



presents

THE CHERRY ORCHARD

A Michael Cacoyannis film
based on the play by Anton Chekhov

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PRESSBOOK



THE CHERRY ORCHARD

Cast

Charlotte Rampling Lyubov Andreyevna (Ranevskaya)
Alan Bates Gaev (Leonid Andreyevich)
Katrin Cartlidge Varya (Varvava Mihailovna)
Owen Teale Lopakhin (Yermolai Alexeyevich)
Tushka Bergen Anya
Xander Berkeley Epihodov
Gerald Butler Yasha
Andrew Howard Trofimov (Pyotr Sergeyevich)
Melanie Lynskey Dunyasha
Ian McNeice Pishchik (Semyon Semyonovich)
Frances De La Tour Charlotta (Ivanova)
Michael Gough Feers

Credits

Produced, Written and Directed by Michael Cacoyannis
from the play by Anton Chekhov
Production Design by Dionysis Fotopoulos
Cinematography by Aris Stavrou
Music by Piotr Ilyich Tchaikovsky
Music performed by Vladimir Ashkenazy
Executive Producers: Yannoulla Wakefield and Alexander Metodiev
Casting by Bruce H. Newberg, C.S.A and Slater & Associates
Editing by Michael Cacoyannis and Takis Hadzis
Assistant Director: Guy Travers
Sound by Alexander Bachvarov
Costumes by Jane Hamilton
Make-up and Hair by Joan Hills
Music Consultant: Dimitri Papadimitriou

A Melanda Film Productions, Amanda Productions, Films De L'Astre co-production
with the participation of the Greek Film Center, ERT (Greek Radio and Television) and Canal+
supported by Eurimages-Council of Europe

Greece, France, Cyprus • 1999 • 137 minutes • Color • 1.66:1 • Dolby SR

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A Kino International Release



THE CHERRY ORCHARD

Synopsis

It is 1900, in the wake of Russia's liberation of the serfs. Young Anya (Tushka Bergen) arrives in Paris to take her mother, Madame Lyubov Andreyevna Ranevskaya (Charlotte Rampling), back to Russia. Having fled the family estate after the drowning death of her son five years earlier, Lyubov took refuge in France, in the company of a lover. Abandoned by this man after he used up her money, Lyubov leaves to return to Russia with Anya and her governess, Charlotta (Frances De La Tour).

Lyubov's arrival is much awaited at the Ranevsky Estate, which boasts a magnificent cherry orchard, its crown jewel and source of fame throughout the region. There, Lyubov's brother, Gaev (Alan Bates) and her adopted daughter Varya (Katrin Cartlidge), the aged butler Feers (Michael Gough), the maid Dunyasha (Melanie Lynskey) and the ever-present neighbor Pishchik (Ian McNeice) prepare for the return of the estate's estranged mistress.

Lyubov's friends and family are overjoyed to welcome her back, but the reunion becomes increasingly overcast by the despondency of the family's dwindled fortune. The estate has accrued grave debts during Lyubov's absence and unless the family finds a solution to pay the mortgage, the mansion and the property will be auctioned off in August.

Lopakhin (Owen Teale), a self-made merchant, himself once a serf, tries repeatedly to convince the family to cut down the cherry orchard to build holiday villas to lease in order to pay the mortgage, but Lyubov and Gaev reject this idea—the blossoming cherry trees are too beautiful and beloved to be destroyed.

As spring continues, romance flourishes: a hopeful liaison between Varya and the wealthy Lopakhin, a love triangle between the servants Dunyasha, Yasha, and Ephihodov, and the unexpected arrival of Trofimov, (Andrew Howard), Lyubov's late son's idealistic tutor quickly evolves into a romance with Anya. But as summer approaches, and with it the auction day, Lyubov continues to receive letters from her abusive lover, Pishchik continues to take out loans from her she cannot afford to give, and Gaev entertains notions of working at the bank, for which he is hopelessly ill-equipped.

On the night of the auction, no solution has arrived. Madame Ranevskaya holds a ball. Charlotta performs, and guests and servants dance. Awaiting Gaev's return from the auction, Lyubov is nervous, still hoping for a miracle...



THE CHERRY ORCHARD

Notes by the director

Some years ago, driven by my deep admiration for Chekhov, I translated *The Cherry Orchard*, considered by many his greatest play, into English. It was an exciting and enriching journey into his profound, yet unpretentious and totally accessible, exploration of the human condition.

Having already transposed to the screen the plays of another great theatrical author, Euripides—*Electra*, *The Trojan Women*, *Iphigenia*—and freed them from the conventions of the stage, earning considerable critical acclaim, numerous prizes, Oscar® nominations and worldwide distribution, I was tempted to adapt *The Cherry Orchard* for the cinema. I followed the same pattern of being faithful to the spirit of the original, while taking liberties by substituting images for words and opening up the action, whenever warranted by the plot and the playwright's own descriptions. The result is not "filmed theatre" but film derived from a literary source, just as novels (*Zorba the Greek*, *Sweet Country*) had provided me with material for the cinema.

What makes Chekhov's play such challenging material is its elevation of another period in time (turn of the century) into timeless actuality. The shifting sands of social transition, caused by the rise of new, primitive forces which supplant the decadent gentility of some previous generation, are known to all. And here they provide the canvas for a diverse collection of characters, of different ages and backgrounds, living in close proximity, yet morally, spiritually and psychologically so far apart, as to lend their attempts to communicate—politely, intensely or angrily—a tragicomic dimension.

The diversity and volatility of Chekhov's characters make for constantly changing tensions. Talking to each other, as they often do, at cross-purposes, they invariably arrive at a total impasse. As a result, the thoughts and feelings behind what is said, are more true than the words themselves. It is here that the cinema has an advantage over the theatre by its ability to focus on a character and delve into his or her soul.

A particularly striking feature of *The Cherry Orchard* is that it ignores the conventional boundaries that separate one generation from another. Two of the central characters—Lyubov and her brother Gaev—although well into their middle age, in many ways think and act like children. They are trusting, generous and ill-equipped for the harsher realities of life. When they don't daydream they play games and their tears are soon washed away by laughter. It's left to those of hardier peasant stock and the ardent young intellectuals to take over and build a different future on the ruins of a disintegrating and nostalgic past.

The large country estate where the main action takes place, with the sprawling, dilapidated family house and its lush, wooded grounds, dominated by the cherry orchard—dazzlingly white as the film opens—is the perfect setting, both aesthetically and dramatically, for the lingering sadness that marks the end of an era and the threatening clouds of a stormy new one.



THE CHERRY ORCHARD

Anton Chekhov (1860-1904)

Born on January 29, 1860, Anton Pavlovich Chekhov is known as one of Russia's most cherished storytellers for his short stories and plays. In 1875, Pavel, his father, accumulated massive debt after his business failed and fled the town of Taganrog for Moscow where the two eldest sons were in school. The rest of the family followed suit but Anton was left behind to care for himself and finish his studies. This early childhood experience had influenced Chekhov, embedding themes of loss within his work.

Chekhov began writing short stories while he was as a medical student at the University of Moscow. Early in his career, he mastered the form of the one-act and produced several masterpieces of this genre. *Ivanov* (1887), his first full-length play, was considered a fairly immature work compared to his later work. His next play, *The Wood Demon* (1888) was also fairly unsuccessful. It was not until the Moscow Art Theater production of *The Seagull* (1897)—directed by Constantin Stanislavsky, founder of the Theater and the “Method” mode of acting—that Chekhov enjoyed his first overwhelming success. However, during this period he was becoming ill from tuberculosis. Having studied medicine, he refused to believe he was sick, and did not take care of his illness.

By 1902 Chekhov's health had progressively gotten worse, but again, he refused to become a victim of his own illness, and against his doctors' orders went to Moscow to start rehearsals on his new play, *The Cherry Orchard*. He spent more than two years writing and rewriting drafts of the play and even on his trip, he continued to edit and rewrite. He was furious with Stanislavsky's interpretations of his work and wanted to overlook the entire production. He felt that Stanislavsky over-played and underscored the wrong aspects of his writing.

The Cherry Orchard embodies that exquisite balance of tragedy and farce with which Chekhov so skillfully imbued in his stories. This portrait of the economic exploitation of the Ranevsky family conveys the major themes of Chekhov's career placed in unresolvable but organic tension: the intrinsic value of opening oneself up to the beauty of the world and the love of others, and the foolishness of such openness in the face of the inevitable destruction of beauty and love.

The Cherry Orchard premiered on January 17, 1904 at the Jubilee Celebration, celebrating twenty-five years that Chekhov had been a writer. The play was a huge success both in Moscow and in St. Petersburg.

In 1899, Chekhov revised *The Wood Demon*, now titled *Uncle Vanya*. Along with *The Three Sisters* (1901) and *The Cherry Orchard* (1904), these plays would earn him a place among the greatest dramatists of the modern theatre.



THE CHERRY ORCHARD

Charlotte Rampling

Leading *doyenne* of the British and international silver screen, Charlotte Rampling has had a varied career from her cameo debut as a water skier in Dick Lester's *The Knack... and How to Get It* (1965) to her performance as a woman whose husband mysteriously disappears in François Ozon's *Sous le sable* (*Under the Sand*, 2000).

Born in 1945 in the town of Sturmer, near Cambridge, England, Rampling is the daughter of a strict British Colonel and a painter, and had a promising childhood educated at an exclusive all girls academy in Versailles and at the posh St. Hilda's school in Bushley, England. A rebellious teen, young Charlotte fled from home to Spain before returning to England and ending up in a typing pool for an ad agency. A chance opportunity modeling for a Cadbury's chocolate ad led to her aquatic cameo in *The Knack* and then springboarded her as Lynn Redgrave's roommmate in *Georgy Girl* (1966) making her an icon in the mid-sixties swinging Carnaby Street scene.

Throughout the end of the decade, Rampling acted in various Italian productions culminating in 1969 when she was opposite Dirk Bogarde in Luchino Visconti's *La Caduta degli dei* (*The Damned*, 1969).

Her most impressive performance to date was opposite Bogarde again in Liliana Cavani's *Il Portiere della notte* (*The Night Porter*, 1974). Playing a concentration camp survivor caught in a sado-madochistic relationship with her torturer, Rampling proved to have incredible range and depth and a complex sensuality in a film that shocked many audiences.

In 1976, Rampling had her second marriage with composer Jean-Michel Jarre, son of Maurice. The marriage lasted twenty years ending in divorce.

Constantly taking risks, Rampling chose an incredibly offbeat tole in Oshima's *Max, mon amour* (*Max My Love*, 1986) where she plays a woman who falls in love with a chimpanzee.

In a recent interview she states "I don't do easy cinema. I don't take facile roles... I've always taken roles that fascinate me and people who fascinate me are not necessarily dark but they're not particularly easy... I don't work for the sake of working, it has to be a love affair."



THE CHERRY ORCHARD

Charlotte Rampling filmography

- | | |
|--|--|
| <i>The Knack</i> (1965) | <i>The Verdict</i> (1982) |
| <i>Rotten to the Core</i> (1965) | <i>Viva la vie!/Long Live Life</i> (1984) |
| <i>Georgy Girl</i> (1966) | <i>On ne meurt que deux fois!</i> |
| <i>The Long Duel</i> (1967) | <i>He Died with His Eyes Open</i> (1985) |
| <i>Sequestro di persona/Island of Crime</i> (1968) | <i>Tristesse et beauté/Sadness and Beauty</i> (1985) |
| <i>La Caduta degli dei/The Damned</i> (1969) | <i>Max, mon amour/Max My Love</i> (1986) |
| <i>Three</i> (1969) | <i>Angel Heart</i> (1987) |
| <i>Target: Harry</i> (1969) | <i>Mascara</i> (1987) |
| <i>Addio, fratello crudele!</i> | <i>D.O.A.</i> (1988) |
| <i>'Tis Pity She's a Whore</i> (1971) | <i>Paris by Night</i> (1988) |
| <i>The Ski Bum</i> , (1971) | <i>Frames from the Edge</i> (1989) |
| <i>Corky</i> (1972) | <i>Rebus</i> (1989) |
| <i>Asylum</i> (1972) | <i>Hammers Over the Anvil</i> (1991) |
| <i>Henry VIII and His Six Wives</i> (1973) | <i>Time Is Money</i> (1994) |
| <i>Giordano Bruno</i> (1973) | <i>Asphalt Tango</i> (1996) |
| <i>Caravan to Vaccares</i> (1974) | <i>Invasion of Privacy</i> (1996) |
| <i>Zardoz</i> (1974) | <i>The Wings of the Dove</i> (1997) |
| <i>Il Portiere di notte/The Porter</i> (1974) | <i>Varya/The Cherry Orchard</i> (2000) |
| <i>La Chair de l'orchidéel</i> | <i>Signs & Wonders</i> (2000) |
| <i>Flesh of the Orchid</i> (1974) | <i>Hommage à Alfred Lepetit!</i> |
| <i>Farewell, My Lovely</i> (1975) | <i>Tribute to Alfred Lepetit</i> (2000) |
| <i>Yuppi du</i> (1975) | <i>Aberdeen</i> (2000) |
| <i>Foxtrot</i> (1975) | <i>Sous le sable/Under the Sand</i> (2001) |
| <i>Orca</i> (1977) | <i>The Fourth Angel</i> (2001) |
| <i>Un taxi mauve/The Purple Taxi</i> (1977) | <i>Superstition</i> (2001) |
| <i>Stardust Memories</i> (1980) | <i>Embrassez qui vous voulez</i> (2002) |



THE CHERRY ORCHARD

Alan Bates

Born in Derbyshire, England in 1934, Alan Bates joined the new English Stage Company at the Royal Court Theatre after service with the Royal Air Force. His first important role was in 1956 when Bates appeared in the stage production of John Osborne's *Look Back in Anger*, the play which began the British post war "angry young man" genre. Four years later, in his first film, Bates appeared another Osborne drama, *The Entertainer* playing Laurence Olivier's son.

Bates has continued to be a leading performer in British theatre and film, acting in works by great modern playwrights: Pinter, Gray, Storey, Bennett, Shaffer, Stoppard (as well as Chekhov, Ibsen, Strindberg, Shakespeare). Bates appeared in various sixties films, opposite Charlotte Rampling in *Georgy Girl* and in Cacoyannis' *Zorba the Greek*. His career in the sixties culminated in his Oscar® nomination for his leading role in John Frankenheimer's *The Fixer* (1968) based on the Bernard Malamud novel. Frankenheimer has said "I have never met an actor who was so good, so professional, so lovely a man... The best actor I have ever worked with."

In the seventies, Bates continued his offbeat virtuosic performances in *The Go-Between* (1971) scripted by Harold Pinter and directed by blacklisted Hollywood director Joseph Losey, while also taking risks in such pictures as *Butley* (1974) (this time directed by Pinter) where he played a severely nihilistic, openly gay teacher who learns that his ex-wife (Jessica Tandy) is remarrying. For this role, Bates won the 1973 Tony award. The same decade marked a marriage with Victoria Ward in 1970 and twins, Benedick and Tristan, in 1971. Tristan died during an asthma attack in 1990; Ward died in 1992. Bates threw himself into his work to cope with these tragedies, and has spoken movingly about the effects of his losses. In 1990, he played Claudius opposite Mel Gibson's Hamlet in Zeffirelli's film and three years later opposite River Phoenix in his last role in Sam Shepard's western *Silent Tongue*.

Most recently Bates stars in Robert Altman's Oscar nominated ensemble piece, *Gosford Park*, opposite Richard Gere in *The Mothman Prophecies* (both 2001) and on Broadway in the play *Fortune's Fool*.



THE CHERRY ORCHARD

Alan Bates filmography

- It's Never Too Late* (1956)
The Entertainer (1960)
Whistle Down the Wind (1961)
A Kind of Loving (1962)
The Running Man (1963)
Nothing But the Best (1964)
Alexis Zorbas (1964)
The Caretaker (1964)
Once Upon a Tractor (1965)
Georgy Girl (1966)
Le Roi de coeur/King of Hearts (1966)
Far from the Madding Crowd (1967)
The Fixer (1968)
Women in Love (1969)
Three Sisters (1970)
The Go-Between (1971)
A Day in the Death of Joe Egg (1972)
*Story of a Love Story/
Impossible Object* (1973)
Butley (1974)
Royal Flash (1975)
In Celebration (1975)
An Unmarried Woman (1978)
The Shout (1978)
The Rose (1979)
Nijinsky (1980)
Quartet (1981)
Very Like a Whale (1981)
Rece do gory/Hands Up! (1981)
Britannia Hospital (1982)
The Return of the Soldier (1982)
The Wicked Lady (1983)
Duet for One (1986)
A Prayer for the Dying (1987)
We Think the World of You (1988)
*Force majeure/Uncontrollable
Circumstances* (1989)
Mister Frost (1990)
Hamlet (1990)
Docteur M./Club Extinction (1990)
Unnatural Pursuits (1991)
Shuttlecock (1991)
Secret Friends (1991)
Silent Tongue (1993)
*The Grotesque/
Gentlemen Don't Eat Poets* (1997)
Varya/The Cherry Orchard (2000)
Gosford Park (2001)
Salem Witch Trials (2001)
The Sum of All Fears (2002)
The Mothman Prophecies (2002)
Evelyn (2002)



THE CHERRY ORCHARD

Katrin Cartlidge

Born in 1961, Katrin Cartlidge is another English actor who undeniably takes risks on the screen. Cartlidge's was probably best known in England as Lucy Collins in the long-running eighties television series "Brookside." Although making her film debut in 1985, it wasn't until 1993 that she gained international recognition as the sex-starved Sophie in Mike Leigh's apocalyptically existential *Naked* (1993). Cartlidge subsequently starred in two more Leigh films, 1997's *Career Girls* and 1999's Gilbert & Sullivan bio-pic *Topsy-Turvy* as the Madam of a Paris brothel. After a leading role in Manchevski's *Before the Rain*, Dogme 95 founder Lars von Trier cast her opposite Emily Watson's tortured naïf in his epic *Breaking the Waves* (1996). She then played a high-priced call girl opposite Vincent D'Onofrio in Lodge Kerrigan's *Claire Dolan* and more recently, Cartlidge can be seen as Dark Annie Chapman, one of Jack the Ripper's victims in the Hughes Brothers' *From Hell*. She is tentatively starring in von Trier's upcoming *Dogville*.

Filmography

Sacred Hearts (1985)
Eat the Rich (1987)
Naked (1993)
Pred dozhdot/Before the Rain (1994)
Look Me in the Eye (1994)
Merisairas/Seasick (1996)
Breaking the Waves (1996)
Career Girls (1997)
Saint-Ex (1997)
Hi-Life (1998)
Claire Dolan (1998)
The Lost Son (1999)
Topsy-Turvy (1999)
Varya/The Cherry Orchard (2000)
Hotel Splendide (2000)
The Weight of Water (2000)
No Man's Land (2001)
From Hell (2001)
Dogville (2003)



THE CHERRY ORCHARD

Owen Teale

Born in 1961 in Swansea, Wales, Owen Teale is a prominent actor on the British theatre. He has been in countless plays from *Love's Labour Lost*, *The Merchant of Venice*, *King Lear*, *Julius Caesar* to *Cabaret* and has been in U.K. television productions such as *David Copperfield* and *Death of a Salesman*. His first feature film appearance was in Derek Jarman's *War Requiem* (1989). His 1997 performance in Henrik Ibsen's *A Doll's House* garnered him a Tony Award for Best Featured Artist.

Frances De La Tour

Born in 1944 in Bovingdon, Hertfordshire, England, De La Tour trained at the Drama Centre from 1961-64. The subsequent year she joined the Royal Shakespeare Company and performed with them until 1971. Since then, De La Tour has been one of Britain's great stage actresses appearing in such classic plays as *Hamlet*, *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Les Parents Terribles*, *Duet for One*, *Brighton Beach Memoirs*, *Lillian*, and Chekhov's *Women*. Her screen credits besides *The Cherry Orchard* include *Rising Damp* (1980) and *Time Bandits* (1981).

Michael Gough

Born on November 23, 1917 in Malaysia to British parents, Michael Gough has appeared in over seventy movies. Graduating from the Old Vic school, he made his first stage appearance in 1936. A character player on the British stage, Gough hit the screen in the late forties in Marc Allégret's *Blanche Fury* (1947) and later he appeared in Laurence Olivier's *Richard III* (1956). In the fifties, Gough became famous for his sinister roles for the Hammer Studios in films such as *Dracula* (1958), *Dr. Terror's House of Horrors* (1965) and *Berserk!* (1968). He later appeared alongside Alan Bates in Joseph Losey's *The Go-Between* (1971), starred in Sydney Pollack's *Out of Africa* (1985) and Martin Scorsese cast him in his grand adaptation of Edith Wharton's *The Age of Innocence* (1993). Gough might also be remembered for his recent recurring role as Alfred Pennyworth, Bruce Wayne's butler in the *Batman* movies (1989-1997).



THE CHERRY ORCHARD

Michael Gough filmography

- Blanche Fury* (1947)
Anna Karenina (1948)
Saraband for Dead Lovers (1948)
The Small Back Room (1949)
No Resting Place (1950)
Ha'penny Breeze (1950)
Blackmailed (1950)
Night Was Our Friend (1951)
The Man in the White Suit (1951)
Twice Upon a Time (1953)
The Sword and the Rose (1953)
Rob Roy, the Highland Rogue (1953)
Richard III (1954)
Last Reunion (1955)
Reach for the Sky (1956)
Ill Met by Moonlight (1957)
Dracula (1958)
The Horse's Mouth (1958)
Model for Murder (1958)
The House in the Woods (1959)
Horrors of the Black Museum (1959)
Mr. Topaze (1961)
Konga (1961)
Candidate for Murder (1961)
The Phantom of the Opera (1962)
What a Carve Up! (1962)
Black Zoo (1963)
Tamahine (1964)
Game for Three Losers (1964)
The Skull (1965)
Dr. Terror's House of Horrors (1965)
Berserk! (1968)
Un soir, un train (1968)
Curse of the Crimson Altar (1968)
Women in Love (1969)
A Walk with Love and Death (1969)
Trog (1970)
Julius Caesar (1970)
Corpse, The (1970)
The Go-Between (1971)
Savage Messiah (1972)
Henry VIII and His Six Wives (1973)
The Legend of Hell House (1973)
Horror Hospital (1973)
Galileo (1975)
Satan's Slave (1976)
The Boys from Brazil (1978)
L'Amour en question (1978)
Venom (1982)
The Dresser (1983)
Top Secret! (1984)
Oxford Blues (1984)
Memed My Hawk (1984)
Out of Africa (1985)
Caravaggio (1986)
The Fourth Protocol (1987)
The Serpent and the Rainbow (1988)
Rarg (1988)
Strapless (1989)
Batman (1989)
The Garden (1990)
Let Him Have It (1991)
The Wanderer (1991)
Batman Returns (1992)
Wittgenstein (1993)
The Hour of the Pig (1993)
The Age of Innocence (1993)
Nostradamus (1994)
A Village Affair (1994)
Uncovered (1994)
Batman Forever (1995)
Batman & Robin (1997)
What Rats Won't Do (1998)
The Whisper (1998)
St. Ives (1998)
Sleepy Hollow (1999)
The Cherry Orchard (2000)



THE CHERRY ORCHARD

Michael Cacoyannis

Born in Cyprus in 1922 to Greek parents, Cacoyannis traveled to England to study and practice law. During World War II he turned to theatre and took various courses in acting and directing at the Old Vic School and also produced short Greek programs for the BBC.

After having acted in various English theatre productions, Cacoyannis unsuccessfully looked for directing assignments both in Britain and in the United States and eventually landed in his home country where he directed his first film, *Windfall in Athens*. His second, *Stella*, launched the career of Greek actress Melina Mercouri and was well received internationally, selected at the Cannes film festival and winning the 1955 Golden Globe for Best Foreign Film.

The Cannes selection committee was obviously impressed by the writer/director, picking four out of five of his subsequent films. But his veritable international critical success was his adaptation of Euripides' *Electra*. Considered by many the finest adaptation of any Greek tragedy, it established Cacoyannis as the country's top filmmaker and was nominated for a Best Foreign Film Oscar®. His following film, *Zorba the Greek* starring Anthony Quinn received not only critical praise but commercial success. The film was nominated for seven Oscars® (including Best Picture and Best Director) and won for Cinematography, Art Direction and for Lila Kedrova's role as Madame Hortense.

Since then, Cacoyannis has staged various classical plays, from Shakespeare's *Antony and Cleopatra*, Pirandello's *Let Us Dress the Naked* to Tennessee Williams' *Glass Menagerie*. Adept at classic tragedy, Cacoyannis filmed another Euripides piece, *Iphigenia* of which playwright Eugene Ionesco said "This is the most beautiful film I've ever seen."

Now in his late seventies, Cacoyannis is continuing his passion for classic theatre, both on the stage and on the set.

Filmography

<i>Kyriakatiko xypnimal</i>	<i>Alexis Zorbas/Zorba the Greek</i> (1964)
<i>Windfall in Athens</i> (1954)	<i>The Day the Fish Came Out</i> (1967)
<i>Stella</i> (1955)	<i>The Trojan Women</i> (1971)
<i>To Koritsi me ta mavra/A Girl in Black</i> (1956)	<i>Attilas '74</i> (1975)
<i>To Telefteo psemmal</i>	<i>Iphigenia</i> (1977)
<i>A Matter of Dignity</i> (1957)	<i>Sweet Country</i> (1986)
<i>Eroica</i> (1960)	<i>Pano kato ke plagiosakal</i>
<i>Il Relitto/The Wastrel</i> (1961)	<i>Up, Down and Sideways</i> (1993)
<i>Electra</i> (1962)	<i>The Cherry Orchard</i> (1999)