherwise engaged, bringing to the screen Tom Robbins's 400-page

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greeting card, *Even Cowgirls Get the Blues*.) As for Caton-Jones, who previously directed *Scandal* and *Memphis Belle*, he seems more like an old-style contract director. He's competent and knows how to keep a narrative rolling but doesn't have much of his own to offer. For that reason, after all of the film's by-the-numbers psychologizing, his heartfelt and unexpectedly blunt emphasis on money and social rank hits you harder than Dwight ever hits Toby. It's the final surprise in this uneven and oddly proportioned film—a picture that's quirky in ways it perhaps never intended, and is all the better for that.

Su Friedrich's latest concoction, *Rules of the Road*, is currently making the unremunerative round of film festivals. It debuted in New York at the New Directors/New Films series, after which it graced with its presence the Women's Film and Video Festival at the WOW Cafe. Sooner or later, the film will pop up near you, which is reason enough to check the calendar of your local media center. Friedrich has in the past made essay films (*Sink or Swim*), polemical films (*First Comes Love*), films that resemble lyric poems (*Gently Down the Stream*). With *Rules of the Road*, she creates a film like a perfect short story.

The details of the story are utterly specific and yet universal—we've all gone through something like this. An off-camera narrator (the voice is Friedrich's own) tells about the dissolution of a love affair: the spats over nothing, the slow growing apart, the reluctance to admit that what's over is over, the longings and fantasies after the fact. That the love affair is same-sex and takes place in Brooklyn does not narrow the story's interest, but those details do account for the narrator's initial tone of amusement. The vehicle for this love affair and its subsequent breakup—the literal vehicle—is a secondhand white station wagon with fake wood trim and a luggage rack on top.

Rules of the Road begins with the story of how the narrator's lover bought the station wagon—such a sensible, conservative, family-friendly car that the narrator has to laugh. Who else (among Brooklyn's lesbian population) would have bought such a thing? There couldn't be another one anywhere on the road! On the screen, a clunky white station wagon glides into view. We see it parking by a Brooklyn sidewalk, being loaded with bulky objects (the lover is a builder by trade), cruising over New York's bridges. The narrator is

right—it's a thoroughly drab machine.

But is it one of a kind? As the story unfolds on the soundtrack, an alert viewer begins to notice subtle differences among the objects on the screen and so comes to recognize that there are many station wagons, not one—though all are white, with fake wood trim and a luggage rack on top. So the film gradually elicits through visual perception what the narrator has learned by much harder experience. Friedrich's voiceover recounts how all the physical details of the love affair seemed to soak into the station wagon, till its very scent was the lover's unique smell. Meanwhile, the images reveal the truth that every disappointed lover must face: You're not the only one. The most touching moment? I'd say it comes when the voiceover comments on the aftermath of the breakup, while the camera, making a 360-degree pan of a corner in Brooklyn, discovers no fewer than four white station wagons, each one setting off another pang of memory, each one proving again the world's indifference.

A musical theme, Arnold Schoenberg once wrote, is not the same thing as a melody—though a composer may choose to reduce the theme to a melody, as “heroes belittle their wounds.” In much the same spirit, Su Friedrich reduces the loss of a lover to the loss of a station wagon; she pares down the visual complexity of *Rules of the Road* to a moment like that 360-degree pan, or a few others that would be merely clever in the work of a lesser filmmaker. The heroine jests of her wounds; and yet the light, almost whimsical tone of *Rules of the Road* should not blind us to the part of the film that really is irreducibly personal. Station wagons are everywhere; everybody's got a sad love story. But only one filmmaker, to my knowledge, has Su Friedrich's eye.

Although she likes to present scenes as if in a casual glance, each shot in *Rules of the Road* is distinctive, and each has been thought out. Consider the implication when Friedrich shoots through the window of a station wagon. In effect, she has put a second frame inside the frame of her camera's viewfinder. Then, when she shows us someone behind the window of a passing station wagon as seen from inside her own car, Friedrich brings into play three frames, all of which are in motion. You can get dizzy thinking about these things, and about how Friedrich chose her sequence of images—the way she follows a long shot of the Hudson River, looking serene and stable, with a shot of roadside trees, their leaves filling

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the whole screen with a jolting green blur.

Perhaps *Rules of the Road* is not quite a perfect short story. It does sag a little, about three-quarters of the way through. But the only thing really wrong with it is that it won't be shown widely enough. Watch for *Rules of the Road* at New York's New Festival and San Francisco's Frameline festival, both in June, and wherever finer films are shown.

Short Takes: *The Execution Protocol*, a British-made documentary on view in New York at Film Forum, takes you inside Potosi Correctional Center in Missouri, where several dozen inmates are awaiting death by lethal injection, and where prison officials speak approvingly of those who "accepted the Lord" before dying. The filmmakers, Stephen Trombley and Mitch Wood, introduce you to all of the parties involved in this terrible transaction: the jailers, the inventor of the lethal-injection machine and three of the inmates on whom the machine might be used. The three turn out to be mildly articulate, very articulate and extraordinarily articulate. You soon feel you know these men—which makes the long final sequence that much more grueling. The film shows you, step by step, almost minute by minute, exactly how an execution is carried out. A few cinematic tricks—the use of soundtrack music with precisely 60 beats per minute, or the device of making doors seem to swing open on their own—help to key up the effect. Mostly, though, *The Execution Protocol* is hair-raising by being utterly matter-of-fact. This is how an act that's essentially dirty and brutal is made to seem clean and rational. Through May 11.

Film Forum offers pity and terror, but you can get your share of laughter there, too. A lavish five-week series of the films of master comedian Harold Lloyd will be on view through June 3 in honor of the 100th anniversary of Lloyd's birth. Here's your chance to see the justly celebrated hanging-from-the-clock moment in *Safety Last* (1923), which not only is astonishing in itself but fits perfectly into a logical succession of gags that begins with the very first shot. The print is mint quality and is being shown among three dozen other films that emerge from the vaults all too rarely.

At New York's Public Theater, from May 7 through May 20, you can see *The Beekeeper* (1986), by Theo Angelopoulos, in its American theatrical premiere. Starring Marcello Mastroianni as a retired village schoolmaster who seems too morally

exhausted even to sigh, the picture is a study not so much of character as of landscape—the territory that the old man traverses when he goes off on the road, and the terrain of Mastroianni's face.

For more films by Angelopoulos and other Greek directors, you can go to the Museum of Modern Art, which is presenting a series called CineMythology: A Retrospective of Greek Film through June 14. Also at MoMa: Lumière's Century: The Art of Reality, a retrospective of the French documentary tradition, through June 8.

Nation readers in the Bay Area have a few more days to catch the San Francisco International Film Festival. The thirty-sixth edition of the festival is on view at various sites, including Berkeley's Pacific Film Archive, through May 13.

Coming up: The Human Rights Watch Film Festival, on view in New York May 7-20. Highlights include Helke Sander's *Liberators Take Liberties*, on the rape of German women by Soviet soldiers; Bertrand Tavernier's *The Undeclared War*, on the French in Algeria; Pawel Pawlikowski's *Serbian Epics*, on one day in the life of Bosnian Serb leader Radovan Karadzic; and two extraordinary avant-garde documentaries on African politics, *God's Will (Allah Tantou)* by David Achkar, and *Lumumba: Death of a Prophet* by Raoul Peck. For information, call (212) 978-8991. □

ARCHITECTURE.

JANE HOLTZ KAY

Charles Eliot

I won't say he was solid as an oak. For there was nothing druidic about Charles Eliot, the planner and landscape architect who died in March. Yet his staunch presence seemed a force of nature. Even in his 70s and 80s his bearing—his impassioned being—lent the imprimatur of old values, values rooted in the ethics of history and design on the land as a public place. Where an issue arose, there he appeared: His visits to this or that worthy or controversial project were legion and legendary in many neighborhoods. Part curmudgeon, part seer, he was a spokesman, statesman and ethical prophet for planning and landscape architecture until mere days before his death at 93.

A crusader who made his mark nationally as the first (and last) head of the

first (and, lamentably, last) national planning board, Charles W. Eliot 2d was as local as the crocuses that followed the snowdrops in the front yard of his family's Cambridge home. Nephew of the Charles Eliot who founded the nation's first metropolitan park system, the greenery circling Boston, the younger Eliot was icon, creator and conduit; by birth and training, he was the transmitter of the principles of a humane and sensitive treatment of the land inherited from the nineteenth century, voiced in the New Deal and languishing thereafter.

"It was all decided before I was born," Eliot once said. As standard-bearer for his generation of Eliots, "Charlie" was ordained by family decree and personal disposition to carry on the work and mind-set of public design. Through a career that spanned two generations, he conveyed the heritage of the profession to the public, a public ever more estranged from those calculated values. For all Eliot's stewardship, the notice of his death was as little observed as the hundred boxes of archival material deposited in the library of the Harvard Graduate School of Design, where he last taught. More sorrowfully, few observe the loss of his view of shaping the environment. The loss of his perspective in these days of a would-be New Deal is the nation's.

Born just before the new century, Eliot entered a field encompassing "design, engineering, architecture, horticulture and geology," as S. Herbert Hare described the expansive profession of landscape architecture in 1926. "A little study of the definitions will show that the field is a broad one, exerting an influence, in one way or another, on the life of nearly every person living under civilized conditions." The word "civilized" and/or "civic," one may note, is absent from the pages of today's would-be stimulators of the economy through the updated "make-work" of infrastructure jobs.

Eliot had a lobbying mentality but a longer memory in his art. From first to last, he broadened the intellectual and aesthetic legacy of his uncle in his fight for "the preservation of natural scenery." After apprenticeship in the thriving office of the Olmsted Brothers, heirs to Frederick Law Olmsted Sr.'s parkmaking and planning in countless communities, Eliot took this sensibility to Washington, D.C. In 1926, the year that Hare defined the profession, the young landscape architect was drafted by Frederick Olmsted Jr. to implement the urban plan for the city. After a washroom conversation in which

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VARIETY
New York
24 May 1993

Jarman's 'Wittgenstein' opening Gotham fest

The fifth N.Y. Lesbian & Gay Film Festival unfurls June 3 to 17 at Cinema Village 12th St. Theater. **Derek Jarman's** latest pic "Wittgenstein" will be shown as an opening night fund-raiser at Joseph Papp Public Theater. Among the highlights of this year's event is a revival of **Niko Papatakis'** 1963 French classic "The Abysses," based on a real-life story that also inspired Jean Genet's play "The Maids." (Papatakis' Greek films including "The Photograph" are currently being shown as part of Museum of Modern Art's "Cinemythology" series.)

THE FESTIVALS

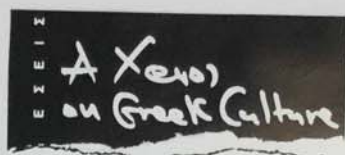


The 30 features programmed by **Jeffrey Lunger** and **Sande Zeig** include **Marcel Gisler's** German pic "The Blue Hour"; **Temistocles Lopez's** update of "La Ronde" as "Chain of Desire"; **Maria Luisa Bemberg's** Argentine feature "I, the Worst of All"; and **Irma Achten's** Dutch film "Belle." The complete, 220-minute version of the BBC TV miniseries "Portrait of a Marriage" will be screened, including over half an hour cut before its PBS airing last year.

Festival is supported by Absolut Vodka, Grand Marnier Foundation and **Michel Roux**. Assistance of the Canadian Consulate and other institutions has made possible a series of 20 programs featuring film and video works about gay and lesbian lifestyles in Canada.

Lawrence Cohn contributed to this report.

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BY PERRY A. BIALOR, Ph.D.

ESEIS
Astoria, Queens
11 June 1993

At the moment a retrospective of Greek film is being presented at the Museum of Modern Art. It is the first time that so many Greek films with English subtitles, 57 in all (counting each of the short or fragmentary silent films), are being shown to an American audience and the first time that many of these films are being shown in the United States; some, however, are fairly well-known from earlier "festivals."

It is 10 years since the last major presentation of Greek films in the United States. In 1983, over a period of a month, 29 films were presented at Joseph Papp's The Public Theater in New York City. A year earlier 10 films were presented over two weekends at Hunter College. In 1990 the Museum of Modern Art presented a retrospective of eight films and one short by Theo Angelopoulos, the most recognized, ideosyncratic and "European" of Greek filmmakers. A few films, over the years, have been included in New Director or New Film festivals at Lincoln Center and MOMA.

Except for the Angelopoulos films, there has been no distribution, thus commercial presentation, of quality Greek films in the United States. One would have to go back pretty far to recall when Greek comedies and melodrama films (mainly not subtitled and not "quality" or "art" films) were shown for Greek American audiences at local movie houses in Astoria (now all gone).

Why is this? The reasons are not self-evident, but there are a number of possible factors, some more probable than others. First, there is the fact that non-English, foreign films are subtitled, not dubbed in English as dubbing in the US is usually atrocious (n.b. Kung Fu films out of Hong Kong); that immediately limits the potential audience—although French, German, Spanish, and Japanese films (from thriving film industries) have their established audiences and, for a limited time, so did some Czech, Italian, Polish, Russian, and Chinese films. Moreover, subtitled is an art in itself and must be done with two considerations in mind: (1) the written language must be colloquial or appropriate, grammatical and correctly spelled (even if all the original dialogue

OBSERVATIONS ON CINE MYTHOLOGY AND GREEK MOVIES

is not reproduced), and (2) the written characters must be clear (not broken or white on white), well-formed and, while not interfering with the images, be appropriately placed. Greek film subtitling rarely reaches that level. The blame for that must be shared by producers and the Greek Film Center for, apparently, nobody learns from experience (eg, the exemplary subtitling of Filipino and Japanese films), and nobody wishes to spend the extra money for a proper product.

The catalogue that accompanies the Retrospective is indicative of the above problem. MOMA came close to

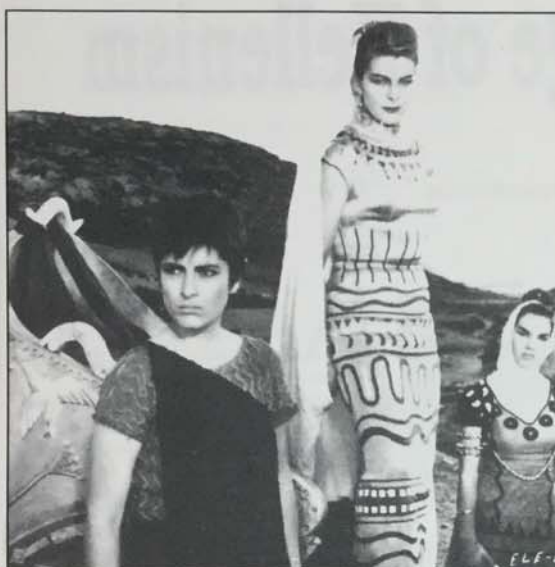
disowning it. The Retrospective was at least a year in the planning and organizational stage; the catalogue was produced the last minute, arriving late. Those responsible in Athens failed to take any advice into account. The two introductory statements are not only substandard translations but fuzzy thinking. Although the essay "The Promise of a Young Cinema" by the film critic Yannis Bacoyannopoulos is a reasonable historical summary, once it gets down to facts, the essay "The Humble Flame and the Radiance" by Andreas Tyros is pretentious, incomprehensible, dense, and (with no apologies) idiotic!

Consistent with the GFC's bureaucrats' failure to consult and thus avoid an embarrassingly substandard catalogue are the GFC's meagre, blurry and usually atypical and unexciting, promotional black-and-white stills provided for the Media. But lack of appropriate promotional efforts and materials is consistent with GFC's efforts over the years. They have assigned a very competent film person, George Kalogeropoulos, to be their US Representative in New York but have not provided good tapes and promotional materials to facilitate his attempts to promote Greek films.

Ten to twenty years ago, when the "New Wave" or "The New Greek Cinema" had already achieved some of its better *auteur* products, there was a "window of opportunity" to forcefully promote Greek films. The will to do so was flabby at best. By the mid-70s, however, only a few quality films were being produced. The "golden days" of the early 60's to early 70's when over 100 films a year were being produced were clearly over. Not only were American films dominating the domestic market in Greece but, more importantly, TV had made its inroads. Since 1980, cinema attendance has dropped drastically, 20-30 percent each year over the last. Many producers turned to making mini-series and films for TV. The number of film theaters dropped along with the audience; only the newly renovated theaters held their audiences and with higher admission prices. By 1991 the top 10 grossing films were all American. The year before, at least, two Greek films also

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ESEIS
Page 2



Electra. 1962. Michael Cacoyannis. With Irene Papas (pictured, center), Yannis Fertis, and Aleka Katseli. 120 min.



Stella. 1955. Michael Cacoyannis. With Melina Mercouri and Giorgos Foundas (pictured). 95 min.

made the list: "Made in Greece" and "Living Dangerously" (the latter, *a la Hollywood*). In 1989 and again in 1992, the top 3 prizes (for Best Film, Best Director and Best Script) at the Thessaloniki Film Festival were not awarded. Lack of good, well-written scripts has been a sorrowful lament for years. Nevertheless, some good to excellent films, of international merit, are still being made not only by the older directors (Cacoyannis, Voulgaris, Koundouros, Panayotopoulos, Damianos, etc.) but by new ones, and they are not being seen in the US, except at the occasional festival or college campus. A number of Greek films are seen in Europe for they are bought by Italian, German, French Television.

Can it be that one of the impediments to American acceptance (by distributors) of Greek films is a lack of confidence that modern Greek culture has anything to offer? Is it possible that the "Miracle" of ancient Greek cultural achievements (and the constant campaign "Return the Elgin Marbles," no matter how justified), much touted by Greeks as a palliative to a persecution complex induced by Greece's turbulent contemporary

history and often parochial or derivative artistic culture (outside poetry and literature, eg Cavafis, Seferis, Kazantzakis, Ritsos), is a mental block to seeing real achievements (certainly no worse than most of the products of other countries) when they exist?

Greek filmmakers have been accused of abandoning their Greek audience for their private worlds, their personal symbolisms and allegories. The accusation, though, in part, true, is unfair. Certainly there is room for more penetrating presentations of the ills and ailments of Greek society and for the reassertion of humane values. But that accusation can be made for most film in the US, England, France, Germany, Spain, Italy, etc. It may also be asserted that the Greek audience abandoned the Greek directors. Firstly, the size of that audience was not large to begin with and 20 percent of the Greek population lives concentrated in Athens-Pireus. But that audience turned to TV and videocassettes and to big budget American films, mainly action and sex fantasies.

In introducing the Retrospective, the claim was made that the virtue of the film art is that we get acquainted with

the face and soul of another society. What, in fact, would Americans learn about Greek society from "Sweet Bunch" or "Idlers of the Fertile Valley" or "Topos" or Greeks learn about American society from "Terminator".... or "Dead Poets' Society" (the top grosser in 1991, and ever, in Athens)? Yes, there are poor cousins in Greek cinema of Bunuel and Peter Greenaway but on comparatively miniscule budgets. In a richer country, with larger film audiences, there would be no problem with films of the imagination reaching special audiences, not The Communal Audience. Greek filmmakers now have a problem in reaching Greek audiences. Will they continue to have a problem in reaching American audiences? Co-productions can certainly add much needed money and technology but it is still up to Greek filmmakers to search their souls and dig deeper.

After its New York presentation, parts of the Retrospective will travel to Toronto, San Francisco, Los Angeles, Chicago, Baltimore, Boston, Houston, Washington DC, and other cities; some of the films are already being shown in Toronto. ■

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PROINI
Astoria, Queens
28 May 1993

«Η ΕΚΔΡΟΜΗ» του Τάκη Κανελλόπουλου

ΠΡΟΒΑΛΛΕΤΑΙ ΣΗΜΕΡΑ ΣΤΟ ΜΟΜΑ

Αλλο ένα δείγμα κινηματογραφικής τέχνης της δεκαετίας του 60, παρουσιάζεται σήμερα στη μεγάλη οθόνη της κινηματογραφικής αίθουσας του ΜΟΜΑ, με την προβολή του φιλμ του Τάκη Κανελλόπουλου «Η ΕΚΔΡΟΜΗ». Το σενάριο είναι του Γιώργου Κιτσόπουλου, η μουσική του Νίκου Μαμαγκάκη. Παίζουν οι ηθοποιοί Αλίκη Παπαγιάννη, Άγγελος Αντωνόπουλος, Κώστας Καραγιώργης.

Η ταινία είναι ασπρόμαυρη. Ο Κανελλόπουλος είναι ένας ακριβώς λιμνός. Οι ηρωίδες του κυριαρχούνται από ένα απόλυτο, μυστηριακό

και ρομαντικό ερωτικό πάθος, που τους καταβάλλει, θαρρείς, τόσο πολύ, ώστε σχεδόν ακινητούν ή ενεργούν σαν υπνωτισμένοι, ακολουθώντας την κομπιλή της μοίρας. Μια γυναίκα αγαπά τον αξιωματικό άντρα της αλλά ο έρωτας της για τον κοινό τους φίλο είναι ακαταμάχητος. Θα τον ακολουθήσει, λιποτακτική στο άγνωστο. Έρωτας-θνήσκος, ο άξονας είναι ευθύς, μια «ρομαντική» οδός τους ενώνει. Τα προσώπα είναι σφραγισμένα ήδη από μια μελαγχολία σχεδόν υπερβολική. Και ο ακινητός, με επιμονή, με εικόνες στατικές εξόχως φτωχές, δημιουργεί μια τελετουργία, και ψάλλει τη

θλίψη και το μεγαλείο της αγάπης.

Ο ακινητός γεννήθηκε στη Θεσσαλονίκη, πρώτη εμφάνιση του με το εθνογραφικό και ποιητικό στοχασμό «ΜΑΚΕΔΟΝΙΚΟΣ ΓΑΜΟΣ» (1960). Η πρώτη μεγάλη ταινία του «ΟΥΡΑΝΟΣ» (1962) κοιτάζει τον πόλεμο σε μόνον, αντιπαροθέτοντας στιγμές της προηγούμενης ειρηνικής ζωής των ανθρώπων. Ο ίδιος λιμνός χαρακτηρίζει όλες τις ταινίες του: «ΕΚΔΡΟΜΗ» 1966, «ΠΑΡΕΝΘΕΣΗ» 1968, «Η ΤΕΛΕΥΤΑΙΑ ΑΝΟΙΞΗ» 1972, «ΤΟ ΧΡΟΝΙΚΟ ΜΙΑΣ ΚΥΡΙΑΚΗΣ» 1975, «ΡΟΜΑΝΤΙΚΟ ΣΗΜΕΙΩΜΑ» 1978, «ΣΟΝΙΑ» 1980.



Σκηνή από την ταινία.

Καρνέ Πολιτιστικών Εκδηλώσεων

ΠΑΡΑΣΤΑΣΗ ΠΑΝΤΟΜΙ-

ΜΑΣ βασισμένη στην μικρή ιστορία του Franz Kafka «ΜΕΤΑΜΟΡΦΩΣΙΣ» παρουσιάζεται σήμερα Πάρεση 28 Μαΐου στο New Dance Group Arts Center. Οι χορογραφίες και οι ερμηνείες είναι των: Andrea Kuo, Cristopher Yeatman. Η ηλεκτρονική μουσική είναι του Geoffrey Kidde.

Ο σχεδιασμός κοστούμιών είναι του Charles McKenna και ο φωτισμός του Γιάννη Σαμαρά. Αυτή η μοναδική παράσταση παντομίμας θα δοθεί στις 8 μ.μ. στο New Dance Group Arts Center 254 west 47th street, between Broadway and 8th Ave.

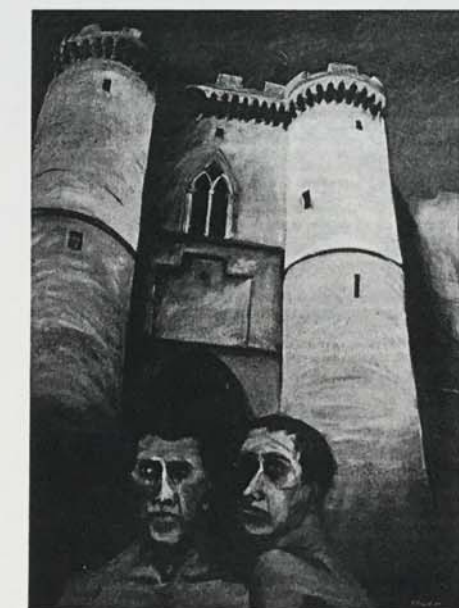
ΠΟΙΗΤΙΚΗ ΒΡΑΔΙΑ στη La Ma Ma La Galleria την Κυριακή 30 Μαΐου στις 7 μ.μ.

Ανάγνωση ποιημάτων από την Ελένη Παφίση και Dael Orlandersmith, Holly Scallera, Tom Savage. Η είσοδος είναι 5 δολάρια. Η La Ma Ma La Galleria βρίσκεται στην διεύθυνση: 6 East 1st Street, bet. 2nd Ave. and Bowery.

ΓΙΑ ΤΗΝ ΑΛΩΣΗ ΤΗΣ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΗΣ

Το Ελληνικό Πολιτιστικό Κέντρο της Ιεράς Αρχιεπισκοπής επ' ευκαιρία της επετείου της αλώσεως της Κωνσταντινούπολης, του Κέντρου της Ορθοδοξίας και του Βυζαντινού Ελληνισμού διοργανώνει ένα φιλολογικό μνημόσυνο, στη μνήμη της μούρης αυτής επετείου, το Σάββατο 29 Μαΐου στις 7 μ.μ. Το πρόγραμμα περιλαμβάνει με τοξύ άλλων τραγούδια, ύμνους, μερολόγια και θρήνην που έχουν σχέση με το πείσμα της Πόλης.

Το Μουσικό πρόγραμμα θα διευθύνει ο μουσικός κ. Γεώργιος Κακουλίδης και με την συμμετοχή των μελών του ορχήστρου «Ρυμνός ο Μελικός». Ο δρ. Μυρων Κωνσταντίνος θα δώσει μια συντομή ομιλία με θέμα την άλωση της Πόλης. Ο μουσικός κ. Γεώργιος Κακουλίδης είναι πολύ γνωστός στην Ελλάδα και εδώ στην Αμερική. Ο κ. Κακουλίδης γεννήθηκε στην άδρια της Μακεδονίας από γονείς πρόσφυγες από τον Πόντο. Την Βυζαντινή μουσική πρωτοέμασε από τον πατέρα του που ήταν επαγγελματίας ψαλτής και κατόπιν τελειοποίησε τις γνώσεις του κοντά στον αξιότιμο, καλλίφωνο και ταλαντούχο αδελφό του Νίκο Κακουλίδη ο οποίος



Εγκαίνια σήμερα η έκθεση της Δέσπης Μαγκάκη.

ήταν πρωτοψάλτης. Επι σειρά ετών μεθέτρεσε με τον μουσικόλογο Σίμωνα Κάρρα Ιδρύσε στην Αθήνα Βυζαντινή χορωδία με σκοπό την διάδοση της Βυζαντινής Μουσικής. Το 1975 ίδρύσε μετική Παντιική χορωδία όπου διδάσκονται Ποντιακά παραιοσιακά τραγούδια. Από το 1963 και μέχρι σήμερα είναι τακτικός συνεργάτης της Ελληνικής Ραδιοφωνίας και Τηλεόρασης σε εκπομπές Βυζαντινής μουσικής, και

τραγουδιών του Πόντου. Έχει ηχογραφήσει πενήντα διακούς και κασέτες με Βυζαντινούς Ύμνους, Καλάντα από ολη την Ελλάδα και Ακριτικά τραγούδια. Η είσοδος είναι 5 δολάρια. Η εκδήλωση θα πραγματοποιηθεί στις 7 μ.μ. στην διεύθυνση 27-09 Crescent Street, Astoria. Για περισσότερες πληροφορίες τηλεφωνήστε στο (718) 626-5111.

ΣΤΟ ΠΑΙΔΙΚΟ ΜΟΥΣΕΙΟ

του Μανχάτταν συνεχίζεται η έκθεση με ζωγραφίες παιδιών με θέμα την Ελλάδα

ΣΤΟ ΜΟΜΑ

προβάλλονται σήμερα οι ταινίες:

«ΑΙΤΕΡΩ» 1929 του Δημήτρη Γαζοδή και η νέα έκδοση της «ΑΙΤΕΡΩ» 1959 του Ντίνου Δημόπουλου με την Αλίκη Βουγιουκλάκη και τον Δημήτρη Παπαμαχαλά (στις 2:30 μ.μ.).

«ΕΚΔΡΟΜΗ» του Τάκη Κανελλόπουλου. Με την Αλίκη Παπαγιάννη και τον Άγγελο Αντωνόπουλο. (στις 6 μ.μ.).

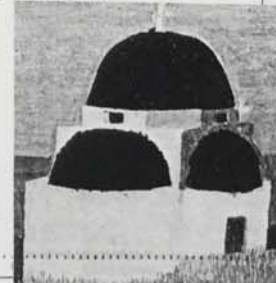
ΠΡΟΒΟΛΗ ΤΑΙΝΙΑΣ

Το φιλμ «A Streetcar Named Desire» σε σκηνοθεσία Νίκια Καζάν, βασισμένο στο θεατρικό έργο του Τέννις Ουίλιαμς. Προβάλλεται σήμερα 28 Μαΐου και αύριο 29 στο Theater 80, 80 st. Marks place. Για περισσότερες πληροφορίες τηλεφωνήστε στον αριθμό (212) 254-7400.

ΕΚΘΕΣΗ ΖΩΓΡΑΦΙΚΗΣ

της ταλαντούχας καλλιτέχνιδας Δέσπης Μαγκάκη εγκαίνιαζεται σήμερα 28 Μαΐου στο Northern Trade Center 100 Sylvan Road, Woburn, MA 01801. Η έκθεση θα παραμείνει ανοικτή μέχρι 31 Μαΐου 1993. Την έκθεση διοργανώνει το ινστιτούτο Καλών τεχνών The New England.

Παιδικές ζωγραφίες στο παιδικό Μουσείο του Μανχάτταν.



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COUNTDOWN TO MARDI GRAS

BY MARCIA BIGGS
The Daily News

Mardi Gras! Galveston 1994 is set to take off next weekend, which means if you haven't already made plans — it's time!

For this 10th anniversary celebration of the resurrection of Mardi Gras on the island, the theme will salute the culture of Greece with "A Greek Odyssey" Feb. 4-15. Along with the usual parades and balls which will salute Greece, the arts and entertainment on tap promise to offer a well-rounded taste of international music, dance, food and culture.

These include a Greek film series organized by New York's Museum of Modern Art, and art exhibits focusing on Greece or Greek artists. A highlight of next Friday's Artwalk will be an exhibit and personal appearance of internationally renowned artist Francoise Gilot, whose exhibit "The Gods of Greece" will christen the opening of the lavish new Mardi Gras Museum.

In a change from the last two years, there will be only one entertainment district on The Strand on Saturday, Feb. 12. Four stages will feature national, international,

al and local music, with the headliner national recording artist Chris Isaak.

The San-Francisco based rocker burst onto the national music scene two years ago with his hit single "Wicked Game." He has since released his fourth album ("San Francisco Days"), toured around the world, found time to act in several movies including "Twin Peaks" and Bernardo Bertolucci's next film, "Little Buddha," as well as maintain his image as a modern-day James Dean.

Isaak's pop/rockabilly-influenced music has been featured on television and feature films and his slick youthful style has him dubbed "heartthrob" in more than a few teen magazines.

Also heading the Feb. 12 entertainment lineup will be perennial Texas favorite Tex-Mex rocker Joe "King" Carrasco in two performances, Austin's premiere rock/funk/fusion band Soulhat (touting their debut album, "Outdebox," via Epic Records), and top Houston-area acts Glob-



Left, Chris Isaak will headline Mardi Gras entertainment. Below, Joe "King" Carrasco rocked out last year on The Strand.



1994 Mardi Gras! Galveston official poster

Below, Soulhat pays a visit from Austin.



Quick Look

MARDI GRAS! GALVESTON

- **WHAT:** Entertainment District
- **WHEN:** Saturday, Feb. 12
- **WHERE:** Strand from 25th to 19th streets and Mechanic from 25th to 21st streets
- **TICKETS:** \$8 before Feb. 4 or at the gate for \$10; children 11 and under are free when accompanied by an adult. Advance tickets are available at all Houston/Galveston Randall's or at the Strand Visitors Center.

Schedule for Feb. 12

Mount Olympus Stage (23rd and Strand)	Odyssey Stage (23rd and Mechanic)
11 a.m. — Joe "King" Carrasco	10:30-1:30 p.m. — The Greek Festival Folk Dancers of Houston
1 p.m. — Soulhat	2 p.m. — Anna Paidoussi
3 p.m. — Chris Isaak	4 p.m. — Tasso Mavris
5 p.m. — Joe "King" Carrasco	
Shoutcut	
Parade Preview (25th and Strand)	Acropolis Stage (21st and Strand)
Noon — Philadelphia Mummers	10 a.m. — Robin's Roux
1:30 p.m. — Andrew Cacho	Noon — Global Village
African Drummers & Dancers	2 p.m. — Sunset Heights
3 p.m. — The Texas T-Bones	4 p.m. — Miss Francis & The Rhythm Fish
4 p.m. — The Blazing Saxs	

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Mardi Gras entertainment

Continued from 1-C

al Village, Sunset Heights, Miss Francis and the Rhythm Fish and Robin's Roux.

Of course, continuous Greek entertainment will take over one stage. For something on the wild side, check out Greek fusion ethno-beat singer Anna Paidoussi at 2 p.m. The Greek Festival Folk Dancers of Houston and bouzouki-playing Tasso Mavris also will perform.

So get out your calendars and pull out the red pen. Here's a schedule of arts and entertainment for Mardi Gras! Galveston:

Friday, Feb. 4

The annual **Mardi Gras ArtWalk**, an evening of free receptions open to the public and hosted by Galveston art galleries, will be highlighted by the opening of Galveston's new **Mardi Gras Museum**.

"The Gods of Greece," an exhibition by international artist Françoise Gilot will feature abstract "floating paintings" and large India-ink drawings on the subject of Greek mythology at the museum.

Mme. Gilot, one of the foremost international artists of our time, will be present for the opening. She has exhibited her work for more than 50 years in the art centers of Europe and North America, and is the author of several books, including "Life With Picasso" and "Matisse and Picasso: A Friendship in Art."

The work of Greek photographer Constantine Manos will be exhibited by the Artists' Loft & Gallery in cooperation with FotoFest. The Galveston Arts Center will present three Greek-themed exhibits: "Basilios Poulos: The Poetic Village," "Summers in Greece," and "Sharon Stewart: Time Shadows of Ancient Greece." Fifteen other art galleries throughout the Strand District will also participate in the ArtWalk from 6 to 9 p.m.

Highlights from **Cinem mythology**, a retrospective of Greek film organized by the Museum of Modern Art, New York, will be presented by the Strand Street Theatre in cooperation with the Museum of Fine Arts, Houston.

Galveston's five-film series will begin Feb. 4 at 8 p.m. with a screening of "Stella," starring Melina Mercouri, the lively and passionate story of a woman who dares to defy the taboos of a patriarchal society.

A cocktail reception prior to the screening at 6 p.m. will feature a reading by former Greek Cultural Attaché Simoni Zafiropoulos from

"Greece in Poetry," a newly published collection she edited.

Additional films include "Never On Sunday" (Feb. 5), "Rembetiko" (Feb. 6), "O Drakos, The Ogre of Athens" (Feb. 10), and "Electra" (Feb. 11). Tickets are available at the Strand Street Theatre; call 763-4591.

Saturday, Feb. 5

Saturday is parade day at Mardi Gras! Galveston. Five parades and processions will be held throughout the day, starting with the **Mystic Krewe of Aquarius Kick-off Parade**, "It's All Greek to Me: A Mediterranean Adventure," down Seawall Boulevard at noon.

At 1:30 p.m. the **Krewe of Togetherness Neighborhood Masquerade Procession** will converge on Wright Cuney Park, followed by a Talent Revue.

The Knights of Regina will "Salute the Old Empire" with a procession filled with pomp and pageantry at 2 p.m. in the historic Strand District.

They will be followed in the Strand District at 4 p.m. by the **Krewe of Hou-Dah Procession**, a wacky and irreverent salute to Greece featuring more than 600 participants from corporate teams.

The **Krewe of Brew Parade**, "King Gambrinus Lights up the Night with a Greek Odyssey," will wrap up the evening with a procession down Seawall Boulevard at 6:30 p.m. followed by a thrilling display of fireworks over the Gulf.

Also on Saturday, teams will compete in the **8th Annual Galveston Mardi Gras Rugby Tournament**.

Sunday, Feb. 6

Sunday starts off with the four-mile **Galveston Island Trolley Run**, followed by the **Mardi Gras Rugby Tournament** finals. A free **Mardi Gras Fest** with live music, mask-making and King's Cake sampling will be hosted by the Galvez Mall. Featured performers include Hamilton Loomis.

Tuesday, Feb. 8

Athenian food artist Aglaia Kremetzi will present a **Greek Cooking Demonstration** from 11 a.m. to 2 p.m. at The San Luis. The author also will sign copies of her new book, "The Foods of Greece."

Saturday, Feb. 12

Thousands of participants in the ever-popular **St. Mary's Hospital Mardi Gras Fun Run** will toe the mark today at 8:30 a.m.

Greek dancers and bouzouki players along with the sounds of rock, zydeco and World Beat will enliven the **Strand Entertainment District**, sponsored by Budweiser, from 10 a.m. to 6 p.m. today. Gates open at 8



Melina Mercouri won the Best Actress award at the Cannes Film Festival for her role in the 1960 Greek film "Never on Sunday," part of the Cinem mythology series at Strand Street Theatre.

a.m.

While headliners perform on The Strand, family entertainment will be presented free at the **Pier 21 Entertainment District** where a mock Greek village will offer the sights, sounds and tastes of a real Greek village.

The much-anticipated **Knights of Momus Grand Night Parade: "Momus Proclaims a Greek Odyssey"** starts at 6 p.m. tonight. Winding its way from Seawall to The Strand, the illuminated parade will feature 18 giant floats, 20 marching bands including the zany Philadelphia Mummers, the 100-member Blazing Saxs, Texas Southern University's Ocean of Soul, and the Texas A&M Fightin' Aggie Band.

Sunday, Feb. 13

The **Krewe of Munchkins Children's Parade** takes place along Rosenberg Avenue today at noon. Imaginative floats bearing cargoes of costumed children will be featured, along with the Philadelphia Mummers.

Tuesday, Feb. 15

The **Mystic Krewe of Aquarius** will conclude the Island's Mardi Gras festivities with its traditional **Fat Tuesday**



Greek rock/ethno-beat singer Anna Paidoussi performs Feb. 12.

Procession, "We End What We Begin," at 6:30 p.m. in the Strand District.

Thanks to Dancie Perugini Ware Public Relations for providing schedule information.