

**"From *Boy on A Dolphin* (1957) to *The Day the Fish Came Out* (1967):
A Decade of Hollywood Production in Greece."**

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Abstract: In 1957, Hollywood made its first "runaway" film production in Greece, *Boy on A Dolphin*. An adventure-romance that was shot primarily in the small island of Hydra and in Athens, the film made extensive use of locations that highlighted Greece's ancient past, including the Parthenon, which appeared for the first time in a Hollywood production as backdrop for the film's plot. While since the 1940s the major Hollywood studios had been producing routinely a large number of their films outside the US and around the world in search of appealing stories, exotic locations, cheap labour, foreign government subsidies, opportunities for collaboration and several other elements that would enhance their films' commercial potential, they nonetheless did not arrive in Greece until the late 1950s.

However, following *Boy on the Dolphin* and for the next decade (1957-1967), the Hollywood studios made a significant number of films in Greece. Led by 20th Century Fox, which after *Boy on a Dolphin*, returned to Greece for four more productions (*300 Spartans* [Mate 1962], *It Happened in Athens* [Marton, 1962], *Zorba the Greek* [Cacoyannis, 1964] and *The Day the Fish Came Out* [Cacoyannis, 1967]), studios such as MGM, United Artists, Columbia and Warner Bros. all invested in film productions made partly or wholly in Greece. Specifically, MGM made *The Angry Hills* (Aldrich, 1959) and *In the Cool of the Day* (Stevens, 1963), United Artists financed and distributed *Never on Sunday* (Dassin, 1960) and *Phaedra* (Dassin, 1962), Columbia was behind *Surprise Package* (Donen 1960) and Carl Foreman's big-budget production *The Guns of Navarone* (Thompson, 1962), while Warner Bros. was responsible for *America, America* (Kazan, 1963).

This talk will examine Hollywood's production activity in Greece in the period, paying particular attention to its relationship with the Greek film industry, the country's political and cultural institutions and the ways in which these films were received by the popular and the trade press of the time. Emphasis will also be placed on how the Hollywood studios saw Greece as a country that was developing rapidly after WW2 and the Civil War of 1946-1949 and contributed to its modernisation. Using primary sources from a number of archives based in the United States, the talk will present the first comprehensive examination of the phenomenon of Hollywood's runaway productions in Greece and the country's response to it.

Bio: Yannis Tzioumakis is Reader in Film and Media Industries at the University of Liverpool. His work focuses primarily on how industrial, economic and institutional issues impact on the aesthetic organisation of media texts, especially films. Most of his publications have been on American independent cinema but more recently he has been equally interested in the practices of the major Hollywood studios and how their evolution from self-contained companies to subsidiaries of media conglomerates has impacted the kinds of films they finance, produce and distribute. He is the author of 5 books, most recently of *Acting Indie: Industry, Aesthetics, Performance* (Palgrave 2020) (2017) and co-editor of 6 collections, most recently of *United Artists* (Routledge 2020). Yannis also co-edits the Routledge Hollywood Centenary (a book series on the 100-year histories of the Hollywood studios) and the Cinema and Youth Cultures (a book series on key films that influenced youth cinema). He is currently finishing a book entitled *Rock Around the Clock: Exploitation, Rock 'n' Roll and the Origins of Youth Culture* (Routledge 2021) while his next book is on Hollywood productions in Greece under the title *When Hollywood Came to Greece, 1957-1967*.