

Avrianos Polemistis

("Tomorrow's Warrior")

Cyprus : 1981 : dir. Michael Papas

: 95 min

prod: Michael Papas : scr: Michael Papas : dir.ph.: John McCallum

[Christos Zannides](#)

Aristodemos Fessas; Dimitri Andreas; Jenny Lipman; Joanna Shafkali; Antonis Katsaris; George Zenios; Omiros Lambrakis; Maria Mitsi; Margarita Solomou; George Vatiliotis; Nikias Nikolaides; Costas Demetriou; Doros Kyriakides; Andreas Markou; Nana Georghiou

Ref:	Pages	Sources	Stills	Words	Ω	□	≠	Z	⚡	Copy on VHS	Last Viewed
5637	2½	3	2	724	3	-	-	-	-	No	Unseen



A lead who is a boy – and worse yet, a good looking one – is this film's major liability, or thus one critic
Source: Film Yearbook 1983

The Film Yearbook 1983 review:

"Set in Cyprus before, during and after the Turkish invasion of 1974 – and as unswervingly partisan as Papas' first film **"THE PRIVATE RIGHT"**, which dealt with the British occupation of the same island – **"TOMORROW'S WARRIOR"** is a decent, passionate, well-made film with some dazzling (and deafening) action sequences. It has one

considerable liability: in making the central character a small boy (a handsome and brave one at that), it capitalises on the resultant sentimentality with a regularity which rapidly becomes wearying."



*"...interminable reaction shots of his innocent [sic] bewildered little face"
This is some new variant of sexism whose object is young boys.*

Source: Time Out Film Guide

The Time Out Film Guide review:

"Set in Cyprus at the time of the 1974 Turkish invasion, this forms an impassioned and unashamedly partisan sequel to Michael Papas' previous saga of that country's troubled history, **"THE PRIVATE RIGHT"**. But tomorrow's warrior unfortunately turns out to be a tousle-haired, insufferably winsome Greek Cypriot boy who imposes a confused, child's-eye perspective on events, not helped by hectic cutting and interminable reaction shots of his innocent [sic], bewildered little face. What's worse, Papas opts for easy emotionalism in the future hero's heart-tugging devotion to his old grandpa, naïve painter of peasant lore who exudes quiet dignity and will, of course, be killed off by wicked Turks. Sticky-sweet as a slice of *baclava*, this is highly resistible fare."

The Moving Picture Boy entry on Zannides:

"The Turkish military take-over of Cyprus in July 1974 is seen in **"AVRIANOS POLEMISTIS"** through the eyes of a Greek-Cypriot boy. His grandparents refuse to budge as the Turkish forces approach (one subsequently dies, the other is deported), but

Orestes leaves with his parents, only to end up, after a series of closes shaves, in the numbing tedium of a refugee camp. At last, deciding that death is preferable to dishonour, he sets off across the minefields in the direction of his home village.

In this strictly black-and-white propaganda film (in ravishing colour) Christos Zannides makes a splendidly passionate junior hero. Dimitri Andreas, incidentally, who plays his father, appeared as a child in **"ILL MET BY MOONLIGHT"** (GB 58)."

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Holmstrom guesses Zannides to be 14, in which case it is flatly absurd to describe him as "a small boy" (unless the writer is very old indeed). Nothing else is known of him. It seems this film runs with the general herd of nationalistic anthems that tell their story through the eyes of a red-blooded boy partisan, perhaps the most obvious instance of children being manipulated by cinema for their symbolic political value. It would be illuminating to make a direct comparison between, say, "**HITLERJUNGE QUEX**" (Nazi boy martyr) and "**BRIGHT RED STAR**" (Maoist protégé), or "**IDI I SMOTRI**" (Soviet boy partisan) with "**THE BOY FROM STALINGRAD**" (Hollywood's take on the same). The core ideologies may differ diametrically, the cinematic rhetoric remains the same. However, the tone of the reviews above express an irritation with the boy which goes beyond that into a fierce contempt for him simply by virtue of his age. Clearly, such writers cannot accept a boy of 13 or 14 as a protagonist deserving of any respect. Blunt ageism, in other words.

See subject index under **THE CHILD AS POLITICAL SYMBOL, GRANDPARENTS, REFUGEES / EVACUEES** and **WAR**.