



GREEK CINEMA

Volume 1

100 Years
of
Film History
1900-2000

Trifon Tzavalas

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Dedicated to the memory of my parents
Sophia and Panagiotis

-Trifon Tzavalas

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FOREWORD

This work surveys the general view of the cinema in Greece over the 100 years from 1900 to 2000. It considers not only the films themselves, but their financial, technical and political background from the period of their introduction in Greece to their eventual development. This work also is an attempt to depict what has been done with motion picture production during the 20th century in chronological order. While there is a rather meager supply of sources in United States, we are fortunate enough to discover and use some important Greek texts and sources of information.

The story of Greek cinema is not any different than that of any other small European country. The predominance of the foreign films in Greece over the domestic motion picture industry subjected the latter to many vicissitudes, the chief of which was the raising of capital. However, we shall see how the movies were produced, what kind of films they were, and from whence the producers, directors and script-writers mostly drew their subjects. We shall examine what their circumstances were and consider their main difficulties, such as capital, experience and technical facilities; and, finally, examine certain other forms of entertainment which Greek cinema had to compete with.

We have endeavored to be accurate throughout. It became necessary to examine the history of Greek cinema, and in parallel the influence on it by its European and American counterpart. We found it expedient to divide our work into six sections, as follows: Motion Pictures Arrived in Greece; The Silent Greek Movies; The Period of Talking Movies Begins; The Decade of 1951-1960; The Decade of 1961-1970; the last five years of 1971-1975, and the 1976-2000 period. Under those sections we shall discuss a few details of other forms of entertainment. Mainly, how the first foreign films were received, and, in some detail, the domestic (Greek) productions on the more successful films. In that way, we hope that the reader will have a clear picture of Greek movies and their plots to form his own judgment. Finally, we have examined the effect of government regulations and censorship on both domestic and foreign films.

In this work, we have tried, to the best of our knowledge, to research the scattered articles about Greek cinema, and put them in chronological order so that later historians may be able to do better.

CHAPTER 1

MOTION PICTURES ARRIVED IN GREECE

Before motion pictures were introduced to Greece as a form of entertainment, the theater of shadows (Karaghiozis) was the main form of recreation available to the average person. And, according to C. W. Ceram, in his work **Archaeology of Cinema** during the 19th century Karaghiozis dominated the shadow entertainment of Greece and, for that matter, of Egypt and North Africa.

To analyze the reasons why Greek theater failed to flourish, despite its classical tradition and the repeated efforts by many to revive this art form, goes beyond the scope of this work. Nevertheless, the fact remains that theatrical production was extremely low during the last decades of the 19th century.

But we can state here that one of the reasons “the theater” failed to make any progress down to the end of the 19th century was the fact that a good part of Greek society (especially in Athens) preferred Italian melodramas (which were of extremely poor quality) and also variety shows (commonly called *varieté*) to native theatrical presentations.¹ The theater of shadows, together with variety shows, were the most favored form of entertainment among the Greeks for a long time. As Olive Blackham, a writer on the subject, remarks in **Shadow Puppets** (London, 1960), “The shadow theater is still alive in Greece.” However, the number of shadow theaters gradually decreased. From about 12 theaters which were operating as far back as the 1950’s, there are only a few of them left in the 1990’s (such as the well-known theaters of **Titania** and **Haridimos**).

According to C. W. Ceram, the theater of shadows, or as it is better known, Karaghiozis (“Kara” meaning black and “gheox” eye in the Turkish language), apparently originated in the Far East. Others claim that the shadow theater was invented somewhere in Asia. Karaghiozis, however, was introduced to Greece from the Near East and through Turkey.

Closely associated with the origin of Karaghiozis, however, is the question regarding the exact time of its introduction to the Greek public. A few writers have suggested that Karaghiozis was introduced to Greece as late as 1860 by a certain Yannis Vrachalis, a Greek from Constantinople. However, the majority of writers, including such well-known critics as Konstantinos Dimaras, rightly believed that Karaghiozis arrived in Greece long before the Greek nation became independent (c. 1829).

For the question of where Karaghiozis originated, many opinions have been expressed by writers. Giorgos Tsokopoulos, in his article, states that, “...It is well known that the theater, the so-called shadow theater, ‘*hombres Chineses*’ originated in China;” from China moved to Persia, and then to Syria and Egypt. The Turks took Karaghiozis from Syria and

Egypt; they also took poetry from the Arabs, storytelling and myth from Persia, music from Byzantium, and Stage Theater from Egypt. At that time, the Turks were engaged in wars, and they did not have time for creating art. Therefore, by “not having anything, they grasped whatever they could.”² On the other hand, Sabri Esat Siyavusgil, in his work, “Karagoz”³ claims that the shadow theater was imported into the Near East by the Turks, though the same claim can be put by the Arabs who have borrowed the idea from India. Sabri Esat Siyavusgil also claims that “...the shadow theater must have followed the same route as that of the Turkish invasion in the countries of the Middle and Near East, as well as in certain regions of North Africa.” Sabri Esat Siyavusgil, though he admits that “...there is no existing work which gives conclusive information, even in the form of a legend, as to its date or place of origin,” claims that, “...there is no doubt that the shadow theater was invented somewhere in Great Asia.” But, according to L. Roussel⁴ “...the Greek Karaghiozis is of Turkish origin.” L. Roussel also claims that Karaghiozis, as known to us, is of Indian origin. And, according to Rae Dalven⁵, Antoine Papoulias, known under the name Mollas and identified with the Athenian and worldly Karaghiozis rejects absolutely the tradition which attributes an Oriental origin to the theater of shadows; he affirms that Karaghiozis is Greek, even Athenian. As a result, one has to reject the claims of some Greek patriots, such as Antonis Papoulias, who insist that Karaghiozis (despite its name and all the other evidence) is of Greek (Athenian) origin.

According to Aglaia Mitropoulou, Karaghiozis originated in China and India, and the Greek Karaghiozis was brought from India through Turkey by Indian Gypsies. In the year 1860 appeared many shadow theater performers in Greece, so that is why several writers consider that year as a milestone in the shadow theater in Greece. The evidence indicates that they were a few shadow theaters in Greece even before 1860 but unfortunately their names are lost. According to Aglaia Mitropoulou, prominent names are Yannis Vlahalis, Andreas Revadinos, Christos Kondos, Demetris Memos, Panayiotis Bellos, Yannis Tziliias, Demetris Mimaros, Yannis Roulias Christos Benekas, and Christos Lazos. These flourished between 1860 and 1900. From 1900 through 1935, the best known are Antonis Mollas (Papoulias), Evgenios Spatharis, Efthimios Dedousaros, A. Manolopoulos, Kostas Manos and ChristosTheodoropoulos.

No matter which theory is adopted, it should be pointed out that the Greek Karaghiozis was no mere imitation of its rude Turkish original, for the Greeks took Karaghiozis and adapted it to their environment and way of thinking. Even though an outline was based on a Turkish plot, the story emerged depicting the Greek way of life. As a matter of fact, Karaghiozis became the means through which the different aspects of Greek society (with the notable exception of the Church) came to be satirized and often ridiculed. Karaghiozis laughed at and scorned, not only the shortcomings of fellow citizens, but had the courage to laugh at the unpleasant side of one's own character. It is the satirical side of its “personality” that explains, among other things, the extent (and the length) of Karaghiozis' popularity among the Greek public. Somehow the public saw themselves depicted by Karaghiozis and they liked what they saw.

There were also some stage plays about “Karaghiozis.” One drama was written by Theodoros Sinodinos and published in the magazine “Theatron,” 2nd Volume, Athens 1925. It was a satiric stage play by Fotos Politis, Athens, 1924. A satiric newspaper under the title “Karaghiozis” was published by Demos Vratsanos starting with February 23, 1930.

Such was the situation in Greece when the first “film” arrived in Athens. According to Yannis Skenderidis⁶. The word “film” is derived from the first letters of the Italian company, Fabbrica Italiana Lamine Milano, which was the first to manufacture it.

Now, the first “film” (its French title was **La Sortie des Ouvriers de l’ Usine Lumiere**) was originally presented in Paris by the brothers, August and Louis Lumiere, on March 22, 1895. It was a private presentation, and it was followed by another one; this time in Lyons, about three months later. The first “public” presentation, which proved to be a great financial success, was given by Louis Lumiere, again in Paris, at the end of the same year (28th of December 1895).

According to Maurice Bardech and Robert Brasilach, the financial success was spectacular. After three weeks of their public presentation, the earnings by the Lumiere brothers were about two thousand franks a day and this without any advertising. The business was then expanded by training new cameramen such as A. Promio, Mesguish, Doubleir, Moyssy, Pota, Perrigot, Maisson, and others, all of whom were instructed by Louis Lumiere. By the year 1896, Lumiere’s cameramen traveled throughout Europe promoting their new invention. Movie theaters were opened in such major capitals and cities as Lyons, London, Bordeaux, Brussels, Berlin, and New York. Lumiere’s “film strips” (that’s the way they called them in the early days) soon numbered over 700 and were also shown to the crowned heads of Austria, Spain, Serbia, and Russia, thus winning the recognition and approval of royalty⁷. But, at the same time, with Lumiere’s cinematographic activities, other men, such as Charles Pathe, Georges Melies and Leon Gaumont were appearing who foresaw what cinematography could do.

The evidence indicates that the first foreign films in Greece were presented in 1897⁸. The newspaper **Akropolis** (January 21, 1897) announced the event in a hall behind the building of the old Greek Parliament (the present National Historical Museum). They were all French, with French sub-titles; they included such films as **La Sortie des Ouvriers de L’Usines Lumiere**, **L’Arrivee d’ un train en gare**, **Lyon Les Cordeliers**, **Le Gouter De Bebe** and **L’ Arroseur Arrose**.

Fortunately, the French language was the “second” language in Greece down to the outbreak of the Second World War.

In general, the first film strips were received with great enthusiasm by the Greek public which called the new art “the miracle.”

The columnists of that time provide us with some interesting details in regard to the reception which the first film strips had in Greece. When, for instance, the film (from now on, we will just call it film instead of film strips), **Arrival of a Train at the Station**, was

first presented, and the audience saw the train coming in their direction, some women fainted, while a number of men took to their heels⁹. However, according to Frixos Eliadis and Nestor P. Matsas, some of the reactions were not that comical. One Greek cleric called the new art, “the devil’s creation.”

It should be pointed out that films originally were quite short, lasting no longer than 10 to 15 minutes. They were presented as part of the variety shows. Soon, however, the financial success of the new art led to sharp competition among the different promoters and induced the most enterprising of them to bring about a number of changes. The films, for instance, were no longer presented as a mere part of the variety show, but as main features. Sometimes, as many as 8 or 10 of these short films were shown, one after the other, in special halls. These are the forerunners of present-day movie theaters. As the audiences grew larger and larger and more demanding, the competing “theater” owners saw the necessity of providing the public with every possible convenience.

The evidence indicates that theater owners invested a great amount of money and improved their movie theaters (some of them just built modern ones) by redecorating interiors in a more lavish and elegant style. A professional touch was added by using foreign projectionists brought to Greece by the theater owners. They also added music groups or just a piano player who usually played French folk songs, current tunes, and Arias from operas popular with the Greek audiences. The music rarely had any relation to the film, but served, at least, to muffle the noise of the hand-wound projector. Some of the movie theaters even had narrators who explained the action to the audience. Although many narrators mistakenly described the situation and action on the screen (sometimes they yelled as loud as street barkers), and knew nothing about the movie, they tried to present themselves otherwise.

A good example was the owner (Kostas Ebeoglou) of the movie theater **Panellenion** (later named **Mondeal**). He used a large number of musicians and the Hungarian cameraman and projectionist, Joseph Hepp, who was in Greece for the French Company, Pathe, from 1910 on. The movie theater **Cosmos** used a Norwegian projectionist and the **Rouayial** the Italian Philip Martelli, who was brought to Greece by Kostas Bachatoris. No records are available for the movie theaters **Rozieler** in Athens and **Olympia** owned by Michael Glitsos and located in Pasalimani in Piraeus.

These photographic projections of continuous still pictures were in reality a series of photographs, each of which was a still photograph which advanced the movement of the picture preceding it. When they were shown rapidly in succession, they became moving pictures. It took the inventive genius of Thomas Edison and the Lumiere Brothers to invent machines which became what is commonly known as projections.

Frixos Eliadis, Tasos N. Petris, Aglaia Mitropoulou, Rozita Sokou, as well as Marinos Kousoumidis maintain that the first projections were brought to Greece by Kleanthis Zanos, Apostolos Kontaratos, and the brothers Phychoulis in 1903. They do not explain, however, how the different films were presented up to 1897-1903¹⁰.

Frixos Eliadis in the prologue states that "...the first ones who brought a projection to Greece were the Phychoulis brothers in 1903." Aglaia Mitropoulou states that "...the first one to bring a projection in Greece was Kleanthis Zahos (instead of Kleanthis Zanos), in 1903." Rozita Sokou and Tasos N. Petris both agreed with Aglaia Mitropoulou. Marinos Kousoumidis states that "In 1903 the first projections were brought to Greece by Kleanthis Zanos, Phychoulis brothers and Apostolos Kontaratos." Marinos Kousoumidis, on the other hand, states that "In 1897 the people of Athens had the opportunity to see the first short movies." As none of these writers refers to their sources of information, it is difficult to assert with certainty who was the first one that brought the first projection in Greece and in what year.

It may be of some interest to note that an anonymous columnist, who claims to have been an eyewitness to the event, states that the Phychoulis brothers brought their projections as far back as 1898-99 and installed them in the "theater" **Variete**. He also claims that films were presented in open-air theaters since 1898 in Zapeon and Syntagma Square, and there were also two screens for open-air movies right across from Zacharatos and Zavoritou Place¹¹.

According to Demos Vratsanos's article "I Kinematografia En Elladi" (i.e., Cinematography in Greece) in the magazine **Cinematographic Star**, No. 1, May 25, 1924, pp. 3 and 4, Kleanthis Zanos showed his films in the variete theater **Panorama** or **Rotonta** (in the same location where later was the movie theater Apollon owned by Leonidas Arniotis and Mattheos Kardamitsis) first for the journalists and later to the public. Apostolos Kontaratos showed his films in the National Exhibition Hall of Zapeon in Athens. The Phychoulis brothers, after a few presentations in Athens, enjoyed a financially successful tour of the provinces. But it was not too long in 1906 that the above pioneers began to face competition. Some new promoters contracted mobile cinemas and showed their films at fairs, exhibitions, and touring of the provinces. The first ones to follow these pioneers were Leonidas Arniotis and Mattheos Kardamitsis. The latter one opened his cinematographic activities under the Hotel Kentrikon.

There is an interesting opinion expressed by the film historians, Maurice Bardech and Robert Brasillach regarding the arrival of the cinema. They state that with the advent of the Lumiere brothers' presentation, "...here the film was born, in distinctly humble circumstances."¹²

But C. W. Ceram states that "Cinema begins with cinematography, a term which refers to the 'technical apparatus' of the cinema. It is a mistake to ask when the cinema was invented. Only cinematography was invented. The cinema is far more than an apparatus, and it was not invented; it 'grew.'"¹³

In looking back, one can see the resemblance between the old shadow theater, and the cinema. Originally, both entertained visually, with sound. Both depicted motion on screen. However, the shadow theater performed with dialogue, music and folk songs, while the silent cinema entertained as movie pictures only, at least in the beginning. What developed later is history.

NOTES FOR CHAPTER 1

1. About the influence of the Italian melodrama regarding the Greek theater see among other sources Nikos I. Laskaris's **Istoria Tou Neou Ellinikou Theatrou** (i.e., History of New Greek Theater) Athens, 1939, II, 222-240.
2. See, among other sources, Giorgos Tsokopoulos, "To Elliniko Laiko Theatro: O Karaghiozis" (i.e., The Greek Folk Theater: Karaghiozis), in the magazine **I Ikonografimeni** (i.e., The Illustrated), Athens, January, 1918, ID, No. 159, p. 25.
3. See Sabri Esat Siyavuşgil, **Karagoz**, a publication of Turkish Press, Broadcasting and Tourist Department (Ankara, 1955), p. 5.
4. See L. Roussel's "Karaghiozis" (i.e., Karaghiozis) **Megali Elliniki Enkyklopedia** (i.e., Great Greek Encyclopedia), Athens, 1933, XIII, p. 790. The same opinion has been expressed by other writers. See, for instance, Konstantinos Dimaras' **A History of Modern Greek Literature** translated by M. Gianos (State University of New York Press, Albany, N.Y., 1927), p. 246. About an interesting study in regard to Karaghiozis, see L. Roussel's **Karagheuz ou un theater d' ombree an Athenes** (Athens, 1921), Vol. Two; or Giulio Caini **Karaghiozi, ou la comedie grecque dans l' ame du theatre d' ombres** (Athens, 1935).
5. See, among other sources, Rae Dalven's Chapter "Greece: Modern Period," in John Gassner and Edward Quin's **The Reader's Encyclopedia of World Drama** (New York, N.Y. 1969). See, also Aglaia Mitropoulou, "Ellinikos Kinimatographos" (Greek Cinema), Athens, 1980, pp. 58-59.
6. See, Yannis Skederidis's "Vouvos Kinimatografos" (i.e., The Silent Cinematography) in the **Megali Elliniki Enkyklopedia** (i.e., Great Greek Encyclopedia), Athens, 1943, XIV, p. 424.
7. See Maurice Bardech and Robert Brasillach in **Histoire de Cinema** (i.e., History of the Film) translated by Iris Berry (London, 1938), pp. 4, 5, and 6, respectively.
8. See newspaper **Akropolis** Athens, 1897, pp. 2-4.
9. See also, Nestoras P. Matsas' article, "O Ellinikos Kinimatografos" (i.e., The Greek Cinema) in the Newspaper **National Herald** of June 20, 1954, as well as Frixos Eliadis's **Ellinikos Kinimatografos 1906-1960**. (The Greek Cinema, 1906-1960), and Tasos N. Petris' chapter "To Hroniko tou Ellinikou Kinimatografou" (i.e., The Chronicle of Greek Cinema) in Vasilis Georgiadis's **Etisios Kinimatografos** (Annual Cinema), Athens, 1970).

However, Aglaia Mitropoulou, in **Decouverte du cinema grec** (Paris, 1968), p. 14, overlooking the evidence, gives the year 1898.

10. See Nestor P. Matsas's article in the newspaper **National Herald** of June 20 and 22, 1954, pp. 4 and 5, respectively. See also Frixos Eliadis, Prologue, and Tasos N. Petris, pp. 12 and 13. See Rozita Sokou's chapter, "O Ellinikos Kinimatografos Apo to 1903 Mehri To 1940" (i.e., The Greek Cinema from 1903 to 1940) in George Charensol's **Le Cinema**, Greek edition (Athens, 1968), Vol. I. See Aglaia Mitropoulou "Ellinikos Kinimatografos" (Greek Cinema), Athens, 1980, p. 24. See also Marinos Kousoumidis, "Istoria tou Ellinikou Kinimatografou Ikonografimeni" (Illustrated History of Greek Cinema), Athens, 1981, p. 19.

11. See an Anonymous (Your Historian- that's the way this film critic signed off) article, "Nipiaki Ilikia tou Kinimatografou" (The Infant Age of Cinema) in the magazine **Kinimatografos** (i.e., Cinema) Athens, 1951, No. 1.

12. See Maurice Bardech and Robert Brasillach

13. See C. W. Ceram, **Archaeology of the Cinema**, translated by Richard Winston (Harcourt, Brace & World, Inc.) New York.

CHAPTER 2

THE SILENT GREEK MOVIES

The question which naturally arises here is: Who made the first genuinely Greek film? The evidence indicates that during the first few years after their arrival in Greece, the French films continued to dominate the Greek screen almost exclusively.

The evidence also indicates that the documentary, **I Ifantres** (i.e. The Weavers), which was the first movie ever produced in the Balkans, was made by the Greek brothers Miltiadis and Joachim Manakis in 1905¹.

However, since the brothers were born in the area of Grevena which was then part of the Ottoman Empire, and since they had moved into Monastir (another part of the same Empire), it would be inaccurate to consider their documentary as the first film ever produced by a Greek. Kostas Stamatiou, however, who bases his information about the Manakis' film on eyewitness accounts, incorrectly maintains that the first Greek "film" ever produced was **The Weavers** by the Manakis Brothers.



Joachim Manakis (1879-1954)



Miltiades Manakis (1881-1964)



The documentary **I Ifantres** (i.e., the Weavers) was the first movie ever made in

the Balkans, and it was made by the Greek brothers Miltiades and Joachim Manakis in 1905.

Miltiades Manakis made his documentary in his native town and he used as his subject his own family, including his "117-year old" grandmother.

But the Yugoslavians also incorrectly consider Miltiadis Manakis as not only the pioneer in the history of their cinema; they also count his documentary as their first film. However, "**The Weavers**" was produced by someone who was then a Turkish subject, although of Greek descent. Moreover, he made his documentary in his native town and he used as his subject, his own family, including his "117 year-old" grandmother.

It was only in 1906² that the first Greek film, **The Olympic Games**, appeared in Athens. It was actually not a film, but what we commonly call today a newsreel; and it dealt, as its title indicates, with the semi-official Olympic Games of the same year.

On the subject of Olympic Games, the first Olympic Games in modern times took place more than fifteen centuries after the classical originals had ceased to exist. It was not resumed in 1906, as some state, but a decade earlier in 1896 in Athens.

We possess no evidence to support the tradition that the Olympic Games were founded by the mythical hero, Heracles (Hercules). But, as J. Richepin remarks, "Whatever the mythical origin of the Games may have been, it is certain that their foundation goes back to the year 776 B. C³. Moreover, since the time of their inception, the Olympic Games kept taking place, with some exceptions, every four years until they were discontinued in 383 A. D. by the Emperor Theodosius I due to pressure from the Christians.⁴

It may be of some interest to note that during the so-called classical times, the Olympic Games had never taken place in Athens (or in any other Greek city for that matter), but as their name indicates, only in Olympia, on western Peloponnese.

Filming of the modern Olympic Games in 1906 was introduced by the well-known Leon Gaumont of the Gaumont Film Company which was founded in Paris in 1896 and who came out with a short film of these historical events.

It is not clear if the initiative was of his own, his company's, or of a Greek-American entrepreneur, as Nestor P. Matsas⁵ likes to maintain. Whatever the case may be, Leon Gaumont's "film" was received with great enthusiasm by the Greeks who are always proud of their national traditions and glorious past⁶.

Leon Gaumont (1863-1946), an exhibitor, producer, director, and inventor in 1903 had one of the two large production companies in France. Charles Pathe (1863-1957) was Leon Gaumont's first and great competitor. In 1905 when Leon Gaumont established his new studio, his small scale production was increased to a larger production. He later extended his production activities and in 1914 established a studio in London, one of the most modern at that time. A year later he opened another studio in Lime Grove, producing movies with synchronized phonograph discs which he claimed that he had perfected.

A year later (1907), the Royal photographer in Athens, (probably the Hungarian Joseph Hepp was one of the photographers for the Royal family) on his own, or probably with the assistance of Leon Gaumont, decided to make a motion picture recording of the Royal Family, in addition to the usual stills. This was a Royal first, and the second Greek "movie film" appeared. Its title was **Onomastiki Eorti Tou Vasileos Georgiou I** (i.e., The Name - Day of King George I) and it was, like Leon Gaumont's film, a newsreel.

According to Demos Vratsanos's article⁷, a few years later (1911), Charilaos Mavrogenis (a Greek from Smyrna) made the first serious effort to produce what are known today as documentaries. Unfortunately, we possess no evidence as to the purpose of Charilaos Mavrogenis' scientific documentaries (they dealt with the lives of insects and reptiles), or if he produced any other kind of films.

About the same time, the Hungarian cameraman, Joseph Hepp, who later played an important role in the development of the Greek film industry, produced a journal about the life of the young Greek prince and princess, which he presented, together with his newsreel of the Greek Day of Independence in the hall of the Royal Palace. One should also note that the French cameraman, Leon Gaumont, presented (on behalf of Kosmatos) a series of short "tableaux vivants" with no coherent plots, whose title was **Epi Tis Akropoleos**⁸ (i.e., On The Acropolis) with the actor Giorgos Ploutis.

Perhaps the most important event in the development of the Greek film industry was the creation by Spiridon Demetrakopoulos of the first Greek film production company, Athene-Film. Spiridon Demetrakopoulos was not only the founder of the Athene-Film Company but also the first producer, director, scriptwriter (if we take the liberty at such an early date to use these terms) and also protagonist of his own films. His cameraman was the German Erich Bubach⁹.

As Frixos Eliadis and Aglaia Mitropoulou point out, Spiridon Demetrakopoulos took advantage, not only of his own theatrical experience and popularity, but also of the popularity of another comedian, the American Roscoe Arbuckle (the well-known "Fatty"), whom he resembled. Spiridon Demetrakopoulos attempted to apply to the new invention which he had learned from his stage experience. As a result, he produced four short comedy films: **Quo Vadis Spiridon**, which probably was inspired by the previous production by Pathe's film, **Quo Vadis**, released in 1902; a short film of 20 minutes; **Spiridon as Chameleon**; **Spiridon, the Baby**, and **E Dio Tiheri** (i.e., Two Lucky Guys). It is not certain

to what extent his films brought him financial success. It is known, however, that they were received well by the public and that he acquired a good reputation, even abroad.



Joseph Hepp, First Director of Photography who started out in 1907



Spyridon Demetrakopoulos was the founder of the first production company, Athene Film. First Director, (Story writer not a script) and Star, in the short movie **Quo Vadis Spyridon** in 1911.

About the same time (1911), Miltiadis Manakis produced (according to Kostas Stamatiou) the first Greek patriotic film. It is not known, however, if he ever completed it. It is also possible that at about that time, another Greek film was produced by the comedian Telemachos Lepeniotis, who was also the leading star, in the two part comedy **Liondaris Ke Ta Hasapakia** (i.e., The Lion and the Little Butchers)¹⁰.

The first long (for its time) Greek movie, an adaptation of the popular theatre play, the comedyllion **Golfo** by Spiridon Perisiadis, was produced in 1914 by Kostas Bachatoris, a Greek from Smyrna, and Nikos Koukoulas; the cameraman was the Italian Philip Martelli. The arrangement (not a script) for the movie was written by the journalist Demetris Moshonas. One should note that in the early years the cameraman, most of the time, was also the director. In this case, Kostas Bachatoris and the cameraman Philip Martelli were the directors. Kostas Bachatoris had a basic idea of directing which was influenced by Italian and French movies. Using more recent terms, assistant director was Nikos Koukoulas. The premiere of the movie took place on January 22, 1915¹¹. The following are the exact words of the newspaper **Akropolis** on the above

date when announcing to the Greek public the premiere of **Golfo**: “The movie theater Pantheon today presents for the first time the first Greek movie **Golfo**, the idyll by Perisiadis.” But the financial success of **Golfo**, despite the expectations by the producers, proved mediocre and forced Kostas Bachatoris to dissolve his company.

According to Nestor P. Matsas, “...silent **Golfo** did not meet the success that its producers expected because it lacked the popular and melodramatic dialogues which the public liked so much and knew by heart...” However, **Golfo** should be recorded in the history of the Greek film industry as significant as Louis Lumiere’s **Arrival of a Train at the Station**.

Another film that was produced about this time in 1915 was **Kerenia Koukla** (i.e., The Wax Doll) which was based on Konstantinos Christomanos’ novel of the same title. This Athenian novel was first published in the Athenian newspaper **Country**. Its realism was considered excessive for the times and its publication was discontinued until 1911, to be resumed in 1925, but was discontinued again. According to Frixos Eliadis, the producer of the film was Michalis Glitsos who had built the first movie theater in Piraeus, while the movie director was Kosmatos¹². The commercial success of the film, remarks Frixos Eliadis, “appears to have been small because the enterprise was ingloriously given up.”

Konstantinos Christomanos, the author of “The Wax Doll” mentioned above, was born in Athens. He was a highly educated writer, novelist, dramatist, and theatrical director. He had a doctorate in Philology from Innsbruck University in Austria. He spoke and wrote in Greek, French, Italian and German and was the founder in 1901 of the Greek theater, The “New Stage.” He supported the above theater for ten years and, after losing his personal fortune, he died in 1911. Some of his work was published in Greece, Austria, France and Italy. Konstantinos Christomanos played an important role in the development of the modern Greek theater¹³.

The outbreak of the First World War further slowed down the already lagging Greek production. There were, however, some efforts to produce a number of films. In 1916-17, for instance, a group of people (Mikios Lambrou, Pelopedas Tsoukalas, I. Koumaniotis) under the leadership of Demos Vratsanos, and including the Hungarian cameraman Joseph Hepp, founded the Asty-Film Company and bought the “studios” of Kostas Bachatoris. Demos Vratsanos’s company produced two films. The first, written and directed by Demos Vratsanos himself, (under the Supervision of the cameraman Joseph Hepp), was in fact the first and last religious propaganda film that was ever produced in Greece. The title of it was **O Aniforos Tou Golgotha** (i.e., The Uphill of Golgotha) with Giorgos Ploutis in the leading role of Jesus Christ¹⁴.

According to Nestor P. Matsas’s article, “O Ellinikos Kinimatografos” (i.e., The Greek Cinema) in the newspaper **National Herald**, June 27, 1954, No. 7, p. 5, in an interview with the leading actor Giorgos Ploutis in the movie **The Uphill of Golgotha**, Giorgos Ploutis remarks with humor, “...that until Demos Vratsanos’ movie finally ended and was presented incomplete in two Athenian movie theaters, the Pantheon and that of Zaharatos, only then Golgotha was over for all of them...” Later historians of Greek cinema, such as Frixos Eliadis and Rozita Sokou, claim that this film was never completed because the cameraman Joseph Hepp was sent to exile and the movie was not released to the public. Aglaia Mitropoulou, (p.48) however, maintains that

although the film was not completed, it was presented with success in the movie theater Splendid. Speaking of Splendid, according to Giorgos Arkalis, the stage theater Tsoha in 1910-1911 was converted to become one of the first movie theaters as we know them today in Greece¹⁵.

One should note than the main reason that the above movie was not completed was not because the cameraman Joseph Hepp was sent to exile but because of the boycott to Greece at that time by the Allies and the lack of negative film in the market. That slowed down the film production. In the mean time Eleftherios Venizelos became prime minister and forced the pro-German King Constantine to abdicate. Just because the cameraman Joseph Hepp spoke German and been the photographer in the royal family, he was also forced into exile for two years.

The second film of Demos Vratsanos's company was **I Tihi Tis Maroulas** (i.e., Maroula's Fortune). This is the title that Nestor P. Matsas and Rozita Sokou give, while Iris Skaraveou, Frixos Eliadis and Aglaia Mitropoulou give **I Prika Tis Maroulas** (i.e., Maroula's Dowry) as the title of the picture¹⁶. As none of these writers refer to their sources of information it is difficult to assert with certainty what the proper title of that movie was. However, since the movie was an adaptation of Demetris Koromilas's play, his most well known comedyllion **Maroula's Fortune** (published 1889) which in turn was itself an adaptation from his one act comedy **I Petra Tou Skandalou** (i.e., The Scandalous Pebble), and since the film was produced after Joseph Hepp's return from exile, the chances are that Nestor P. Matsas and Rozita Sokou were correct in their assertion with regard to the title of the movie and the year of its production. It was apparently a long picture of about 600 to 700 meters (roughly 1800 to 2250 feet). We possess no evidence as to the success, if any, of Demos Vratsanos's film. It is known, however, that for reasons not altogether clear, Asty Film Company was dissolved at about 1920. Demos Vratsanos, in an article¹⁷ four years later (1924) in **O Kinimatografos Stin Ellada** (i.e., The Cinema in Greece), gives the political events of the year 1920, as well as the unexpected death of one of his partners, Pelopedas Tsoukalas, as the reasons for dissolving of the Asty-Film Company.

In addition to the two films, Demos Vratsanos's company produced a number of newsreels. One of them dealt with the anathema (an excommunication) of the Greek politician Eleftherios Venizelos, but the district attorney of Athens, Spiros Lambrou, confiscated the film (which was showing in the movie theater Pallas) and sent the cameraman, Joseph Hepp, to exile. Spiros Lambrou also confiscated another newsreel made by the Asty-Film Company before the film was even released¹⁸.

Demetris Koromilas, the stage playwright of **Maroula's Fortune**, mentioned above, in the period 1872 to 1892 wrote more than fifty theatrical works. He was considered the creator of Greek dramatic idyll and comedyllion. The most popular of his works are **Maroula's Fortune**, with songs arranged by Demetris Kokkos, and his best dramatic idyll **O Agapitikos Tis Voskopoulas** (i.e., The Lover of the Shepherd Girl) published in 1889. It was inspired by a folk song of the same name and its theme depicts the life of a mountaineer.

Because of the low Greek film production, foreign films (French and, later, Italian and American) kept coming to Greece. And the Greek public kept going to the movies. In fact, the

cinema was introduced, with success, to other cities outside of Athens. One should note the building of a number of movie theaters, such as Pantheon, Attikon, Pallas, Splendid, Mondeal, Alaska, and others. According to “Operateur”, during this period (1915-1919) the first Greek subtitles replaced those in French. However, the first Greek subtitles were still made in Paris. Later on, some entrepreneurs started their own production with Greek subtitles in Athens¹⁹. During the remainder of the 1919-22 periods, a series of “films” were produced.

The first film was produced in 1920, again by Demos Vratsanos (the owner of the old Asty-Film Company and Gavrilis Longos a co-producer) with the popular comedian Villar (Nikos Sfakianos) as the protagonist who also was the narrator and director of the film. (As Frixos Eliadis, with some humor, remarks, Villar never wrote a scenario. He “simply narrated the plot, the episodes of a farce in the style of Charlie Chaplin. And without writing a single line, he started the shooting of the film.). The title of the movie was **O Villar Sta Ginekia Loutra Tou Falirou** (Villar in Women’s Beaches of Phaleron) and it dealt with the adventures of a man (Villar) who went swimming in Phaleron which was, in those days, strictly restricted to women. Villar took his movie to present it in a “Variete” in Constantinople. But after the Asia Minor war broke out, Villar returned to Greece and left the only copy in Constantinople. Villar is also one of the first ones that established the “Actors Guld” in Greece around 1914. After his great success in the 1920’s and 1930’s in theater he died penniless and forgotten in Athens in 1960.

The second picture was produced in 1922 by Achilleas Madras with Joseph Hepp again as the cameraman. The title of the film was **E Tsigana Tis Athenas** (i.e., The Gypsy of Athens). After the shooting was completed, Achilleas Madras brought the film to the United States for the Greek American community (as he did a year earlier with the documentary **Prosfinges Tou Polemou** (i.e., The Refugees of the War). In both cases, it was a highly lucrative operation. As the evidence indicates, Achilleas Madras’ film, **The Gypsy of Athens**, was not shown in any theater of Greece. But, as Rozita Sokou remarks, parts of the film were shown in a later picture produced by Achilleas Madras, **O Magos Tis Athenas** (ie, The Magician of Athens) in 1931.

In the same year (1920), the studios of the old Asty-Film Company were bought by the brothers Fragopouli and Fousianis who had earlier in 1919 founded the Anglo-Greek-Film Company. The owners of the new company, though they were interested mainly in the distribution of foreign films, took Joseph Hepp into their company as cameraman.

The same year, Demetris Gaziadis produced, upon the order of the Greek government, **To Elliniko Thavma** (i.e., The Greek Miracle), a film that, as its title indicates, praised the Greek victories over the Turks in the period of 1912-1922. The victories, however, were followed by the disaster of 1922 and, thus the film was never shown in any theater. During the same period (1919-22), a number of newsreels were produced by Joseph Hepp for the Anglo-Greek-Film Company. Achilleas Madras and, especially, Giorgos Prokopiou, and a new cameraman, Demetris Gaziadis, also made some of these “Journals” (if not most of them) which dealt with the Greek expedition into Asia Minor (1919-22). When, for instance, the Greek expeditionary force reached the old Greek city Smyrna, Giorgos Prokopiou and Demetris Gaziadis filmed the arrival of the Greek forces. In fact, both of them followed the victorious march of the Greek armies in the interior of Asia Minor.

According to articles by Operateur and Th. T.-s (that's the way both critics signed off), the evidence indicates that Demetris Gaziadis and Giorgos Prokopiou filmed the Greek expedition to Asia Minor, including **Tin Mahin Ston Sagario Potamo** (i.e., The Battle of Sagarios River). The first one was by the order of the Greek government, while Giorgos Prokopiou "...with his own camera" made one for himself. Demetris Gaziadis' version of **The Battle of Sagarios River** was presented in the United States with great success. Giorgos Prokopiou released his work in the movie theater Splendid. A critic of that time remarked that **The Battle of Sagarios River** was one of the most beautiful scenes of the newsreels by Prokopiou²⁰. Frixos Eliadis, however, points out that "...Prokopiou used Gaziadis as a cameraman to film that event and presented their work as Prokopiou-Gaziadis". As long as Frixos Eliadis does not refer to his sources of information, it is difficult to assert with certainty what the facts are.

The evidence indicates, according to Aglaia Mitropoulou and the article by Th. T.-s, Giorgos Prokopiou went on his own to Asia Minor in 1921 and filmed all the activities of the Greek armies, victories and defeats. He also filmed the torturing and execution of Greek war prisoners and other unbelievable cruelties committed by the Turks. The film showed scenes where the Turks nailed horse shoes on the victim's feet before finally killing them. During the filming he was captured by the Turks, was then imprisoned and convicted to death. He was fortunate to be saved by the intervention of a French consular officer and eventually escaped and recovered most of his work which he assembled for later viewing in 1923 and 1924. All of this footage is in Greek film library in Athens. According to Aglaia Mitropoulou, Grigoris Prokopiou after the Asian Minor war was over, met in one of the villages with an old friend of his, an English colonel who had become his friend in Ethiopia many years earlier. Prokopiou filmed at that time some dead Greek prisoners of the war with horse shoes in their feet and his friend remarked: "How come and we met each other in a place that they eat people or shoe people with a horse shoes." One should note that during World War I, the only movies made in Greece were documentaries (or better Journals) by the cameramen Demetris Gaziadis, Giorgos Prokopiou, Joseph Hepp, Gavrilis Longos and Filipoimin Finos who later became the most prolific producer and contributed greatly to the development of Greek cinema.

According to Th.T-s again and Aglaia Mitropoulou²¹, the DAG-Film Company was founded in Berlin in 1915 by Demetris Gaziadis who had studied photography and cinematography in the Munich Academy in Germany. Demetris Gaziadis had also founded the Dolic-Film Company in Berlin before even the "Emelka-Film" and "UFA-Film" companies existed. He also points out that the DAG-Film Company was reorganized in Athens in the year 1920 when his other three brothers (Michalis, Kostas, and Alexandros) joined the company. The Gaziadis brothers were involved in motion pictures long before they transferred their activities to Greece. One of them was in New York, the other in London and Demetris Gaziadis in Germany. He worked as an assistant director for a few years to Lang Fritz, Alexander Korda (1893-1956), and first cameraman to director Ernest Lubitch (1892-1947). Demetris Gaziadis had directed some short movies in Germany with actress Eva Richter (his first wife), Albert Paoulch, and Dory Waixler. Since 1917 Demetris Gaziadis had also filmed a great amount of Journals in Germany and Greece.

During that period (most likely in 1921), there appeared for the first time, real “colored” (meaning natural colors) films; not the artificial ones made by hand, which certain companies produced in the first stage of the film industry in Paris. According to M. Bardech and R. Brasillach (p. 14), “A few years later, Pathe invented stencil coloring; this put an end to hand coloring, but it also put an end to colored films)²².

During 1923-24, a new comedian appeared on the Greek screen; Michael Michael of Michael (obviously a stage name). He was not exactly a new actor, as he had with a little success, if not at all, played in the theater for a number of years. He even had a very small part as a waiter in Villar’s picture. Michael (influenced of Villar’s movies) took part in four short comedies. Their titles (according to the daily newspaper of that time) were the following: **To Oniro Tou Michael** (The Dream of Michael); **O Erotas Tou Michael Ke Tis Kontsetas** (The Love Affair of Michael and Kontsetas); thirdly, **O Michael Den Ehi Psila O Tihero s** (Lucky Michael Does Not Have Any Small Change,). In all of them, the cameraman was Joseph Hepp; and, finally, **O Gamos Tis Kontsetas Ke Tou Michael** (The Marriage of Kontsetas and Michael). The cameraman in this case was Emmanuel Tzanetis. The leading actresses were Kontseta Moshou and Zaza Brillanti, a very popular lady in the musical theater in those days.

About the success of Michael’s movies, Frixos Eliadis maintains that in a single day, about 90 thousand Athenians (or the whole...population of Athens at that time) went to the Olympia movie theater to see one of Michael’s comedies. He claims that the theater made forty five thousand drachmas in one day. Since the average price for each ticket was half a drachma, then 90 thousand Athenians must have gone to that movie theater on that particular Sunday. Although Michael’s comedy movies were a great financial success, but not as great as Frixos Eliadis likes to maintain, because the comedian died penniless and forgotten. It is worthy of note that the director, an amateur, of these four short films, which described Michael’s adventure with a beautiful young lady, was Lykourgos Kalapothakis, a tenor of Greek opera.

The same year, 1924 (the film was actually released in 1925), Demos Vratsanos’ new company Vratsanos’s Films, which had been founded in May, 1921, and with the cooperation of Asty-Film Company, finally produced what critics considered to be the first real Greek film. According to Operateur, Demos Vratsanos’ film was presented at the movie theater Splendid with success, despite its mediocre quality. The venture titled **Tis Miras to Apopedi** (Fate’s Disinherited Child) proved a financial success in Greece and abroad. Unfortunately, as Aglaia Mitropoulou remarks, Demos Vratsanos did not receive even a dollar from abroad (especially from Egypt and the United States) where this movie was released to the Greek communities until 1950-55, simply because the distributors in those countries made their own copies and they were releasing this film for themselves, and kept the profits.

Demos Vratsanos in this movie **Tis Miras to Apopedi** (Fate’s Disinherited Child) used all amateurs for the performers, including his wife Cleopatra. That was the first and last time she ever took a part in a movie. Also, for the first time, Demos Vratsanos used two cameramen, the veteran Joseph Hepp and the German Erich Bubach; but as in the case of Michael Michael of Michael, Demos Vratsanos, who devoted his life to the development of the Greek cinema, died (1944) penniless and forgotten. According to Aglaia Mitropoulou, Demos Vratsanos was the

spiritual man that the infant Greek cinema needed most. He was a journalist, had a Doctors Degree in Physics and had been elected as a member of parliament. He was also a very good photographer and a playwright. Two of his works “**E Antar**” was performed by the Great Marika Kotopouli in her theater and his second work” **Karavida**” (The Crawfish) by the also great Kiveli (Andrianou -Theodoridou) (better known as Kiveli) in her theater. As a historian, Demos Vratsanos published a very important political work, the **Istoria Ton Epanastaseon** (History of the Revolutions). In 1904-1919, he published the magazine **Ikonografimeni** (Illustrated). His last accomplishment was the Union of Newspaper Editors. Because he did not like the way stage actors and actresses performed in front of the camera, he opened a cinema school in 1920. His main goal was to teach the young performers how to act in front of a camera. We possess no evidence if he had any success with his cinema school.

The following year (1925), **Apagoge Tis Nifis** (The Kidnapping of the Bride), a light comedy, was produced by the Anglo-Greek Film Company, together with a group of other entrepreneurs, including Io. Drin, Giorgos Antoniadis and Emmanuel Demetrokalis. The arrangement (not a script) for the above movie was made by Didikas; the director was someone named Artantof, while the cameraman was Emmanuel Tzanetis. The movie proved a failure, just as did the productions of several other companies, which failed in their efforts to produce a film of importance.

We possess no evidence about any film that may have been produced in Athens in 1926. We know, however, that in the old city of Thessaloniki, which took her name from the half-sister of Alexander the Great, an effort was made to produce a number of pictures. Mention should be made of the film **Epanastasis Tou 1821** (The Revolution of 1821), produced by Yannis D. Karras and directed by Demetris Kaminakis, with the cooperation of the Splendid Company of Thessaloniki. The film was a failure due to poor technical facilities.

In the Macedonian city of Drama, three films (two comedies and one drama) were produced. The titles of the movies according to the magazine **Parlan** were **O Markos Garsoni** (Mark as Waiter); **O Markos Politechnitis** (Mark as Jack of All Trades), and **Eros Tou Agroti** (The Farmer’s Love). We possess no evidence regarding the premieres and the success (if any) of the above movies because all three were released only locally. We only know that a group of people, such as Theodoros Nikoleris, Nikos Markidis and Markos Shinas were the producers.

Mention should also be made of the fact that it was in 1926 that a cinema school was founded in Athens by the DAG-Film Company. Demetris and Michalis Gaziadis, Demetris Rodiris and Emilios Veakis were instructors. One of the first students in this school was the later successful producer, director Stelios Tatasopoulos who appeared in small parts in some of Gaziadis’s movies.

The following year (1927), the poet Angelos Sikelianos and his American wife, Eva Palmer, organized a unique (for that time) dramatic performance in the “old navel of the earth,” Delphi. Angelos Sikelianos and his wife Eva Palmer (she was the director) presented the famous Aeschylus drama **Prometheas Desmotis** (Prometheus Bound), before an international audience with Th. Bourlos in the leading roll. The play was a drama portraying the punishment of the

defiant Prometheus by Zeus, the ruler of gods and men. It was translated into demotic language by the poet Yannis Griparis, while the music was written by Kostas Psachos.

Angelos Sikelianos was a poet who devoted his life entirely to literature. He turns to the era of classical and Byzantine Greece and recreates with poetic fervor the beauty of both periods. The Delphic idea was one of his life's obsessions, to bring mankind together and stimulate the birth of new civilization by combining the ancient arts with the modern demotic spirit. One more reason for Angelos Sikelianos production at that time was, early in the twentieth century a concerted effort to make the ancient drama more available to the masses. His first important attempt to create a renaissance of Attic tragedy had very successful results as we will see later.

The writers, Alexander A. Matsas and Rae Dalven, had expressed a similar opinion regarding Angelos Sikelianos. According to them, another festival was held in 1930 which was successful. The 2nd Delphic festival by Angelos Sikelianos (lasting three days) included the Aeschylus play **E Iketides** (The Suppliants).

The Suppliants is a drama with many choral songs of great beauty, but not much action was translated into demotic language, again by the poet Yannis Griparis; the music was written by Kostas Psachos, and was directed by Eva Sikelianos. Angelos Sikelianos, the director Eva Sikelianos, the poet Yannis Griparis and composer Kostas Psachos constituted a milestone in the artistic development of Greece. Angelos Sikelianos attempted to synthesize the demotic spirit with the ancient arts. As a result of these pioneering and unique efforts, the Greek government was agreed to subsidize the National Theater. Several dramatists including Spiros Melas and the Minister for Education, Giorgos Papandreou, supported the idea; and Papandreou pushed through Parliament a law on May 5th 1930 to form the Ethnikon Theatron (National Theater). The board of directors, with Nikos I. Laskaris as president, reconstructed and redecorated by the artist Panos Aravadinis the building formally used by the Royal Theater. The theater opened to the public on March 19, 1932, and its success continues to the present and remains the high point of Greek dramatic art. At the opening date two plays, symbolically connected, were presented. One was **To Theo Oniro** (The Divine Dream) by Grigoris Xenopoulos, and the other one, of the greatest work of dramatic literature, **Agamemnon**, by Aeschylus. Both stage plays were directed by the first director of National Theater the author Fotis Politis (1890-1943). Aeschylus is considered the true inventor of Greek tragedy. By introducing a second actor into the play, he was the originator of dramatic dialogue and he made many alterations in the form and staging of the drama. The characteristics of his works are simplicity, picturesque ness, and grandeur. A drama school for National Theater was established soon after²³.

Meanwhile, Demetris Gaziadis, with his three brothers (Kostas, Michalis, and Alexandros) had permanently settled in Athens and had transferred his "motion picture" activities from Germany to his motherland. Angelos Sikelianos' presentation of Aeschylus' drama in 1927 induced Demetris Gaziadis "film" (in the style of present-day newsreels) part of the Delphic 'festival'. In contrast to the long movie of the same subject that Demetris Meravidis, a new cameraman, produced a year later, Demetris Gaziadis' "film" was a short one. Demetris Gaziadis is credited as the first film maker who recorded Greek tragedy on film.

According to a daily newspaper of May 27, 1927, **Prometheus Bound**²⁴ was released for two weeks in the movie theater **Dionisia** in Athens, and on June 7th in the theater **Olympia** in Piraeus. Strangely enough, Rozita Sokou contradicts herself, as at first, she refers to Demetris Gaziadis for the short film **Prometheus Bound** in 1927. Later, she gives the year as 1925 when the dramatic festival took place, together with Demetris Gaziadis' short film. She also refers to Demos Vratsanos as a producer, instead of crediting the DAG-Film Company.

According to Anastasios Meletopoulos, the new cameraman, Demetris Meravidis, mentioned above, was born in Constantinople in 1882 and is considered the first cameraman in the Balkans, before even the Manakis brothers (Miltiades and Joachim). He started his career in 1910 as a projectionist in the first movie theater in Constantinople. A few years later (1914), he opened his own movie theaters in the Phanar, the main Greek quarter in Constantinople and in suburb Peran. He also opened a small "Cinematographic workshop" (the word studio was not known yet at that time) where he co-produced with Ipektsi Frer the movie **The Beggar of Constantinople**. He also opened with Ipektsi Frer the movie theater Cine Electra. Later, Demetris Meravidis opened on his own another film laboratory (today we would call it 'studio') and there he produced nine comedies of two acts each. In 1926, he moved to Athens where he started his new cinema activities with co-partner Telemachon Spiridon. In 1928 he started the filming of **Prometheus Bound** in the 2nd Delphic festival and completed his movie with the performance of **Prometheus Bound** again in the Stadium in Athens with leading actor again Th. Broulos. His production was financed by the Organization of Ancient Drama, a French company. According to Aglaia Mitropoulou this movie is considered the longest ancient drama ever filmed in the world. It was released in the movie theater "Ufa Palas" in 1930. Since then, Demetris Meravidis played a very important part, mostly as a cameraman, and as a producer in the development of the Greek film industry²⁵.

After the movie **Prometheus Bound**, the DAG-Film Company released on January 30, 1928, its first feature film, an idyllic drama, **Eros Ke Kimata** (i.e., Love and Waves). There were eight acts. The story was written by poet Lambros Asteris (a pseudonym of Demetris Karachalios). He was, in fact, the first Greek poet who made his debut as a scriptwriter. The movie was very well directed by Demetris Gaziadis and was enthusiastically received by both the public and the critics. It should be noted that a young Greek actress, Dina Sarri (Miss Greece), became famous with this movie. After that movie, she moved to Paris and appeared in several French movies, such as **When We Are Two** directed by Leon Perre, **Devil's Vacation** directed by Alberto Calvacanti (an Italian director working in Paris for a long time), and in **My Little Daddy**, and others²⁶.

One more movie was produced in 1928, this time in Thessaloniki by the Hero Film Company of Modern Greece. Its plot dealt with the last tragic days of a hero in the War of Independence against the Turks, and it was appropriately called **E Teleftees Meres tou Odyssea Androutsou** (The Last Days of Odysseas Androutsos). It was directed by Demetris Kaminakis.

During the same period (1928-29), the first attempt to produce a "western" took place. After ten months, the film titled **Tris Ellines Apo Tin Ameriki** (Three Greeks from America) was ready. But simple carelessness put an end to the ambitions of its scriptwriter, director and

protagonist, Yannis Triantafilidis. Someone forgot to put out his cigarette, and the only copy of the film was burned.

The movie **Eros Ke Kimata** (Love and Waves) produced and directed by Demetris Gaziadis in 1928 was soon followed by another picture, **To Limani Ton Dakrion** (The Harbor of Tears). According to daily newspapers, the premiere of the film took place on January 31, 1929. The film critic Iris Skaraveou praised Demetris Gaziadis' second movie as better in quality and directing than his first one. In fact, the great stage actor Emilios Veakis, in his debut performance in this movie was praised as having contributed to the making of an excellent movie. On the other hand, the critic known as Operateur remarks that the quality of the second film by Demetris Gaziadis was inferior to the first one. Whatever the case may be, Demetris Gaziadis' second movie was a financial success.

It should be noted that the script of **Limani Ton Dakrion** was based on a novel written by Berndt Slovy (pseudonym of the poet Orestis Laskos), while Iris Skaraveou, Frixos Eliadis and Aglaia Mitropoulou refer to Berndt Slovy as the author of the novel, and to Demetris Gaziadis and Orestis Laskos as the scriptwriters. In a personal interview with the writer, Orestis Laskos claimed in August of 1976 that he had used the pseudonym Berndt Slovy. One should also note that in this film, Kimon Spathopoulos made his debut, though in a secondary part. He came to Greece in 1928 from Paris where he had performed in small roles in several French movies during the years 1920 to 1927. He later played an important role as a leading "make-up" man in the development of the Greek film industry. Kimon Spathopoulos was apparently a multi-talented man. Among his talents was his unsurpassed ability to imitate the great Charlie Chaplin.

It was in 1928 that Achilleas Madras (founder of Ajax-Film Company) reappeared with his wife, Frida Poupelina, whom he presented as a famous Hollywood actress. He produced and directed (with co-workers the well-known at that time actors: Emilios Veakis, Emmanouel Kandiotis, and Spiros Trihas) a new film, **Maria Pentayiotissa**, released on February 16, 1929. The life of Maria Pentayiotissa, a heroic and beautiful girl who freed her village from brigands, had been published, not only as a novel but also as a poem, stage play, and an illustrated novel. Now, with Achilleas Madras' movie production, the cycle was completed. Achilleas Madras' film was one of the best, and was well received by both the public and critics. Mention was made of its good photography by the Viennese cameraman Alberker, and the excellent performance again by the great Emilios Veakis. Achilleas Madras and Maria Adrikidi also gave good performances. The quality of the picture was good enough to be compared favorably with some of the foreign productions²⁷.

Generally, Achilleas Madras, as a scriptwriter and director of the film **Maria Pentayiotissa** turned out a movie of considerable artistic importance as to native color and atmosphere. It was the first Greek film for which the government contributed guns, military personnel and horses for the filming. The developing, printing, and editing were done in Vienna. This time, in contrast to the previous films, Achilleas Madras did not take the new movie to the United States, but kept it in Greece for domestic consumption²⁸. The same film was released again in 1932 with sound.

A few months later, the DAG-film company completed and released on April 22 of the same year, its third successful picture, **Astero**. The poet, Pavlos Nirvanas (a pseudonym of Petros Apostolidis) wrote the plot; Demetris Gaziadis and Orestis Laskos arranged the script for filming. It was actually based on the style of the successful foreign movie **Ramona**, which, in turn was itself an adaptation of a novel by the same name. As Daniel Talbot states, "...for the privilege of adapting it, D. W. Griffith had paid one hundred dollars, an extraordinary sum for a story in those days" ²⁹.

According to the columnist known as "P" (that's the way this film critic signed off), a short poem written by a young German girl probably inspired Pavlos Nirvanas to write the script of **Astero**. The film depicted Greek life and customs. The columnist "P" also remarked that the movie was a pleasant surprise to Greek audiences who usually attended movies with some distrust, being prejudiced against them for their lack of quality. The outstanding performances by the giant Emilios Veakis, the performances by Aliki Theodoridou, Kostas Mousouris and Demetris Tsakiris were remarkably good, as was the overall quality of the film.

Iris Skaraveou expressed a similar opinion regarding **Astero**. She states that the directing by Demetris Gaziadis was excellent. Yet, more than anything else, **Astero** illustrates the mentality of Greeks.

Emilios Veakis (1884-1952) was a natural born actor and a great personality of all times in Greek theater and cinema. He made his stage debut with the theater company of Evangelia Nika in city of Volos in 1901. He had formed his own theater company and had performed as a leading actor in all of the biggest theater companies of his time. He especially excelled in Greek tragedies such as **Oedipus Rex**, and in Shakespearian plays such as **Macbeth**, **Hamlet** and **Othello**. He was a faultless character actor and an intellectual performer of modern psychological and comic theatre plays. The historian Nikos I. Laskaris had stated that Emilios Veakis is one of the few actors who had two natures. As a poet he published his collection under the title **Tragoudia Tis Agapis ke Tis Tavernas** (Songs of Love and the Tavern). As a dramatic playwright he gave to the theater two of his plays, **Rinoula** in 1917 and the comedy **7 000 000 Isodima** (7 Million Income) in 1928. Both were produced by Emilios Veakis himself in Kiveli's theater company with great success in 1928. As a novelist he wrote the work of **E Theatrini** (The People of the Theater). As a protagonist in the National Theater, his performances were unquestionable successes. Emilios Veakis once had formed a theater company with Christoforos Nezer (1889-1970), another outstanding and important figure in Greek theater and cinema. Together they were very successful in producing classical works by Moliere and comedies by Aristophanes.

The plot writer of **Astero**, Pavlos Nirvanas, was a poet, doctor, journalist, novelist and refined dramatist. Most of his work is marked by profound, romantic pessimism regarding man's struggles with his fate. Distinct brevity, lively accentuation, and rhythmic oratorical coherence of representation are the characteristics of his style. His most important and still very popular work is **O Architekton Marthas** (The Architect Marthas).

Though the movies were gaining popularity and many stage performers took part in them, the attitude of some stage performers in those days was that it was degrading to act in the movies.

Some considered it even a sacrilege. For instance, the leading lady of **Astero**, Alikí Theodoridou, felt that she was lowering herself to take the part, although she finally was induced by the remuneration. After the picture was released and was successful, she actually stated in an interview that the cinema is not an art in any way. Yet, she could not see that the film **Astero** had its own charm, a sort of poetry, good costumes and settings, and its own dramatic atmosphere. The film itself showed clearly what makes the cinema distinct from the theater. And, it was the actress Lora Valeri who stated that in the beginning she considered it a sacrilege to violate the idea of the theater and play in the cinema, but later she changed her mind and wanted to play in the movies only³⁰.

During the same period (1929), the Greek-Film Company founded by Giorgos Leloudas in Athens released the film **To Lavaron Tou 1821** (The Banner of 1821) on April 22, with his wife Lea Leloudas as the leading actress. It was a film which dealt with the Greek War of Independence against the Turks. According to Frixos Eliadis, it was at first called **The Banner of 1821** and later was renamed **The 25th of March**. Strangely enough, Frixos Eliadis, though he consulted the proper sources, failed to see that Giorgos Leloudas' film was first released under the title of **The 25th of March** and not as **The Banner of 1821**. The movie's plot was based on the work by the English writer T. S. Elliot. The Greek government, for the second time, provided horses and guns for the completion of the film³¹.

It should be noted that, despite the fact that "sound films" had already begun (e.g., **The Jazz Singer**), and were being produced in 1927 in the United States, the Greeks continued producing silent movies down to 1932. Of course, foreign sound films were shown in Greece during the period of 1921-1932. We shall, therefore, continue our study of Greek silent movies down to the time when the first Greek sound film was produced. By 1930, as Daniel Blum³² remarks, "...silent films were a thing of the past." Charlie Chaplin, a notable exception, adhered to the silent movies down to 1940, when he finally came out with his first talking movie, **The Great Dictator**.

The evidence indicates that the first "talkie" film was presented in the movie theater **Attikon** (ex Pathe Theater) in Athens during the year 1929³³. It was apparently a combination of newsreels and musical reviews of the **Fox Movietone Follies**³⁴. **The Jazz Singer** was presented shortly after, this time in the movie theater **Ideal**, which introduced the latest sound equipment³⁵.

However, talking films, or better synchronized films with sound, were not unknown before the war, as M. Bardech and R. Brasillach remark. Leon Gaumont presented a talkie each week in his theaters in Paris. In 1900, he had effected a combination between the phonograph and the movie; in 1902, he put the Chronophone on the market. Synchronized films were also given under the name of 'Phono-Scenes.' In 1902, even colored talkies were to appear³⁶.

Others were not slow to take a chance in this industry and it was not too long that various kinds of special phonographs for synchronization were manufactured.

Greek audiences at first welcomed sound movies with some caution, even coolness. But it was not too long before the public became used to it. So much so, that the death of the silent movies was one of the characteristic events of that era. Different opinions and reactions were manifested by certain critics of that time, notably Iris Skaraveou, Vasilis Rotas, and Yannis Sideris, regarding the cinema, particularly when sound was introduced. Iris Skaraveou, for example, states that the general public was willing to accept the use of sound films. Vasilis Rotas, in an article, was more concerned with the relationship between the theater and the cinema with sound; and how much they were going to affect each other in the future from artistic, commercial and entertainment points of view. Yannis Sideris preferred the theater over the cinema. He was not impartial in his analysis of the film industry. He called the cinema as "...one harmful enemy of the theater, that is not worthy to be compared" and he continues in the same page stating that "...the cinema with sound is terrible... the cinema for its own good should stop to resemble the theater, ... the cinema is nothing else but a very bad imitation of the theater..." Yannis Sideris with no background on the cinema whatsoever was quite prejudiced against the new art form.

Nobody, not even those who were deeply involved in film and, therefore, more qualified to comment, could predict its eventual development. In fact, even Auguste Lumiere was wrong in his prediction for the future of the cinema. When George Melies offered him all his fortune, his house and, even his family, in exchange for the rights of Louis and Auguste Lumiere's invention, Auguste Lumiere told him that "you should be grateful, since my invention is not for sale, and would undoubtedly ruin you because it has no commercial future whatsoever." Yannis Sideris, who later was a historian of the modern Greek theater, and was devoted to it, greatly misjudged the early cinema to the extent that he was unfair³⁷.

Nevertheless, according to **The Film Daily 1932 Yearbook**, with the advent of talkies, American and British films lost much of their former popularity in Greece, at a time when English was comparatively little spoken and, much less, understood there. German films, especially the light operetta type were, however, very popular. French films were shown quite extensively, but were less in favor owing to their lack of scenic effects. One should also note that there was not much protection against piracy of films, and especially American ones, because the United States had thus far failed to recognize the republican regime of Greece, and was not a member of the Berne convention to which Greece belonged.

During the period of 1929-30, the DAG-Film Company produced two more successful pictures: **E Bora** (The Storm), and **E Apachides ton Athinon** (The Thugs of Athens). The script of the former (a war drama) was written by the poet Pavlos Nirvanas, but was apparently based on the well-known novel **Karl and Anna** by Leonard Frank. The Germans, themselves, had already produced a film, **The Homecoming**, whose plot was also based on **Karl and Anna**. The film was produced by UFA under the direction of H. Brenon. One of the reasons that **E Bora** resembled the German one was, as Iris Skaraveou remarks was because its director, Demetris Gaziadis, had a great amount of footage from his newsreels of Asia Minor and the Battle of Sagarios River. It seems that the script by Pavlos Nirvanas fit in with that leftover footage, so Pavlos Nirvanas could get away with the similarity to the German production, although it might

have been coincidental. Nevertheless, **E Bora** was similar to certain foreign productions turned out by the dozen after World War I. But from an artistic point of view, the film was a step forward in Greek film production.

As for **E Apachides ton Athinon** (The Thugs of Athens), the film was an adaptation of the popular operetta by Yannis Prineas and Nikos Chatziapostolos. It may be of interest to note that because a combination of phonograph and movie was effected for the first time in Greece, this picture is considered by many as the first Greek “sounding and singing” film³⁸. But, as was the case with the first American “sound” picture, **The Jazz Singer**, the only sound in this Greek picture was that pertaining to the musical part of the movie. Otherwise, there were no other sounds. One is therefore inclined to suggest that the term “sound movie” is misleading, since the first “sound film” formed a transitional period between the “silent” pictures and the “sound” films we are familiar with today.

Nevertheless, with the film **E Apachides ton Athinon** (The Thugs of Athens), we see an important improvement and a step forward in Greek film production. Credit should be given to actress Mary Sayiannou Katselli and tenor Petros Epitropakis for their performances, as well as for Yannis Prineas and Petros Kyriakos. It also was considered as one of the first Greek movies with a novel treatment.

Another picture of the same period was **Makria apo ton Kosmo** (Away From the World), a 1929 production by Takis Dandiras. The script for the film was written by Orestis Laskos who, together with Demetris Tsakiris had earlier broken away from the DAG Film Company. The script of Orestis Laskos was actually an adaptation of a novel **The Monastery** by Kiki Dekoulakou (a best seller at that time). According to critic “Operateur”, Orestis Laskos was working for the Olympia-Film Company as a director and scriptwriter, while Takis Dandiras and actor Demetris Tsakiris were founders of the company. Demetris Tsakiris made his debut in directing **Makria Apo Ton Kosmo** with very satisfactory results. Though the film, from a technical point of view, was mediocre, the acting talent displayed by Mary Sayianou-Katseli, Demetris Tsakiris and, even the poet Orestis Laskos in a supporting role, was notable. In the plot Demetris Tsakiris and Orestis Laskos performed as two young men been in love with the same woman and when she passed away both became monks. This movie was financially successful, not only domestically but in the United States, Egypt, and Cyprus.

Two more pictures were produced by another new company, The National-Film. They were **Yia Tin Agapitis** (For Her Love), 1929. It was produced by Demetris Meravidis, and Petros Nikolaou, while Vasilis Peridis was the director. The script was written by actors Petros Nikolaou and Dionisis Venieris. Cameraman was the veteran Demetris Meravidis who as we had earlier, mentioned produced for Angelos Sikelianos a new version of **Prometheus Bound** by Aeschylus in 1930. One should note that at the same time, Demetris Meravidis was also involved as a cameraman and producer with another movie titled **Otan O Eros Pligoni** (When Love Wounds).

According to the critics, the movie **Yia Tin Agapitis**, which was released on August 26, 1929, was a disappointment to both the public and the critics. Though the actors were popular

stage performers, well established in the theater (The Free Stage), their performances in films did not live up to expectations. Their performances did not display their theatrical acting ability in front of a camera. But according to Aglaia Mitropoulou (p. 42) who states that the movie **Yia Tin Agapitis** (For Her Love) with Demetris Meravidis for a first time as a producer was a success not only in Greece but in Egypt and Cyprus.

The second film **Otan O Eros Pligoni** (When Love Wounds), which premiered on March 31, 1930, was originally an old American picture to which the producers Demetris Meravidis and Yannis Dougkas (a Greek-American) simply added a prologue. Katie Papanikolaou and Thanos Trangas were the protagonists. The prologue was the only part that was actually produced in Greece with director of photography and cameraman Demetris Meravidis. Unfortunately, we possess no evidence that indicates what the title of that American film might have been. In any case, the film received very low rating.

The same year, another picture was produced by Evangelos Raptidis of Acropol Film Company. Its title was **O Paliatsos Tis Zoes** (The Clown of Life) with the script written by the poet Orestis Laskos, the directors (this time two) were Anastasios (Tasos) Kefalas and Nikos Metaxas, and protagonist the imitator of Charlie Chaplin, Kimon Spathopoulos, whom we mentioned earlier. According to the critics, when its premiere took place on April 20, 1930, the film was a failure due to the apparent lack of proper facilities and poor directing. Despite those disadvantages, the performance by Kimon Spathopoulos and the photography by cameraman Demetris Meravidis were notably good.

During this period, Demetris Meravidis made an attempt to cooperate with Hollywood or, more specifically, with Lou Tellegen (Pavlos Kiriakopoulos), an actor of Greek extraction³⁹. For reasons not altogether clear, Demetris Meravidis' cooperation with Lou Tellegen proved unsuccessful, and the latter returned to Hollywood. Lou Tellegen, however, came back to Greece in 1930 and produced the first part of a movie, **Oniro Tou Glipti** (Sculptor's Dream), in which he himself was the director and leading actor; the leading actress was Georgia Vasiliadou. The cameraman was the pioneer, Joseph Hepp. After Lou Tellegen had finished the rest of the picture in Hollywood, he brought the complete film back to Athens. Lou Tellegen's efforts, however, had an unhappy ending. After two days of showing, part of the film (it was apparently the only copy) was irreparably damaged.⁴⁰

Lou Tellegen (Pavlos Kiriakopoulos 1881-1934) made his debut as a stage actor in Holland at 1903. In 1909 moved to Paris and the next year 1910 with Sarah Bernhardt's theater group he made a tour to the United States. In the movies he made his debut in Great Britain in the production "Elisabeth" in 1912. In 1915 he made his debut in two American movies. "The Explorer" and "The Unknown". His most successful movie that established him with the American film industry in the 20's was "The Black Wolf" released in 1917. The same year he took part in two more movies "The Long Trail," and "What Money Cannot Buy" That were released in 1917. His last appearance in a movie was "Enemies of The Law" in 1931. From the 1912 to 1931 he performed in a total of thirty five movies.

Speaking of Hollywood, the Orthophonic Pictures Corporation of New York produced in Universal Studios the first movie in the Greek language with sound. Its title was **I Grothia Tou Sakati** (The Punch of The Cripple), with Orpheas Karavias as producer and Titos Demetriadis as actor and director. The actors were all Greek-American amateurs, including Nikos Dendramis and L. Foule.

During this period, a new entrepreneur, Yannis Loumos made his appearance with two pictures. He first produced and directed the film **Layarni**, which was received enthusiastically by both the critics and the public when it was released on March 31, 1930. Yannis Loumos' successful movie **Layarni** was also shown in the United States (and, more specifically, in Chicago) under the title, **To Tragoudi Tis Flogeras** (The Song of The Flute). According to a daily newspaper (April 26, 1943), the same picture was again presented to the public (in Athens) under a new title, **Agape Sto Vouno** (Love on the Mountain) in the movie theater 'Alaska' as a first run); only this time the film was dubbed with sound. The second movie by Yannis Loumos as a producer was **Ta Galazia Keryia** (The Blue Candles), and its premiere took place a month later on April 20, 1930. It was directed by Michalis Kounelakis and was an adaptation (arranged for filming by the director) of Spiros Potamianos' novel, **To Agathi** (The Thorn).

According to Iris Skaraveou and Rozita Sokou, the first attempts to produce modern devices for sound recording had taken place in Greece in 1930. The pioneer was Maurice Novak, who in cooperation with another pioneer, the cameraman, Joseph Hepp (who had discovered a sound recording device that year), presented two short samples of new art, **O Katadikos** (The Convict) with baritone Yannis Angelopoulos and **I Kamargiera Ke O Manavis** (The Maid and The Groceryman) with Sophia Veroni and Petros Kamvisis. Angelopoulos had studied in Milan and became very famous with great successes in Italian theaters, particular in Rigoletto. Later was very successful in Greece too.

Of interest is the claim that Joseph Hepp was the first to discover a device for recording and reproducing sound for films in April of 1930. A few months later, he cooperated with Maurice Novak and they put it to work.

In addition to **Layarni** and **Galazia Keryia** (Blue Candles), several more pictures were produced by a number of film companies. DAG-Film Company, for instance, came out with two pictures, an adaptation of Demetris Bogris operetta under the same title of **Filiseme Maritsa** (Kiss me Maritsa), 1930, an imitation of the French farces of that time, but without the French finesse. It was apparently a failure, as was the second, movie the comedy **Exo Ftohia** (To Hell with Poverty)⁴¹ which was produced two years later. Strangely enough, while the critics "Operateur" and Aglaia Mitropoulou refer to the film **Exo Ftohia** as about to be produced in the middle of February, 1932, by DAG-Film Company, Frixos Eliadis incorrectly states that "...in early 1931, 'DAG-Film Company' released their last movie, **Exo Ftohia**. These proved to be Demetris Gaziadis' last two pictures. Heavy taxation soon forced him to give up producing feature films. However, he continued producing documentaries and newsreels.

Another 1931 film, **O Magos Tis Athenas** (The Magician of Athens), proved to be the last picture for Achilleas Madras, another pioneer of the Greek movie industry. This movie was partly made from an early film of his, **E Tsigana Tis Athenas** (The Gypsy of Athens). The **Gypsy of Athens** had been released in the United States solely for the Greek-American community in 1922. The latter movie of 1931, **The Magician of Athens** was the first “color” film ever produced in Greece. Achilleas Madras used Pathe’s method of “coloring”. The quality of Achilleas Madras’ movie and the results of “coloring” were so bad that some of the critics suggested for the time, that from now on, a committee should be established to check all the movies before they were released.

The new period (1931) started with the production of the film **Etsi Kanis San Agapisi** (When Some One Falls in Love), produced by a new group, the Fevos-Film Company. The script-writer and director of the above movie was Stathis Loupas, founder of Fevos-Film Company in 1931. His cameraman was Demetris Meravidis. The Stathis Loupas movie was one of the best films of its time, with excellent photography, directing and acting. The Fevos-Film Company actually was founded by Stathis Loupas and two friends. He does not mention their names in his interview with Anastasios Meletopoulos⁴². Stathis Loupas remarks only that in one day the company was formed; in five days he had the script ready, and on March 30, 1931, the premiere of his movie took place, with success. Stathis Loupas from his article in the magazine *Parlan* No. 18 (August 29, 1931) p. 543, shows clearly that he was one of the few film-makers of that time (including Demos Vratsanos) who believed in the cinema very strongly; that the “.. Cinema is an art and a very representative one.” He was argued that the cinema is here to stay.

The production of “silent” movies continued in Greece throughout the entire period of 1930–31. The most noteworthy picture of that year was undoubtedly the film, **Daphnis and Chloe** by the poet Orestis Laskos’ Astro Film Company (Orestis Laskos, Yannis Karatzopoulos, and D. Rapidis). The director and scriptwriter was Laskos himself, while the cameraman was the veteran Demetris Meravidis and Tasos Meletopoulos as a technical director. The film was an adaptation of the well-known bucolic novel of **Longus** (as Elias Vouteridis had translated it), with Edison Vichos and Lucy Mali (a Greek-American) as protagonist. The typical characteristics of those novels are the separation of two lovers, hair-breadth escapes from a series of appalling perils and adversities, with a final reunion and a happy ending. Nothing is known of Longus, but among his works are some of the best novels which were written by a group of poets, known collectively as “*Erotica Greece*”⁴³ in the second and third century A. D., (obviously not as “archaic” as the Operateur and Rozita Sokou both incorrectly maintain). Orestis Laskos’ production was enthusiastically received by both the public and less so by the critics of the day.

An opposite opinion prevails today. Nestor P. Matsas, for instance, correctly considers that film as “the first poetic picture”, while Aglaia Mitropoulou goes so far as to suggest that **Daphnis and Chloe** occupies “...one place toute particuliere non seument dans le cinema mondial de l’ epoque.” There is no doubt that, despite its realism, Orestis Laskos succeeded in creating an unusually poetic atmosphere. The movie **Daphnis and Chloe** will remain a

classic in the history of Greek motion pictures. The director Orestes Laskos is the first one ever to present nudity in the movies with his film **Daphnis and Chloe** with class, refined taste, and highly artistic, showing his leading actress and actor in the Lake of Vouliagmeni. It was two years later, in 1933, when the Czechoslovakian director, scriptwriter Gustav Mahaty presented Hedy Keisler (Hedy Lamar) in his movie **Extase** with cameraman Stalick and music by Dr. Breece.

The pastoral poem written by the Greek poet Longus about the love of a shepherd and shepherdess **Daphnis and Chloe** was the source of later literary works, including the novel "Paul et Virginie" by the French writer Bernardin de Sait-Pierre. The name and character appear in Sidney's "Arcadia," in Fletcher's "Faithful Shepherdess," and in Prior's poems, to mention only a few.

In a personal interview with the writer, Edison Vichos stated in August of 1976 that he had first been selected by the poet Angelos Sikelianos to appear as a stage actor in the theater of the Delphic festival in 1927. Orestis Laskos later presented him as a movie actor under the name of Apollo Marsyas. Since Marsyas was the victim of Apollo (according to Greek mythology, he was skinned alive by the god), one fails to see the reasoning behind Orestis Laskos' giving to Edison Vichos that pseudonym. Orestis Laskos can also claim the discovery of another movie actress: his leading lady in his movie **Daphnis and Chloe**, Lucy Matli. Matli was born in Chicago in 1914, and in the year 1925 visited Greece for the first time. In 1930 she made her first public appearance in the Delphic festival with a dancing performance, where the director, Orestis Laskos, discovered her and gave her the female lead in his movie. After the film's premiere, (it was also presented in United States, Rumania, Poland and Germany) which took place on February 2, 1931, Lucy Matli left Greece to make her debut in American talking movies⁴⁴.

Stella Violanti, a production by Takis Megaritis' Greece-Film Company, was another noteworthy picture of the period 1930-31. Its premiere took place on April 27, 1931. The film was an adaptation of a very popular play by the well-known playwright, novelist and critic, Grigoris Xenopoulos, under the direction of Yannis Loumos (who had earlier produced and directed **Layarni** and produced **The Blue Candles**). This play presented a conflict between a father and daughter, Stella. It also symbolizes the conflict between the aristocracy and the bourgeoisie of that time. The very sentimental stage play, **Stella Violanti**, a three act ideological drama written in 1903 and produced in the theater in 1909, was also an adaptation from Grigoris Xenopoulos' novel, **Eros Estavromenos** (Love Crucified).

According to a critic of that time, **Stella Violanti** was one of the best Greek films as far as quality is concerned, and with this film "...the effort became creation." The movie had all the advantages and disadvantages of the Greek stage production. But the disadvantages could have been overcome with a performance by the leading actress Eleni Papadaki. The movie definitely could have been much better if the right technical facilities had been available and with more careful directing. The movie, **Stella Violanti**, was, in a way, a first. The satirical poet and song arranger Paul Menestrel, for the very first time, composed Greek songs for this movie, while the composer Kostas Lasaridis wrote the music.

The outstanding stage actress Eleni Papadaki (1908-1944) who made her movie debut in this film played the title role with great success. Unfortunately, documents indicate that for some unknown reason she was murdered by the Communists. Murder of civilians (by the Communists) happened quite often during the Civil War which broke out in Athens in December of 1944 and lasted until October, 1949, when the leftist rebels were defeated. Her death deprived Greek theater and cinema of a magnificent actress and everyone in the business felt her absence, one way or another. Eleni Papadaki made her stage appearances in 1925 at the Spiros Mellas Theater of **Art in Six Persons in Search for an Author**, a stage play by Luigi Pirandello (1867-1936) which made him internationally known with this work in 1921. In 1939 Papadaki joined the National Theater and her career rose with great success and much admiration in all parts she portrayed which included drama, tragedy, and both classical and modern comedy. She continually displayed spiritual sensitivity and the highest level of performing talent, particularly in Hecuba of Euripides, which was produced in 1943. Her unfortunate death at such a young age is truly a great tragedy. Her rare artistic personality and her deep and spiritual talent place her in the company of the great personalities of the modern Greek theater such as Marika Kotopouli, Kiveli Theodoridou (better known as Kiveli) and Katina Paxinou.

The writer of **Stella Violanti**, Grigoris Xenopoulos, was one of the pioneers who moved the modern Greek theater toward realism and social dramas. He is credited with many successful dramas which became big hits. He was also one of the few flexible and versatile dramatists. Some of his plays evolved with optimistic philosophy and others with urban realism. His democratic point of view was presented in a steady movement going for sentimentality toward the tragic. As Emanuel S. Athanas remarks, Grigoris Xenopoulos was "...a keen analyst, especially of the modern woman, a champion of feminine freedom and of women's right to self-expression⁴⁵."

During the same period, a new cameraman, the French Jimmy Barlier, made his appearance in Greece for the first time. Some movies were now being produced outside of Athens. The picture **Cain and Abel**, for instance, was produced in Patras (released in Patras and Thessaloniki only) by the brothers Dirmikis and Kimon Spathopoulos as a protagonist and director. Two more films, **To Mireon** (The Inevitable) by Artistic-Films with Giorgos Christodoulos as a director, and **San Tin Nihta Ekini** (Just Like that Night) by Greka-Film Company, came out in Thessaloniki. Finally, one more picture, **Afti Ine E Zoe** (This is Life), was filmed in the United States by a Greek-Film Corporation. This movie was directed by John Vincent; the scriptwriter was Orpheas Karavias and the protagonists Rita Karme and Aristidis Loukas.

According to the daily newspaper "Akropolis" of November 16, 1931, these are the words used in advertising the film: **Afti Ine E Zoe** (This Is Life) "... it is the first Greek talking movie produced in the United States with the Movietone System, with Greek actors and Greek music. " Frixos Eliadis calls it a "talking picture", while Rozita Sokou states that the film was dubbed⁴⁶.

The year 1931-32 saw the production of the last “silent” movies in Greece. It was actually a transitional period that marks the end of the “silent” motion pictures. It was during that year that Greek producers finally embraced the new system and started producing films that were partly (or to a good extent) with sound.

The first picture of that year was **O Agapitikos Tis Voskopouloas** (The Lover of The Shepherdess), an adaptation of Demetris Koromilas’ dramatic idyll. It was a big success. Olympia-Film Company of Dadiras produced it under the direction of (stage and movie actor) Demetris Tsakiris. In addition to Emmanuel Tzanetis, another cameraman, Korner Herbert, was brought from Germany. One should note that after it was completed in Greece, this silent movie was taken to Paris, where a “recorded” sound was added to the original film, and the synchronization (of dialogue and music) was completed in Berlin. The music for the film was written by the talented composer Dionisios Lavrangas.

The different sounds, as well as the voices of the actors (or their substitutes) were recorded, while particular attention was paid to the synchronization of the lip movements and sound. It was obviously a combination of phonograph and movie which was developed as far back as the beginning of the century by two different individuals. One was George Melies who used the phonographic method when the French singer Paulus asked him to make a movie with him singing. The other was Leon Gaumont (who had filmed the **Olympic Games** in Athens in 1906), and used to call his synchronized films (in 1902), “Phono-Scenes”, as we mentioned before.⁴⁷

In fact, the same procedure was followed in the case of the next film of this period, **Elleniki Rapsodia** (Greek Rhapsody), by a new group, the Din-Drits-Film Company. Producers of the film were the owners themselves: actress Dina Sarri, Andreas Dritsas and Evangelos Raptidis; while the script-writer, director (it was his debut as a director) and leading actor, was the well-known stage playwright-actor, Yannis Prineas. However, despite his theatrical experience or background, Demetris Meravidis’ good camera work, and the music by the composer, Grigoris Konstantinidis, Yannis Prineas’ movie was a failure. One should note that the actress Dina Sarri, after an absence of four years or more from Greek films, reappears next to Yannis Prineas in the above movie. This time, not only as a performer, but as co-producer and founder of that company with Andreas Dritsas.

It should be of interest to note that Yannis Prineas made his debut in the movies in the year 1910 in Smyrna. He had played a part in a French production by Pathe, in the film **Chor Chor Agas**. On the Greek screen, he made his first appearance in his own operetta, **The Thugs of Athens**, at which time Demetris Gaziadis asked him for the rights to film his theatrical success. Yannis Prineas should also be credited for more successful stage plays, such as **Ergasthomen** (Let’s Work), written in 1907, a social subject; the comedies **Ta Vasana Tou Karderina** (The Carderinas’ Torment), and **To Idanico Garsoni** (The Ideal Waiter). We possess no evidence about the title of his first political satire (which was his debut as a stage playwright) but we can state here that it was written in 1906 with his friend, Aristos Kampanis, and presented the same year by the theater group of Papastefanos-Argiropoulos, with great success.⁴⁸

One should note that while the critic Operateur refers to the movie **Ta Matomena Stefana** (The Bloody Wedding Crowns) to be produced with Emmanuel Tzanetis as cameraman, Rozita Sokou maintains Emmanuel Tzanetis was the producer of the above film. It was, however, never completed.

With the above film and Yannis Prineas' **Elliniki Rapsodia** (Greek Rhapsody), the production of silent movies finally came to an end. During the entire period of about twenty five years, not very many films were produced. Special mention should be made of certain producers, directors and writers, who, in addition to the performers, made a notable contribution: Spiridon Demetrakopoulos, Demos Vratsanos, Achilleas Madras, Demetris Gaziadis, Stathis Loupas, Yannis Loumos, Pavlos Nirvanas, and Orestis Laskos were producers, directors and scriptwriters; Joseph Hepp, Giorgos Prokopiou, Demetris Meravidis, Emmanuel Tzanetis, and Michael Gaziadis were cameramen. Virginia Diamanti, Olympia Damaskou, Mary Sayianou-Katseli, Aliko Theodoridou-Mousouri, Athanasia Moustaka, Eleni Papadaki, Dina Sarri and Emma Vitsori were actresses. The giant Emilios Veakis, and Giorgos Ploutis, Athanasios Marikos, Petros Kyriakos, Emmanuel Kantiotis, Nikos Vlachopoulos and Edison Vichos were actors. All of them, including those we did not mention, greatly contributed to the development of the Greek movie industry.

The quality of the silent movies in Greece was, in general, poor in more than one respect. The study of the period clearly indicates that those most responsible for the productions, mainly the producers, scriptwriters, and the directors possessed neither the knowledge, nor the experience, nor the necessary technical facilities for that matter, to produce films of good quality. As a result, their disorganized efforts could not produce anything comparable to the production of other countries at that time. Moreover, the tendency to produce a film whose story or plot was based on a successful theatrical play often yielded detrimental results, not only to the success of the picture itself, but to the progress of Greek cinema as a whole. The record indicates that no matter how successful the adaptation of theatrical plays may have been, a "silent picture" could not satisfy the expectations of the public and could not compete successfully with an original stage play.

Another reason which most likely explains the mediocre quality of Greek silent movies was the fact that very few Greek entrepreneurs foresaw the potentialities of the new art. As a result, only a limited number decided to risk sufficient capital, such as Demos Vratsanos and the Gaziadis Brothers, during the first two or three decades of this century in the movie industry.

The economic conditions which prevailed in Greece during the second and third decades of this century were equally detrimental to the development of the nascent film industry. The Balkan Wars of 1912-13, the First World War of 1914-19, the expedition of Asia Minor of 1919-22, plus the political instability which followed them, created conditions unfavorable, not only to the economy of the country as a whole, but especially so to such ventures as the movie industry.

To the lack of experience, insufficient capital, or other reasons such as high taxes which the movie theater owners had to pay to the government (and which slowed down the development of the film industry considerably), one should add the opposition which the new art met with, both

from the church and a good part of the populace. The low opinion, if not prejudice, which they had of theater performers was transferred to the movie performers.

It should also be pointed out that, in addition to the theater of shadows with which the silent movies had to compete (especially during the first two decades of our century), Greek films also had to vie with the foreign productions of their day as well as with a rejuvenated theater. The evidence indicates that the Greek domestic production made up somewhere between one to two percent of the total number of films released in Greece. In spite of the low level of theatrical productions before the arrival of the cinema, there were many popular plays, as well as a great interest on the part of the Greek public in the traditions of their country which had produced so many classical dramas.

With regard to foreign pictures (mainly French in the early days) which were shown in Greece during the first decade of this century, it can be said with truth that their quality was not much superior to the Greek silent movies of the first two decades. However, as the years passed by, the quality of the foreign movies was dramatically improving, and the scripts kept increasing. But, eventually, the Greek screen was dominated by American productions, which accounted for about seventy percent of all foreign movies. We cannot, therefore, blame the Greek public for any lack of interest, as the “movies” in Greece remained a very popular form of entertainment. It was not the “movies”, as such, but the bad quality of many of the films (local or foreign, alike) which the public objected to.

We should note that until Demetris Gaziadis entered into the Greek cinema scene (1927-28), any effort toward making a feature movie should be considered, not only as experimental, but experimental by amateurs. A movie was not only a new art for the Greek pioneers, but a strange one also. They learned whatever they knew through hard, bitter and, most of the time, costly experience.

When organized cinematographic presentations started in Athens in 1910-1911, the government responded with very high taxes. There are no records which indicate that in the early years, the state showed any interest in the new industry, or offered support to develop motion picture production of any kind. In fact, there are records that indicate that all through the period of so-called silent movies, the taxes on motion picture theater tickets were extremely high, 35 to 40 percent on the face value of the ticket. It was only in 1932 (and for a short time) that these taxes were reduced considerably by the liberal Prime Minister Eleftherios Venizelos.

Unfortunately, the Greek government did not realize the great influence which the cinema can have in many respects. Though it was well-known from the Italian newspaper, “La Tribuna” (in 1914), that the film industry in Europe represented a capital investment of twelve billion francs; and, in Paris alone, the box office was taking in nine million francs; the Greek government, though aware of that situation, still constantly and for unknown reasons did not try to help the Greek pioneers of movie production in Greece, even when the above facts spoke for themselves. By developing a Greek motion picture industry, they could have helped the Greek economy. In contrast, by hampering domestic production, it increased the importation of foreign movies, draining Greek capital.

In countries such as France, England, Italy, Germany and Russia, the national film industries were governmentally and, in many cases, financially assisted. But in Greece, the government taxed even local productions as much as foreign movies.

In looking back, we can see how short-sighted the various Greek governments were toward their own motion picture productions. They did not seem to realize how such an industry could help in employment, good-will or propaganda, tourism, and foreign exchange. However, the Greek governments reacted with interest in the area of children's education only. Greece, along with Italy, Belgium and Japan, was one of the first countries to show an early interest in the use of films as an educational tool for children. In 1913, the school health department of the Ministry of Education ordered a big amount of film projectors from England for use in the schools. Unfortunately, the outbreak of the war and the political irregularities of the times hindered the realization of that innovative and beneficial educational program. In 1929, a special law was passed in Greece for educational cinemas, resulting in an organization for educational movies.

The public favored the use of movies for education and welcomed the idea of being introduced in public schools. The pioneer in this concept was Spiros Dasios, one of the Prefect Governors, who paved the way for establishing a model school where motion pictures were used to instruct children.

Giorgos Kafetzakis, an educator of children, considered the movies to be a new method of pedagogy. In 1925 he received with enthusiasm the news that educational movies would be used to teach children. Andreas M. Katavalis, in an 1926 article, praised the commercial and artistic value of the cinema. Demos Vratsanos, the founder of Asty-Film Company, producer, journalist and the owner of the magazine, **Illustrated**, discusses the question, "What is the cinema doing? Does it moralize or corrupt?" He defends the cinema as a way of uplifting morals and he wants children to be allowed to go to the cinema.

At that time, there were 64 countries of an international committee of which Greece was one of the first, planning the use of educational movies for children. The government's major reaction was to pass strict censorship laws (July 27, 1927) to protect children. Rules were established (and enforced by the police) which forbade any child under 10 years of age to attend any motion picture whatsoever, and children between 10 and 15 could attend only when accompanied by a parent. A censorship law was enacted in 1925, but was not very strict. However, the law was strictly enforced under penalty of license revocation in cases where the movie theater was going to exhibit films depicting events of Greek history or containing topics of national interest. Prohibited films were those which were considered as propaganda; or which were insulting to Greece or to a friendly nation; or were dangerous to public order and safety, or injurious to public morals. Censorship in Greece was controlled by the public morals division of the police department. The censorship was particularly rigid on Communist propaganda. Other than that, it was quite lenient.

After a group of film producers began basing their movies on Greek history, general government service was established August, 1927, which had exclusive authority to issue permits for the production of all movies in Greece. Scripts were examined carefully to see to it that historical events were properly presented.

Though today, those silent movies may seem primitive, overly sentimental, over-emotional, and lacking in technique, there is no doubt that, as a novelty, they kept audiences coming for more and more. To us now, their melodramatic performances which overburdened the Greek screen (domestic and foreign ones) with silent suffering may seem sickly sentimental, but they were a necessary phase of growth.

Before the Greek silent movie period was over, as we mentioned before, regarding film protection against piracy, and especially American ones, on January 27, 1932, a reciprocal copyright protection agreement was signed between Greece and the United States which became effective as of March 1st, 1932. The agreement fully protected both sides against film piracy.

As we mentioned earlier, the Greek screen was dominated by American productions (despite considerable competition from Italian, French and German productions and somewhat less from movies made in Russia, Sweden and Denmark) which accounted for about 70 percent of all foreign movies. American producers of films made in the United States or in European studios, found their products readily accepted. Westerns, mysteries, adventure and police stories were very popular with Greek audiences.

Greek cinema, besides facing foreign competition, it had to contend with a large variety of categories of film. One example is the “fantasy films” introduced by the French film-maker George Melies. His fantasy movies, such as **Cinderella** (1900) and **A Trip to the Moon** (1902) were immediate favorites with all audiences. He is also credited with introducing “tricks”, called today “Special Effects”, and developing such techniques as the rough dissolve, double exposure, rapid and slow motion photography, fade in and fade out and most importantly he gave to films a language of dreams. The “tricks” technology was not unknown only to Greek producers, but to a lot of European film-makers as well. Later, all the movie makers one way or another used George Melie’s tricks. George Melies also gave birth to the idea of a movie “studio” when the famous French singer Paulus refused to perform in daylight and had to be filmed indoors. Although Thomas Edison’s ‘studio’, the Black Maria, existed from 1893, his major films, such as **The Execution of Mary, Queen of Scots** was actually made outdoors.

The film historian, Paul Rothas, states of this major film genre that “The potentialities of the film in the realm of fantasy are unlimited and are to be found hidden away in practically every side of general production.” A later example of this type is Stanislas Starevitch’s **The Magic Clock**, which made very fine use of the magical qualities of the camera.

The middle period of German films offered some examples of fantasy films as in the **Destiny** (1921) by Fritz Lang. His **Siegfried** (1923-24) fits both the category of fantasy and poetic, as well. Ludwig Berger’s **Cinderella** (1923), F. W. Murnau’s **Faust** (1926, are also good examples of the German fantasy films). Well-known fantasy films from France were Raine Clairs’ **Le Voyage Imaginaire** (1925) and **La Petite Marchande d ‘Allumetes** (1928) by Jean Renoir. In the early Russian **Morosko**, and in Dorjenko’s **Zvenigora** (1927), there appeared flashes of fantasy. From American production, the important member of this class was the full-length fantasy movie, **The Thief of Baghdad** of 1923. All these movies of fantasy attracted and impressed the Greek audience. However, the Greek movie makers, themselves, never did produce any film of this category, the reason being lack of capital and technical facilities.

Movies of the “poetic cinema” were also artistically important, but were much less in quantity. Little more than personal experiments exist in this genre, and among the better are Fritz Lang’s **Siegfried** from the first part of his **Nibelungen Saga** (1923-24), the short film, **La Petite Lili**, by Alberto Cavalcanti and Man Ray’s **L’ Etoile de Mer**, which is a film version of a poem by Robert Desnos. In the Greek silent period, only a few directors had brief successes with poetic movies, except for the poet Orestis Laskos with his movie, **Daphnis and Chloe** (1931). Although the poetic category appeared in Greek movies, it was mainly used as a sequence to full-length movies to create an effect. The impact of the “epic film” on Greek audiences at that time can be easily imagined. The subjects of religion and politics, revolution and propaganda, speak to men of any era and country.

Russian directors achieved great power and realism by taking their cameras out of the studio and into the streets to film events of contemporary life. Prime examples of this type are the masterpieces of S. M. Eisenstein’s **Battleship Potemkin** (1925), and **Ten Days That Shook the World** (1927) by S. M. Eisenstein and G. V. Alexandrov. Epics from the United States include Cecil B. De Mille’s efforts at Christian propaganda in his **The King of Kings** (1927), the documentary **Grass** (1924-25) by Meriam C. Cooper and Ernest B. Schoesack, and Abel Gance’s **Napoleon** (1926). An imitation, with only slight changes, of the movie **Ten Days That Shook the World**, is V. I. Pudovkin’s **The End of St. Petersburg** (1927).

Another category that Greek producers and directors were not involved with was the “abstract film”. This had a limited success in Greece and appealed mainly to those who had a taste for German light operas, which were made mostly for commercial and not for artistic purposes. One possible explanation is that the Greek audiences were not ready to accept the rapid variation and movements of abstract forms for no apparent or logical reason. The mind and eye of most viewers could not understand and enjoy the lack of continuity in this highly individualized form of cinematic expression.

The “cine-fictions” category of films increased in popularity with the movie “**Fantomas**”, which made Louis Feuillade famous. This was a type of psychological and horror film. Other examples are **The Cabinet of Dr. Caligari** (1919-20), by Robert Wiene, **Dracula** (Nosferatu) by F. W. Murnau in 1922, and from Sweden in the same year, **Witchcraft through the Ages** by Benjamin Christensen. This is another category of films where the Greek production has nothing significant to present.

Examples of “surrealism” can be seen in some Russian productions, such as the opening sequences in the comedy by Bernet **The House in Trubnaya Square**, and in portions of Dorjenko’s **Zvenigora**. From France, Germaine Dulac’s **La Coquille ET le Chergyman** is surrealistic in tendency as it is a series of expressions of states of mind. Greek audiences were not ready for movies of surrealism at that time since it did not appeal to their idea of esthetics.

The “spectacle films” dealing with Roman history and other exotic eras of the past, were well received by Greek audiences and the critics. George Melie’s **Civilization through the Ages** (1906), **Secrets of the East**, produced by the German company UFA and **Quo Vadis** (1912), produced this time by the Italian director Enr. Guazzoni. From the United States came **Intolerance** (1916) by D. W. Griffith, **The Ten Commandments** by Cecil B. De Mille, and the

unrealistic historical Roman drama **Ben-Hur**, produced by MGM and directed by Fred Niblo in 1926. All those movies made a big impression on Greek audiences. The movie **Ben-Hur**, which made the actor Ramon Navarro famous, made such an impression that a book was published in the Greek language illustrated with pictures from the movie itself.

Greek producers and directors had attempted very few films of historical events, but lack of capital and proper technical facilities prevented any international and domestic success.

The most successful category of the movies was the “drama” and, even more, the exaggerated “melodrama”. This type of movie attracted the largest audience in Greece. One possible explanation is because drama was born in ancient Greece and audiences had been influenced by the tradition of the theater to seek the same in movies. Dramas (which Greek films had to compete with) depicted all aspects of life in the variety of times and places and were especially popular. Examples are: **Les Miserables** (1912) by Albert Kapellani, **Quo Vadis** (1912) by Enr. Guazzoni, **Histoire d’ un Pierrot** (1913), and **The Gypsy Love** by Negroni, **The Streets of Sorrow** (1925) by G. W. Pabst, **The Last Laugh** (1925) by Fred Murnau and **Mather** (1926) by V. Pudovkin to mention only a few.

Greek producers and directors were also heavily influenced by ancient Greek drama and tragedy. Often, as we showed in their silent production, movies would simply be a modern version of ancient works. With only a few exceptions, new subjects and original ideas were not used as materials for Greek motion pictures. Instead, they used many successful theatrical playwrights and most of them merely presented the stage play on film with mediocre success.

Finally, “comedy” represents another successful category of film and had more influence and followers than any other type. Of the various kinds of comedy, the pure ones (which are also the most difficult to be produced properly) were the most popular. The early comedies from the United States initially, were rather crude until the work of Buster Keaton, Harold Lloyd, Laurel and Hardy (known to Greek audiences as the Fatty and Slim), and also the comedian Fatty (Rosko Arbuckle) who was well known in Greece since 1914. Then came the genius Charlie Chaplin, who showed how comedy could be elevated to the level of true art. With his movies and his outstanding performances, he fascinated audiences more than anyone else, not only in Greece but everywhere else. Most of Charlie Chaplin’s movies belong to this category, with the only exception being those comedies where he combined dramas, comedy and the problems of life.

Unfortunately, although the Greek language has such a rich vocabulary for comedy, and outstanding authors have created a treasury of materials, most of the scriptwriters, directors and producers have, with minor exceptions, produced poor quality comedies. As a result, actors, such as the multitalented Kimon Spathopoulos with his superb performances in imitating the great Charlie Chaplin, never achieved their full potential.⁴⁹

Greek silent movies attracted very little attention in the European film industry at this time, and in the United States were presented only to Greek-American communities.

With a such a limited capital, no technical facilities whatsoever, no help from the government and with all the competition that we mentioned above the categories of films from other countries, with expensive sets, good lighting, well known performers, established directors,

for the Greek cinema it was impossible to produce any movie to the same level in quality with the foreign products. Therefore we cannot criticize the pioneers, with all the difficulties that they had to face. We have to give them credit that they tried very hard to do their best, regardless their results.

However, there were two areas in the film industry that saw rapid increase: The number of movie theaters, and the distribution. From 8 movie theaters in 1917, there were 138 in 1927, a figure which is especially impressive when compared with the number of movie theaters in European countries. And what is even more interesting is that movie theaters, especially in Athens, Piraeus, and Thessaloniki, were very lavish with capacity exceeding 650 to 900. Thirteen were in Athens, nine in Piraeus, ten in Thessaloniki, and one or two in various other cities which operated from October to May. It was also a large number of outdoor cinemas operating during the hot summer months in gardens and cafes using equipment from indoor theaters which closed during this period. Proper summer movie theaters were built later on.

The second area was distribution. An early pioneer that deserves attention was Evangelos Mavrodemakis who could be called the father of Greek movie theaters. He began his business in Smyrna where he opened the first movie theater. Then he moved his movie theater business from Smyrna to Athens where, in 1908, he organized the first distribution office. Working with foreign producers, he succeeded in bringing to the movie theaters an adequate supply. Evangelos Mavrodemakis success according to Consul W. L. Lowrie (in the magazine 'The Film Daily 1925 and 1934 Year Book' New York City, N.Y.) was soon copied by others, such as Konstantinos Embeoglou, Giorgos Vacoyiannis, Demetris Tsokas, Demetris Karras, Joseph Magoulis, Demos Vratsanos and Philip Martelli, Amolohitis and Voulgaridis, Kostas Soulidis, Kostas Fragetis, J. D. Karras, Nikos Gaitis, Alexandros Fotiadis, Yannis Kremamlis, Antonis Zervos, Synodinos and Papastofas, P. Papadopoulos, DAG-Film (by Gaziadis brothers, Demetris, Kostas, Michalis, and Alexandros), Andreas Printesis, Aram Tchakirian, E. Kremer. Most of them were just distributors, but a few were both distributors and movie theater owners. According to Consul W. L. Lowrie again the distribution in the early years, films were bought either outright by importers or rented at a lump sum varying with the size and the subject of the film. Most of them were secured through Constantinople, Smyrna, or Alexandria with the importers reserving for themselves exclusive rights not only for Greece but for all the Balkan states.

One should note that up to the end of the silent period, state support and encouragement of Greek production companies was nil. Even for the first newsreels, the Greek government hired a foreign cameraman to film the visit of King Alexander to the front in the Battle of Skra and the relief for the refugees, and paid an excessive price to boot. Demos Vratsanos, the founder of Asty-Film Company, and later Vratsanos-Films, proved to the government that the cost was more than six times too high for the job. In other words, the Greek government preferred to pay more than six times the amount of money rather than hire a domestic cameraman.

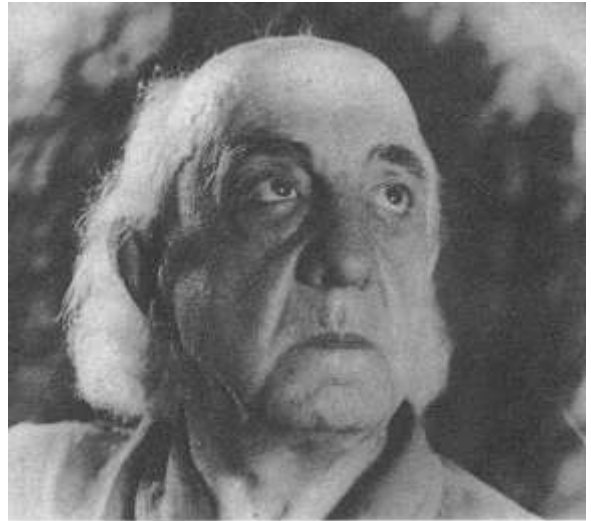
Regarding the interest of the Greek government for the Greek film industry and its support of the pioneering efforts at that time, Iris Skaraveou in her article in the magazine *Protoporia* (*Vanguard*), May 1930, p. 148, describes it so succinctly with a single word; she refers to the

Greek government as “The undertaker of the Greek film industry.” Iris Skaraveou and A. Barry are the first women as film critics in the world.

One sad note to the whole story of the Greek “silent” movies is due to Rozita Sokou and Aglaia Mitropoulou who report that some of these films, and specially all of Demetris Gaziadis’s movies, were sold by his wife after he passed away to a comb manufacturer and ended up as combs! Demetris Gaziadis’ brothers, and director-writer Giorgos Th. Tzavellas tried to convince Demetris Gaziadis’ wife to sell them the films but they were not successful. These films could have served instead as a display in archives (Teniothiki) of the National Film Museum in Greece. What a shameful crime!



Filipoimin Finos (1908-1977) is considered the Father of Greek Cinema. He was the most prolific producer of high quality films.



Achilleas Madras, Producer, Director, Writer, Actor, since 1922

NOTES FOR CHAPTER 2

1. See Stevan Jovicic, **Filmska Kultura**, (Belgrade, 1964), 39-40, pp. 24-28, especially p. 25, as well as Rose Boussinot’s **L’ Encyclopedie du Cinema** (France, 1967), II, 1003. See also Kostas Stamatiou’s interesting articles on Miltiadis Manakis in the newspaper, **Ta Nea** (The News) of January 18 (p. 4), 21 (p. 2), 25 (p. 2, and February, 1 (p. 2), 1971. About an interesting study in regard to Miltiadis Manakis’ film activities, see also **Kamera Broj 300** in **Filmska Kultura** (Belgrade, 1959), 9, 81-94

2. See, among other sources, the newspaper, **Empros** (Forward) Athens, May 13, (p.4) and June, 1 (p. 4), 1906. See also Giorgio G. Disis’ **Breve Storia del Cinema Greco**, in **Bianco e Nero** (Roma, January-February, 1955), XVI, 52. Nestor P. Matsas, however, overlooking all evidence, gives either 1905 or 1907. See the magazine, **Theamata** (Shows), Athens, January 15,

1962, p. 2, as well as the newspaper, **Ethnikos Kyrix** (National Herald) Athens, June 22, 1954, p. 4.

3. See J. Richepin, **Greek Mythology**, transl. by Nikos Tetenes (Athens, 1953), I, 79-80.

4. Among other sources, see A. A. Vasiliev, **History of Byzantine Empire** (Madison and Milwaukee, 1964), fifth edition, I, 83.

5. See Nestor P. Matsas article, “**60 Hronia Ellinikou Kinimatografou**” (60 Years of Greek Cinema) in the magazine, **Theamata** (Shows) Athens, December 31, 1961, 98. Since, however, Leon Gaumont was a representative of his own Gaumont Company; the chances are that he went to Athens from Egypt for the specific purpose of filming the Olympic Games.

6. About the reception of the First Greek Film, see the newspaper, **Empros** (Forward) Athens, May 13 and June 1, 1906, p. 4.

7. See Demos Vratsanos’ **O Kinimatografos Stin Ellada** (The Cinema in Greece) in the magazine, **Kinimatografikos Astir** (Cinematographic Star) Athens, May 25, 1924, p. 4. One should note that while Frixos Eliadis (p. 9) gives the year (1911), Tasos N. Petris (p. 13) and Rozita Sokou (I, 247) give the year 1910.

8. For an interesting and detailed account concerning the background of this movie, see Nestor P. Matsas’ **National Herald** Athens, June 23, 1954, p. 3. N. P. Matsas has based his article on information that was provided to him by a participant in that event, the actor Giorgos Ploutis.

9. See Aglaia Mitropoulou (p. 14), Frixos Eliadis (p. 9) and Tasos N. Petris (p. 14). Rozita Sokou, however, gives the Italian Philip Martelli. See Rozita Sokou, I, p. 248.

10. While Rozita Sokou (I, 248) and Tasos N. Petris (p. 14) give the year 1910-1911, Frixos Eliadis (p. 12) suggests a later date (1917).

11. While Tasos N. Petris (p. 14) and Frixos Eliadis (p. 10) give the year 1914, for the production of Golfo, Aglaia Mitropoulou (p. 14) prefers an earlier date (1912). Strangely enough, Nestor P. Matsas, overlooking all evidence, gives 1911 that the film Golfo was produced, and on the same page, he repeats that in 1916 the filming of the movie Golfo started. See the newspaper **National Herald** Athens, June 24, 1954, p. 3. About the reception of Golfo, see again Nestor P. Matsas’ article, “**I Iroiki Epohi Tou Ellinikou Kinimatografou**” (The Heroic Epoch of Greek Cinema) in the magazine **Eklogi** (Choice), (Athens, May, 1955), 98-103.

12: See Frixos Eliadis, (p. 10). Nestor P. Matsas, however, refers to Kosmatos as the producer of that film. See N. P. Matsas in newspaper **National Herald**, Athens, June 24, 1954, p. 4. The film “Doll of Wax” was released in the movie theater “Pantheon” in 1915.

13. For more details of Konstantinos Christomanos’ work and activities in the theater, among other sources, see Tellos Agras, **Megali Elliniki Egkyklopedia** (Great Greek Encyclopedia) Athens, 1934, Vol.-1, XXIV, pp. 711-712.

14. See Nestor P. Matsas' and Demetris Psathas' description of the filming in the newspaper **National Herald** of June 25, 1954, p. 3 and **Ta Nea** (The News) Athens, August 11, 1954, p. 2, respectively. See Frixos Eliadis, p. 11.

15. See, among other sources, Giorgos Arkalis' article, "**O Kinimatografos Stas Athenas**" (The Cinema in Athens) in the magazine, **Parlan**, Athens, August 1, 1931, p. 407.

16. See Nestor P. Matsas' article, **Maroula's Fortune** in the **National Herald** of July 1, 1954 (p. 4), Rozita Sokou (I, 249), Iris Skaraveou, "**O Kinimatografos Stin Ellada Mesa Se 30 Hronia**" (The Cinema in Greece Within 30 Years) in the magazine **Protoporia** (Vanguard), Athens, May, 1930, pp. 147-48. Frixos Eliadis (p. 12) and Aglaia Mitropoulou (p. 20), respectively.

17. See Demos Vratsanos in sources given in note 7.

18. See, again, Demos Vratsanos in sources given in note 7. See also, among other sources, Nikos Th. Saetas' article, "**O Kinimatografos San Reporter**" (The Cinema as a Reporter), in the magazine **I Ikonografimeni** (The Illustrated) of November-May, 1919-20, 181-182, pp. 50-51. For more details of Demos Vratsanos' activities in Greek cinema, see also Iris Skaraveou in sources given in note 16, p. 148.

19. See Operateur's article, (that's the way this film critic signed off) "**O Ellinikos Kinimatografos**" (The Greek Cinema), in the magazine **Parlan**, Athens, May 30, 1931, p. 103.

20. See Th. T-s. (that's the way this film critic signed off) "**O Ellinikos Kinimatografos**" (The Greek Cinema), in the magazine **Kinimatografikos Astir** (The Cinematographic Star) Athens, February 2, 1928, p.8. See also Operateur's article given in note 19, p. 104.

21. For more details about the activities of DAG-Film Company, among other sources, see Th. T-s.' article given in note 20, pp. 8-9. Aglaia Mitropoulou, Demetris Gaziadis, **Greek Cinema**, Athens, 1980.

22. See the magazine, **I Ikonografimeni** (The Illustrated) Athens, January-February, 1921, pp. 70-71, for an interesting article, "The Cinematograph with Colors" regarding the new invention. Frixos Eliadis (p. 10), however, gives 1912 as the year when the colored films were first presented in Athens.

23. See Alexander A. Matsas' **Contemporary and Drama in Greece**, Bulletin of John Rylands Library, 27 (Manchester, 1942-43), 123-24, and Rae Dalven, chapter "Greece: modern period" in John Gassner and Edward Quinn, **The Reader's Encyclopedia of Drama** (New York, 1969) pp. 389-399.

24. For the premiere of the film, "**Prometheus Bound**," see the newspaper, **Kathemerini** (Daily) Athens, May 27, 1927. See also Rozita Sokou (I, p. 251) and (II, p. 274), respectively, regarding Demetris Gaziadi's film. One should note that Giorgio G. Disis (p. 53) and Rose Boussinot (I, p.677) incorrectly give the year 1929 for both movies, **Prometheus Bound** and **Love and Waves**.

25. See Anastasios Meletopoulos' article **With Operateur Demetris Meravidis** in the magazine **Parlan**, Athens, September 5, 1931, pp. 549-50.
26. See Anastasios Meletopoulos' article "**With Dina Sarri, Star of Greek and French Cinema**" in the magazine **Parlan**, Athens, September 19, 1931, pp. 613-614.
27. See Iris Skaraveou in **Protoporea** (Vanguard) Athens, March, 1929, pp. 93-94, and Rose Boussinot, p. 677, who also remarks that Achilleas Madras' film was one of the best Greek films of that time. On the other hand, Operateur points out that Achilleas Madras' film was mildly successful. See Operateur in **Parlan**, Athens, June 13, 1931, p. 165. Aglaia Mitropoulou (p. 33), however, maintains that Achilleas Madras used as a cameraman the Hungarian, Joseph Hepp and not the Viennese Alberker.
28. The premiere of Achilleas Madras' film took place on the 16th of February, 1929. See the newspaper **Akropolis** of the same day, p. 4. Giorgio G. Disis (p. 54), however, incorrectly gives the year as 1930. For a background in regard to the story and filming of Maria Pentayotissa, see also Nestor P. Matsas' articles in **National Herald**, Athens, July 7, 9 and 10, 1954, pp. 4, 4 and 4, respectively. Nestor P. Matsas gives the date of February 18th 1928 that the premiere of Achilleas Madras movie took place.
29. See D. Talbot, **Film Anthology** (University of California Press, Berkeley and Los Angeles, 1969), p. 302.
30. See Anastasios Meletopoulos' article, "**With Alik Theodoridou-Mousouri**" in the magazine **Parlan**, Athens, August 8, 1931, p. 517. See, also, Lora Valere in an article "**O Ellinikos Kinimatografos**" (The Greek Cinema) in **Parlan**, Athens, January 1, 1932, p. 1083.
31. See the newspaper **Akropolis** of April 22, 1929, p. 4, in which the film was first released as **The 25th of March**, and the same newspaper of August 28, p. 4, in which, this time, it was released as **The Banner of 1921**. See also the magazine **Ethniki Epitheorisis Tis Ellados** (National Revue of Greece) Athens, May, 1929, p. 4.
32. See Daniel Blum, **A New Pictorial History of the Talkies** (New York, 1968), p. 11. He remarks that the first talking film, **The Jazz Singer** was produced by Warner Brothers. (The director was Alan Crosland) in 1927. A year later, Warner's came out with the first all-talking feature film ever made, the **Lights of New York**. Among other sources, see D. Blum, H. B. Franklin, **Sound Motion Pictures** (Garden City, New York, 1929), pp. 21-22, as well as Paul Rothas' **The Film Till Now**, second edition (London, 1951), pp. 429-30.
33. According to the newspaper, **Eleftheron Vima** (Free Forum), Athens, October 20, 1929, p. 1, and **Akropolis**, Athens, October 21, 1929, p. 1; the premiere of the film **Fox Movietone Follies** took place on the 22nd of October, 1929. About the reception of the first talking film in Greece see, among other sources, Iris Skaraveou's review in the magazine **Protoporia** (Vanguard) Athens, December, 1929, p. 311.
34. **The Fox Movietone Follies** was one of the many successful musical comedies of 1929, such as **The Hollywood Revue** of 1929, the **Rio Rita** and, especially, **The Broadway Melody**. (The last one, an MGM production, won an academy award as the best picture of the year).

35. See “Greece” in the magazine, **The Film Daily 1932 Year Book** (New York City, N.Y. 1932), p. 1036.
36. See, Yannis Sideris, **Kinimatografos** (Cinema) **Mousica Hronica** (Music Chronicals), Athens, October-November, 1930, Year B. No. 10-11. p. 253. See Maurice Bardeche and Robert Brasillach in **Histoire de Cinema** (History of the Cinema) transl. by Iris Berry (London, 1945), second edition, p. 26.
37. For more details regarding the reactions of the sound films, see Iris Skaraveou’s “**Kinimatografos: O Omilon-Ihitikos**” (Cinema-With Voice and Sound) in the magazine, **Protoporia**, Athens, December, 1929, pp. 311-12; See Vasilis Rotas and Yannis Sideris in the magazine, **Mousica Hronica** (Music Chronicles) of October-November, 1930, p. 253.
38. See, for instance, Demetris Gaziadis’ **Megali Elliniki Egkyklopedia**, (Great Greek Encyclopedia) (Athens, 1934), X, 946. Aglaia Mitropoulou, p. 32, or Rozita Sokou, I, 253.
39. For some interesting details of the life of Lou Tellegen, see his memoirs, **Women Have Been Kind** (New York, N.Y. 1931).
40. See the newspaper, **Akropolis**, Athens, April 7th and 8th, 1930, p. 4 and p. 4, respectively; Iris Skaraveou, p. 221, and Frixos Eliadis, p. 35 (who follows her); both maintain “..That the film was damaged during the premiere.” See Iris Skaraveou’s review of that film in the magazine, **Protoporea** (Vanguard) Athens, August-September, 1930.
41. See Operateur, **Ellinikos Kinimatografos** (Greek Cinema), in **Parlan**, Athens, February 6, 1932, p. 1199.
42. See Anastasios Meletopoulos’ interview, **Me Ton Stathi Loupa-Skinothetin** (With Stathis Loupas-The director), in the magazine **Parlan**, Athens, September 26, 1931, pp. 645-46.
43. For more details about Longus’ novel, see Sir P. Harvey **The Oxford Companion to Classical Literature** (Oxford, 1937), p. 288.
44. See Anastasios Meletopoulos’ interview, **Me Tin Lousi Matli-Horeftria Astera** (With Lucy Matli, Dancer and Star) in the magazine **Parlan**, Athens, August 8, 1931, p. 423.
45. For more details of Grigoris Xenopoulos’ activities with modern Greek theater and his stage plays, see, among other sources, Emanuel S. Athanas’ chapter **Modern Greek Drama** in A History of Modern Dramas edited by Barrett H. Clark and George Freedley (New York, 1947), p. 547, as well as Rae Dalven (pp. 396-97), who shares a similar opinion.
46. For the film’s advertising, see the newspaper, **Akropolis**, Athens, November 16, 1931.
47. See Maurice Bardeche and Robert Brasillach in sources given in note 36, pp. 11 and 26.
48. See Anastasios Meletopoulos’ interview, **Me Ton Yanni Prenea Astera Tou Theatrou Ke Tou Kinimatografou** (with Yannis Prineas Theater and Movie Star), in the magazine **Parlan**, Athens, October 31, 1931, pp. 807-08.

49. For more details about the categories of films, see, among other sources, Maurice Bardeche and Robert Brasillach in note 36; Chapter **The Birth of the Film**, p. 4 through p. 35. See, also, Paul Rothas' **The Film Till Now**, second edition (London, 1950).

CHAPTER 3

THE PERIOD OF TALKING MOVIES BEGINS

The new period began with the 1932 film, **O Pringipas Ton Aliton** (The Prince of Vagabonds), by Demetris Meravidis, with P. Bake as co-producer and Orestis Laskos as director and scriptwriter. The picture, however, was never completed. In a personal interview with the writer, director, Orestis Laskos claimed in August of 1976 that the reason was for lack of capital. The negative of the film was taken to Egypt, where sound was to be added. It remained there awaiting financial support until, after the outbreak of the Second World War, the picture was somehow lost.

Even after the start of production of Greek movies with sound, one more silent picture **Kinoniki Sapila** (Social Decay), was produced around the 1932-33 and directed by Stelios D. Tatasopoulos.¹

The next sound picture was **O Kakos Dromos** (The Bad Road), released on March 20, 1933. The picture was filmed on location in Athens, Patras, and Zakynthos, and was completed in Constantinople. Its plot was an adaptation of a novel by the well-known Greek writer, Grigoris Xenopoulos (whom we mentioned earlier), while the Turk, Ertoglou Mouchsi, was the director. Strangely enough, Giorgio G. Disis gives, instead of Grigoris Xenopoulos, Pavlos Nirvanas as the author of **The Bad Road**. However, according to the critics of that time, the product of this unusual Greek-Turkish cooperation was a failure, despite the popularity of the writer, despite the numerous outstanding Greek stage actors and actresses (including the two great ones, Marika Kotopouli and Kiveli, and despite the good Greek music and songs written by the composer Sotiria Iatridou. After their movie flopped, the group of producers – Giorgos Helmis, Kostas Theodoridis and Madra's son, Prodromos –ingloriously gave up.

Demetris Gaziadis refers to the above movie as the first Greek talking movie by the Movietone system, and Rose Boussinot substantiated it.² But Demetris Gaziadis and Roger Boussinot overlooked the fact that the movie, **This is Life**, which we mentioned in the period of the year 1931, was the first Greek film produced with Movietone System; a Greek production in the United States.

Marika Kotopouli (1886-1954), a great stage actress of her time and one of the most important figures in modern theater, participated only in one movie **The Bad Road**. The daughter of an actress mother and actor Demetris Kotopoulis who introduced the Variety (Review Shows) in Greece in 18th Century. With both of her parent's successful stage performers, she appeared in the theater when she was only eleven years old in the Variety play

Ligo AP Olla (A Little Bit of Everything). Dramatist, poets, critics, authors, novelists such as Kostantinos Christomanos, A. Kabanis, Pavlos Nirvanas, Ad. Kiros, Grigoris Xenopoulos, Polivios Demetrakopoulos, Z. Papadoniou and many more, did not hesitate to proclaim her as a miracle on stage, glory of the Greek theater, truthful incarnation of Greek art and the ideal of the stage. At sixteen years old she was congratulated personally by King George for her outstanding performance and her great success. She was first hired in 1902 in Kostantinos Christomanos Theater “New Stage” and the Royal Theater at the same time. After some disagreement with Kostantinos Christomanos she remained with the Royal Theater. Later she moved to the New Stage Theater and after she made some changes, she renamed it after herself, Marika Kotopouli Theater. In October 1930, her theater group toured the biggest cities of United States (New York, Washington D.C.) and her appearances in every city was considered an extraordinary artistic event. They called her the actress who speaks in all languages though she was performing only in Greek language, but with her brilliant performance she was understood by all. She was honored with a first prize of letters and art and considered the most effective, natural, fascinating, even a genius, of Greek theater of her time. In 1929, in partnership with Spiros Mellas, she founded the Eleftheri Skini (The Free Stage) and produced vanguard works of the post-war period. She also established a successful drama school and the Marika Kotopouli Prize, an honor awarded for performing excellence. Every stage performer felt very proud to receive such an award.

The third and last sound talking movie of 1932-33 was a picture by the Olympia Film Company, which, a year earlier, had given us the successful movie, **O Agapitikos Tis Voskopoulas** (The Lover of The Shepherdess). The title of the new film was **Despinis Dikigoros** (Miss Attorney); it was released on April 18, 1933, with Takis (Panayiotis) Dadiras, again as a producer and the Viennese, Hunch Ardrossing, as cameraman. The picture was based on a three-act comedy (1929) by Theodoros Synodinos (a playwright and theater director) who, together with Pellos Katsellis (the director of the movie) wrote the script for the film. The music for the movie was also written by a Viennese composer.

The above playwright and stage director, Theodoros Synodinos, who made his debut in Greek movies with the above story, is credited with 25 or more stage plays in various genres. He was a master of satire of middle and upper middle class family life, who made his debut as a playwright with a three-act satire, **Blofes** (The Bluffs) in 1911. In 1924, he published his most famous play, **Karaghiozis**, a three-act satirical drama. His depiction of an illegitimate child embraces the psychology of an entire neighborhood. In 1930 he arranged for the stage, Vincenzos Kornaro’s demotic epic poem **Erotokritos** (1713), whose plot is the love story of Aretousa, the daughter of a king of ancient Athens and the Cretan Erotokritos. This play has been revived several times. He also arranged **Don Quixote** by Miguel de Cervantes Saavedra, and Homer’s **Odyssey**. He is considered one of the pioneers of modern Greek theatre life. He preferred to be identified with the theater of ideas. A. P. Kalogerikos and Rae Dalven share a similar opinion about Theodoros Synodinos’ work.³

As was the case with Demetris Meravidis and Orestis Laskos’ picture, the Olympia’s film, **Miss Attorney**, was taken to Vienna to add sound to the original film. This, plus the fact that the second film of the year was produced in Constantinople, clearly indicates that Greece possessed

neither the studios nor the know-how to produce talking movies as yet. Of the four movies which were under production, only two were released in that period, namely the film **The Bad Road**, (an adaptation of Grigoris Xenopoulos novel under the same title), which was premiered March 30, 1933, and **Miss Attorney** on April 18th of the same year.

In 1933 the DAG-Film Company announced the forthcoming acquisition of studios capable of producing talking movies. Unfortunately, Demetris Gaziadis failed to accomplish his plans, for despite his appeal to both private and federal capital, he could not raise the necessary funds, although the director of National Bank, Yannis Drosopoulos, was convinced and ready to approve the loan. Unfortunately for Demetris Gaziadis, at this time the government changed and the new one canceled the loan. After that, the DAG Film (of Demetris, Kostas, Michalis, and Alexandros Gaziadis) could not afford the heavy taxation so they stopped their motion picture production. Demetris Gaziadis until his death in 1965 produced short documentaries and newsreels. Kostas Gaziadis was involved with the distribution of motion pictures and journals until 1975 when he died. Michalis Gaziadis he worked for the Government in the Ministry of Press and Information until 1943 when Antonis Zervos, founder of Anzervos Company, hired Michalis Gaziadis as an organizer of the business and as a director and cameraman. Antonis Zervos established his studio in 1943 in Athens in the movie theater Alhambra. In 1947, Michalis Gaziadis made his debut as a movie director. He was also the cameraman in the successful movie **Anna Roditi**. No records are available whether Alexandros Gaziadis was active in any type of motion pictures after their company stopped producing movies.

According to Aglaia Mitropoulou (pp. 75-76) the daughter of Michalis Gaziadis, Lena, is the first camerawoman in Greece. She worked for Universal, New Press, News of the World, ABC and others.

In 1934, only one picture was produced by the Palace-Film Company, **Sas Zitoun Sto Telephono** (They Want You on the Telephone). Elias Paraskevas was the director of the film. After it was completed in Greece, the producer took it to Constantinople for the addition of sound. That light comedy was released on February 17, 1934, in Athens without any success. Rozita Sokou, however, states that the year 1934 saw another Greek-Turkish production, **Sta Kimata Tou Vosporou** (On the Waves of the Bosphoros). Unfortunately, we lack further information in regard to this picture.

The years 1935-36 were, for the Greek movie industry, as unproductive as were the years 1933-34, despite the fact that a group of newcomers had attempted to produce a movie and did not succeed. The only producers for the period were Elias Paraskevas and Maurice Novak. The latter was the founder of the Novak-Film Company in 1920. He had already been involved in the movie industry, in the field of making commercials; and afterward, he became a producer of some good movies and newsreels. A 1935-36 film was never completed and the group, which included Filopimin Finos, disappointed by the results, was dissolved. One of the members, Saliveros, started to produce (in cooperation with Meravidis' son Prodromos), the first Greek talking newsreels. In fact, as Frixos Eliadis points out, Saliveros and Prodromos Meravidis provided the movie theater Sineak for two whole years with regular weekly newsreels, steadily improving the quality of this production. Prodromos Meravidis started the production of

newsreels in 1928 for Movietone News with partners Michalis Demetrakopoulos, Kiriakos Koubetis, and Kostas Papadoukas. Prodromos Meravidis was the technical director and the only one in that group with movie camera and lighting background. Prodromos Meravidis had started working next to his father Demetris when he was twelve years old. In 1935 he took over a part of his father business. We will see Prodromos Meravidis later in several film productions as a producer, director of photography and cameraman with very good results of his camera work.

While a number of reasons (mainly economic) prevented the Greeks from producing talking pictures on their own, Greek films were produced abroad, specifically in Egypt. The first Greek-Egyptian production, a light comedy, **Doctor Epaminondas** was shown in Athens during the year 1937. The record indicates that while the actors were Greeks (in fact this whole Greek-Egyptian cooperation was their idea), the non-Greek producer, Tongo Mizrahi, was the scriptwriter and the director of the film. The Greek performers who took part in this film were Anna and Maria Kalouta, Yannis Dianellos, Paraskevas Ekonomou, Tziviolis, Demetra Panayiotidou, as well as some Greeks from Alexandria, such as the brothers Politis and Karetzos. One should also note that another Greek actor, Yannis Stamatou, was well-known to the Egyptian public from his successful debut in the film, **We Are in Love**, an Egyptian production. As for the Greek reception of the picture, **Doctor Epaminondas**, the film was a financial success despite much unfavorable criticism.

The next year (1938), producer and director Tongo Mizrahi came out with two more pictures. The first of them, **Otan O Sizigos Taxidevi** (When the Husband Travels), a light comedy, reached the Greek screen in the spring of that year. The sisters Anna and Maria Kalouta, together with comedian Manos Filippidis, were again the protagonists. The second film, **E Prosfigopoula** (The Refugee Girl), a melodrama, was released at the end of 1939. This time, the script was written by a well-known Greek dramatist and later film writer, Demetris Bogris. In addition, the music background and songs were Greek. This time it was the sisters Sophia and Aliko Vembo (rather than Kalouta sisters) who, together with Manos Filippidis, were the protagonists. The picture was a big financial success. There is no doubt that the film owes a part of its success to the appearance of the well-known Greek (Greek) singer, Sophia Vembo who died in 1978. The same movie was released again after the Second World War was over; while by that time, Sophia Vembo had become the top singer of her time in Greece, and her popularity made her very much in demand.

The writer of the above script, Demetris Bogris, became well-known with his drama, **Ta Arravoniasmata** (The Betrothals) in 1925. This work won the Marika Kotopouli and Averof awards. Three years later (1928), his second work, **E Strigla** (The Vixen), won the Marika Kotopouli's medal. Rae Dalven remarks that Demetris Bogris, in his work, examines events of provincial life with poetic intuition and sentimental tone. His well-known work, **Fouskothalassies** (Heavy Seas) in 1927, was a pleasant folklore satire about an island captain, influenced from birth by the customs of his island life, tries to adjust to the ways of city life in Athens. This work, which develops a theme of profound depth and atmosphere, was considered the best of its kind. Some of his work was later made into movies.

The third movie of the year, **Aravon Met Ebodion** (Engagement with Obstacles) was produced and directed by Alevise Orphanelli (in fact, the whole technical crew were Italians in Egypt), but the music and the dialogue were written by Christos Mavromatis and Yannis Kyparissis. The lyrics were written by Maria Malliaraki. The performers were also Greek, including Paraskevas Ekonomou and Rena Dor.

The following year (1939) the producer and director Alevise Orphanellis presented **Agnoula**, a film which apparently had more success than any of the other Greek-Egyptian productions. Its premiere took place in Athens on April 9, 1939. The script was written by the leading actor, Manos Filippidis, who made his debut as scriptwriter. The music was written by the composer Iosif Ritsardis, who also wrote the songs for the movie.

Finally, Togo Mizrahi produced **Captain Scorpions** which proved to be the last Greek-Egyptian film of that time. The sisters Anna and Maria Kalouta, with Paraskevas Ekonomou were again the protagonists. In contrast to Frixos Eliadis, Rozita Sokou, in her volume II, gives 1941 as the year in which **Captain Scorpions** was produced. In fact, Rozita Sokou contradicts herself, since in volume I, she gives the year 1940 as the time when the above movie was shown in Greece. Whatever the case may have been, the success of the film, despite the expectations of its producer, proved mediocre and the Greek-Egyptian cooperation came to an end.

During this period of Greek-Egyptian cooperation (1937-1939), mainland Greece produced one movie, **To Tragoudi Tou Horismou** (The Song of Separation), was a Filopimin Finos production. Filopimin Finos himself as a director and Demetris Bogris as scriptwriter. That was one more Greek movie whose plot was similar to the Italian film, **Naple's Nights** with Dino Rossi. Though the F. Finos group produced one movie only (the failure of their film, Filopimin himself had stated, forced the group to dissolve), their picture could justifiably be called the first real talking movie ever produced in Greece. There is a possibility that the group produced another small film, which dealt with the census of pre-war Greece. The chances are, however, that Filopimin Finos produced this small film on his own. Filopimin Finos obtained the cooperation of a number of people, including Spiros Skouras, Drimaropoulos Brothers (Yannis and Gerasimos), Kostas Chloedis, and Emiliios Provelengios with whom he founded the studios of Kalamaki. The records indicate that this was the first and last time that Filopimin Finos directed a movie. However, he affected the development of Greek cinema more than any other individual as the most prolific producer. One should note that a new makeup man, Stavros Kelesidis, appeared for the first time, together with actor Lambros Kostandaras, who made his debut in Filopimin Finos' movie **To Tragoudi Tou Horismou** (The Song of Separation). Its premiere took place on April 15, 1940.

According to one newspaper account dated May 5, 1939 and another, dated September 23, 1940, it was in 1939 that Achilleas Madras, that picturesque character of Greek cinema whom we have mentioned before in the silent movies, reappears after having been unproductive for almost a decade. Achilleas Madras had been a member of Sara Bernhardt's theatre company and performed with her group for a short period. He had made a few movies and later used that acting and film experience and opened a cinema school known as 'The Madras Academy of Cinema. It was also known as Villa Hollywood. It was located at 1 Limnou Street in Athens. A year later

(1940) the directors of the College of Music, a well-established school, put Achilleas Madras in full charge of teaching stage drama, recitation and cinema skills.⁴

The next year (1940), the Athens-Film Company (of Antonis Papadadonakis, Sofia Veroni, and Lykourgos Lidorikiotis) produced **Nichta Horis Ximeroma** (The Night Without Dawn). Antonis Papadadonakis, a newcomer in the field of motion pictures, was the director and the script-writer, although the story had been written by Demetris Bogris. In the above movie Prodromos Meravidis made his debut in a feature movie as a cameraman.

Antonis Papadadonakis' film, released January 20, 1940, was the last picture produced in Greece before the start of the Second World War.

After the war started and during the German Occupation, movie production was, as in the case of the wars of 1912-22, slowed down. The Greeks, as everyone else in Europe, were too preoccupied with surviving to think of producing moving pictures. Their losses during the war were appalling.

There were, however, some notable exceptions. After the first and most terrible winter (1941-42) of the occupation, the much talented Filopoin Finos produced the movie, **E Foni Tis Kardias** (The Voice of the Heart) in co-production with Giorgos Kavoukidis. It was an exceptionally good picture (released January 1, 1943) and F. Finos certainly deserves every credit. Credit should also be given to new scriptwriter and director of the movie, Demetris Ioannopoulos. The writer Demetris Psathas, in his article, **O Kinimatographos Stin Horamas** (The Cinema in Our Country), in a daily newspaper of March 13, 1943, remarks about the work by Demetris Ioannopoulos, that "...as he had succeeded in the theater, the success as scriptwriter and, particularly as a director, was just the same with his debut in movies."⁵ The performance of the great Emilios Veakis, as Demetris Psathas remarks, was also outstanding. Notably too was the performance by the young actor Demetris Horn and the new actress Katie Panou, discovered by the director of the film. The music was written by the composer Christos Heropoulos.

The director of the above movie, Demetris Ioannopoulos, was well-known in the Greek theater for his excellent use of comical techniques, which made him a winner of three drama awards, his most popular stage comedy, **Mia tou Klefti** (Once for the Thief), was revived several times in the theater with the same success as its first run in 1941. Later, this comedy of his was produced as a feature film by two different film companies. Demetris Ioannopoulos was educated for the theater and cinema in Germany, and later for television in the United States.

A month later (April 19, 1943), the Kristi-Film Company released its first picture, **Mayia E Tsigana** (Mayia, the Gypsy) with Yannis Christodoulou as producer-director. It was, however, much inferior to **E Foni Tis Kardias** (The Voice of The Heart).

In addition to the above pictures, the year 1943 also witnessed the beginning of the production of a good number of other movies. Due, however, to the vicissitudes of war, most of them were completed after the German occupation was over.

During 1943, an outstanding tragedienne, Katina Paxinou, made her movie debut. It was not a Greek production, but a foreign one, **For Whom the Bell Tolls** directed by Sam Wood, a

Paramount production. Katina Paxinou won an Oscar for her supporting role in her powerful portrayal of Pilar. It was based on Hemingway's great novel of the Spanish Civil War. Her powerful portrayal was the same in the movie **Hostages** directed by Frank Tuttle in 1943. It was based on the underground Czech, when a German Nazi was murdered, a group of people were held hostage.

In the last year of the war (1943-44), in Greece, three more pictures were released. The first one, **E Thiella Perase** (The Storm Subsided), released on March 23, 1943, was a production by the Olympia-Film Company; with it, Elias Pergandis made his debut as a producer. The script of that picture was written by the director himself, Takis Bakopoulos; while Emmanuel Tzanetis was the cameraman. As was the case with the previous film, **Magia E Tsigana** (Mayia the Gypsy), this movie was, to a good extent, on the same level as those produced before the war.

The next picture, **To Dromaki Tou Paradisou** (The Little Road To Paradise), released April 17, 1944, was produced by a new company, the Mega-Film, founded by Manolis Megaloekonomou and Drimaropoulos brothers (Yannis and Gerasimos). It was actually a Greek Italian production, with two Italians, Alberto Pieralizi, as director and Ouberto Peroutzini as cameraman. The script and music were written by two Greek, Alekos Lidorikis and Giorgos Vitalis, respectively.

The last movie of the war period (released May 1, 1944) was produced by the Novak and Orion film companies. The title of the picture was **Ta Herokrotimata** (Applause). The scriptwriter and director was the talented Giorgos Th. Tzavellas, who was to contribute greatly to the improvement of Greek cinema. This time, the cameraman, Tonis Novak, also was the editor of the movie, with good results.⁶

It may be of some interest to note that the **Ta Herokrotimata** (Applause) was based on a tragic story. The protagonist of the movie, Attik (the stage name of Kleon Triadafillou), took part, for the first and last time in his life, in a movie whose plot resembled the story of his own life. He died shortly after the film was released. Similarly to Attik, a couple of decades later, another well-known master of ceremonies and lyrics writer, Georgios Economidis, presented new artists in his live variety shows for twenty years.

The director and scriptwriter of the above film, Giorgos Th. Tzavellas, became well-known with his first appearance as a stage writer in 1936, with the operetta, **O Kleftis Tis Kardias Mou** (The Thief of my Heart). He also wrote the music. Since then, he is credited with several stage plays and movie scripts. Most of his stage and cinema work was written in a combination of realism and ethereal fantasy. He employed original and unique twists which only he knew how to contrive. Tzavellas is credited with several successful movies, and influenced the development of Greek cinema more than any other individual as the most prolific scriptwriter and director of his time.

Attik (Kleon Triandafillou), the protagonist of the movie, **Ta Herokrotimata** (Applause), graduated with a law degree from the University of Athens, but devoted his life to modern music and the theater. After 1907, he worked as an actor and master of ceremonies in Paris. From 1930 to 1942, he worked in Athens with his well-known theater company called Mandra tou Attik

(Attik's Wall). He composed and wrote over three hundred songs, most of which became big hits. His theater group introduced many actors and singers who became famous. Attik brought into the Greek limelight modern music to its highest level; of such excellence that composers before and after Attik could not be compared to his artistic and romantic capability.

Years later (1952), Charlie Chaplain came out with the film **Limelight**, whose plot was very similar to that of **Ta Herocrotimata** (Applause). In fact, the Greek press went so far as to say that Charlie Chaplin saw the Greek picture in a movie theater in New York, where he got the idea for his own film. Giorgos Th. Tzavellas, however, an admirer of Charlie Chaplin and, much to his credit, discarded any idea of taking action against the great comedian. In a letter written to the author by Giorgos Th. Tzavellas (December 23, 1975), and in a personal interview with the writer August, 1976, Tzavellas stated that the similarity between his film and that of Charlie Chaplain's was purely coincidental.

During the early occupation of Greece by the Germans, their censors permitted plays and movies from the United States, as long as they were not of the anti-Nazi type which was current in America during that period. But, when the United States entered the war against Germany in December, 1941, all American and English spoken movies and stage plays were forbidden by the German censors. Yet, some daring and risky translations of American stage plays were produced, at times as a Scandinavian work, or even as Greek plays. This could happen only in the theater. During the war, foreign movies were exclusively Italian and German, which the German government subsidized, and were mainly intended to boost public morale or spread propaganda.

Another film of 1945 was **Ragismenes Kardies** (Broken Hearts). Its premiere took place April 16, 1945. It was a production of the Olympia-Film Company by Dinos Dadiras in co-production with Elias Pergandis. The scriptwriters were Nikos Tsiforos and Orestis Laskos. The director of the movie was Orestis Laskos who, after an absence of almost 15 years, returned to the cinema. The movie was a financial success.

The third film of the post-war period was **Villa Me Ta Noufara** (The Villa with the Water Lilies), released April 24, 1945. It was again a production of the remarkable Filopoinin Finos, with the cooperation of Nikos Hatzinakos. The scriptwriter and director of the film was the much talented Demetris Ioannopoulos, who, two years earlier, had given to the Greek public **E Foni Tis Kardias** (The Voice of The Heart). As was the case with that previous picture, this new movie by Finos as a producer was far superior to any other Greek production. Credit should be given to the composer Christos Heropoulos for his good music. The production of **E Villa Me ta Noufara** had actually started during the war but was interrupted because of the arrest (early in 1944) of F. Finos and his father by the Germans for their part in the resistance movement. Unfortunately, while the young Finos was released, his father, doctor Yannis Finos, was executed by the Germans in July of 1944.⁷

Before the end of 1945, two more pictures were completed; one was, **Dipli Thisia** (The Double Sacrifice). Its premiere took place on January 2, 1946. Its production was begun before the war, but was interrupted during the German occupation. A new producer, Elias Englesis, made some changes before releasing it. Originally, the scriptwriter was Demetris Hronopoulos,

then after the war, new scriptwriter, Demetris Yiannoukakis, made some changes on the original script. As Frixos Eliadis remarks with humor, the comic scenes in which Kostas Bezis appeared had to be taken out because that actor had in the meantime died, while actress Spetsaki, was older by that time and had to be replaced by the younger actress Katie Diridaoua. It was the Hero-Film Company, by Rassel Buruch, which, before the war, had started the production of **Dipli Thisia** (The Double Sacrifice). Its plot was a lover affair of two Greek officers but it got out of hand in directing and becomes boring and had no resemblance to reality. After the war was over, the new producer Elias Englesis, changed the name of the company to the Orpheus-Film Company.⁸

Finally, the end of the year 1945 saw the completion of the second movie, **Anthopolis ton Athenon** (The Flower Girl of Athens). It was a production of the Tonis-Film Company of Antonis Papadadonakis who was the scriptwriter and director of the film. In this picture (released on November 12, 1945), starred Kimon Spathopoulos, who many years earlier had successfully imitated the great Charlie Chaplin.

Also in 1945 Katina Paxinou took a part in movie **Confidential Agent**. It was an adaptation of a Graham Greene story of adventure with background the Spanish Civil war. It was directed by Herman Shumlin.

In the spring of 1946, the Finos-Film and Orion companies released the movie, **Prosopa Lismonimena** (Forgotten Faces). The scriptwriter and director of the film was Giorgos Th. Tzavellas, while the cameraman was Prodromos Meravidis. Yet, despite their experience or talent (and the brilliant performance of such actors as Emiliios Veakis and Giorgos Pappas), the second film by Giorgos Th. Tzavellas was inferior to the first one, **Ta Herocrotimata** (The Applause), and without the same financial success. The director Giorgos Th. Tzavellas and the cameraman Prodromos Meravidis tried every possible way to give some dramatic point to the dialogue to fit the sad and melodramatic atmosphere. The gifted director Giorgos Th. Tzavellas made a great effort by modifying the script to have his star, Giorgos Pappas, act naturally and not overact. He succeeded somewhat in this. The plot was about an adventurer who extorts from his exlover but his action costs him his life. This type of thing became a trademark for director Tzavellas who in all of his movies strived for realism within the context of Greek culture. We see that also in his next movie **Marinos Kontaras** (1948), and two years later in **Methistakas** (The Drunkard) (1950).

Before Finos became one of the most prolific Greek producers, he had by 1940 directed only one movie, **To Tragoudi Tou Horismou** (The Song of Separation). In the movie, **Prosopa Lismonimena** (Forgotten Faces), Finos was the producer and editor of that film with good results. Since that point on, Filopoimin Finos edited many of his movies; in the main, creditably.

During the same period, Elias Pergandis released a production of his own, **E Katadromi** (The Raid). The film, whose scriptwriter and director was M. Karagatsis (pseudonym of Manolis Rodopoulos) was well received by the public when its premiere took place April 29, 1946. Its plot was based on a true event of the Greek-Italian war. The music was written by the composer Menelaos Palladios.

The next film, **Papoutsi Apo Ton Toposou** (A Shoe from your Own Country), gets its title from a Greek proverb stating that its preferable for a couple to marry within their own clique instead of marrying strangers and was released December 9, 1946 by the Finos-Film, the company that Filopomin Finos established. It was a pleasant comedy, written by Christos Yannakopoulos and Alekos Sakellarios. In fact, it was with this film that the latter made his debut as a movie director. The plot is very simple, funny and sharp. The shoe in this case is an English soldier engaged to a Greek girl who he is posted to another part of Greece. The girl who does not like to face her family without her fiancé gets an impersonator (well played by Alekos Livaditis) but her family uncovers his identity. The happy ending was that she marries the impersonator so that Greek marries a Greek. One should also note that the collaboration by these two talented writers continued for many years to come. Christos Yannakopoulos and Alekos Sakellarios were a very popular theatrical team which wrote several successful stage revues, comedies and satires with light, sophisticated charm. For example, **I Germani Xanarhonde** (The Germans are Coming Back), produced on stage in 1946 and **Thanasakis O Politevomenos** (Thanasakis the Politician), a satire produced in 1953. The last named won the Grigoris Xenopoulos Prize for the best play of the year. Several of their stage plays (in fact 64 out of 150) were adapted by their writers for the production of movies. The director Alekos Sakellarios himself wrote about 15 original scripts and directed most of them himself.

In contrast to the comedy picture of Finos-Film, the Novak-Film produced a war drama movie, **Adouloti Sklavi** (The Unsubded Slaves). The director of the film was Vion Papamichalis, who made his debut, and the script was written by Marios Ploritis and Vion Papamichalis. As its title indicates it was about the Greek resistance and their connection with Greek commandos based in Cairo during the German occupation. A young talented actress Elli Lambeti made her debut with success. Manos Hatzidakis, a new talented composer made his debut writing the music.

Before 1946 was over, an outstanding Greek dramatic actor and later stage director, Alexis Minotis, made his movie debut in an American production with success. Its title was **Notorious** by RKO Radio, produced and directed by Alfred Hitchcock. It was a combination of suspense and romance of a government agent with a refugee girl taking a dangerous mission in Brazil. Alexis Minotis also took part in one more foreign production of the same year in the movie, **The Chase** by United Artists and directed by A. Ripley. Strangely enough, Alexis Minotis' movie debut in the Greek film, **Yia Tin Agapitis** (For her Love) in 1929 was a disappointment; and, according to Iris Skaraveou, he did not display his theatrical acting ability well in front of a camera.

Following the successful comedy **Papoutsi Apo Ton Toposou**, Finos-Film released in March 10, 1947, the drama picture **Marina**. As was the case with the comedy, the script for the drama was written by the same duet of writers, Christos Yiannakopoulos and Alekos Sakellarios. The latter was also the director. The movie itself owes a great deal of its success to the fine music written by the composer, Kostas Yannidis. Its song, **Marina**, became a big hit of that period as soon as the film was released.

Two months after **Marina** was released, Olympia-Film came out with its second post-war picture, **Mia Zoë Xanarhizi** (A Life Begins Again), released May 5, 1947. One of the Gaziadis brothers (Konstantinos) who had been the advisor for the financial affairs of the DAG-Film Company cooperated with the Olympic-Film group as a co producer. Konstantinos Gaziadis and Elias Paraskevas were the directors of the above film. It was the debut of Konstantinos Gaziadis as a director.

During 1947, another picture, **Kriti Stis Floges** (Crete in Flames) was released on May 26th. It was the second movie of the Tonis-Film, while Antonis Papadadonakis was the scriptwriter and director of the film. The movie depicted the heroic resistance of the proud Cretan people against the Germans.

Ta Pedia Tis Athenas (The Children of Athens) was another picture whose plot was drawn from the years of the German occupation of Greece. It was produced by Elias Pergandis, while the director was Takis Bakopoulos. (Frixos Eliadis points out that though the scriptwriter was Ion Daephas, the dialogue was written by the author, Tinos Moraetinis). Despite the numerous good stage actors and actresses (including Christoforos Nezer and Elli Lambeti) the quality of the film (released October 27, 1947) was mediocre.

The last picture of 1947, **Megali Agapi** (The Great Love), was produced by a new company, Chriska-Film. The scriptwriter and director of the film was Giorgos Karidis, who made his debut as a director and scriptwriter. The film was mediocre like several others which were produced in that period.

The most successful comedy, **I Germani Xanarhonde** (The Germans are Coming Back), was actually released on January 5, 1948. Aglaia Mitropoulou, however, incorrectly gives the year as 1947. Frixos Eliadis gives the year 1948, but in an article written by Frixos Eliadis for the **Encyclopedia Dello Spettacolo** (Rome, 1958); he gives the year as 1947⁹.

Whatever the case may be, this picture of Finos-Film was undoubtedly one of the most successful Greek comedies ever presented on the screen at that time. The picture was an adaptation of the theatrical play of the duet Christos Yiannokopoulos and Alekos Sakellarios who wrote the script; while the latter was also the director. The plot was about someone who, after the war, dreams that the Germans have returned. They put him in an institution where many strange things happen to him and, much to his relief; he awakens and finds that it was only a dream. Credit should be given to the great comedian, Vasilis Logothetidis, for his outstanding performance in the leading role. One should note that in this movie, a good number of comedians besides the great Vasilis Logothetidis, such as Christos Tsaganeas, Vasilis Protopapas and Georgia Vassiliadou, took part. It was the film, **I Germane Xanarhode**, which marks the debut of the actors Mimis Fotopoulos and Dinos Demopoulos, who later became a successful movie director.

In the year 1947 Katina Paxinou again was noticeable of her performance in powerful drama **Mourning Becomes Electra**. It was directed by Dudley Nichols, an adaptation of Eugene O'Neill's tale of a family during the Civil War days in New England portraying their hatred and conflict. The same year Katina Paxinou performed in the movie **California** directed by John

Farrow. Its plot was the disagreement with the first western settlers who did not want the territory of California to become a state.

In February of 1948, a new film production company, the Attika-Film of Christos Spentzos and Prodromos Meravidis (son of cameraman, Demetris Meravidis, who had produced back in 1935-36 with Saliveros, the first Greek talking newsreels) released on February 2nd a very pleasant comedy whose title was **Ekato Hiliades Lires** (One Hundred Thousand Gold Pounds). The script was apparently written by Nikos Tsiforos while the leading actor, Alekos Livaditis, was also the director. It should be pointed out that this picture marked the debut, not only of Nikos Tsiforos as a scriptwriter, but of Dinos Eliopoulos as a motion picture actor who later became, with Mimis Fotopoulos, a very successful duet in the theater and in the movies.

As for the writer, Nikos Tsiforos, he was one of the most humorous writers of his time. He was well-known for his stage play, **E Pinakotheki ton Ilithion** (Fool's Gallery) in 1949, a comedy which portrays the significance which people give to material interests. Nikos Tsiforos, as a scriptwriter and later as a movie director, tried to transfer the humor from his writing to some of his films, but did not always have the same success as he had with his books and stage plays.

Less than a month later, another new film company, the El-Film of Maria-Plyta-Chatzinakou, in cooperation with the Novak-Film and Giorgos Kavoukidis, released March 11, 1948, the film, **Marinos Kontaras**. It tells about a Greek sailor known for his daring actions during the Greek revolution against the Turks. It was the third picture of the talented director, Giorgos Th. Tzavellas, who undoubtedly deserves great credit. Credit should also be given to the stage and movie actor, Manos Katrakis, for his outstanding performance in the title role. Manos Katrakis had made his film debut in Giorgos Leloudas' movie, **To Lavaron Tou 1821** (The Banner of 1821) in 1929, with mediocre results. He failed to display his acting ability in front of a camera at that time. But his third movie, **Marinos Kontaras**, established him as one of the few Greek stage actors with sufficient capability as a movie actor also.

The Giorgos Th. Tzavellas film was the first feature movie to present Greece in an international Festival (Brussels, 1949). In fact, it proved to be a financial success. One should note that **Marinos Kontaras** was a successful adaptation by Tzavellas of a fascinating story written by the well-known poet and prose writer, Argiris Eftaliotis (pseudonym of Kleanthis Michaelidis). The well-known historian, Henri Gregoire, had earlier translated into French, the 1894 work of Argiris Eftaliotis, **Nisiotikes Istories** (Stories of the Islands) under the French title **Contes de l' Archipel**.

Besides being a poet, Eftaliotis was one of the most prolific prose writers of the 19th century. A leader and supporter of the movement for the preservation of the Demotiki language, Argiris Eftaliotis belongs to the 5th period of Modern Greek Literature, called the New School (1875-1900). The characteristics of that school were naturalism and romanticism. While some of his contemporaries imitated the works of other Europeans, Eftaliotis' work was free of outside influences. Most of his works were translated into French, English, German and Dutch. **Marinos Kontaras** was one of his works translated into French by Pernot (in 'Revue Hedbonadaire', in 1901).

In March, 1948, during the same month that **Marinos Kontaras** was released, another new movie company, the Anzervos, founded by Antonis Zervos came out with its first production on March 29th, **Anna Roditi**. The script of the film was written by three successful theatrical writers: Kostas Asimakopoulos, Vasilis Spiropoulos and Panos Papadoukas. The directors of the film were Michalis Gaziadis and Yannis Philippou. As was the case with **Marinos Kontaras**, the music score of the movie, **Anna Roditi**, composed by the talented Nikie Yiakovlef and Zak Iakovidis, played a big part in the financial success of the movie. The lyrics were written by Kostas Kofiniotis and Kostas Nikolaedis.

On May 3, 1948, the Mega-Film Company released its first post-war picture, **Madam Sousou**. The film was an adaptation of a very popular social satire by Demetris Psathas, who also helped Nikos Tsiforos in the writing of the script. However, despite the fact that the director of the film was Takis Mouzenidis (it was his debut) and that a good number of well-known actors took part in it, the picture was a disappointment.

On November 22, 1948, the Finos-Film released **Hameni Angeli** (The Lost Angels), a sentimental drama of rather good quality. Nikos Tsiforos, who made his debut as a director of this film, was also the scriptwriter. A young, talented and promising actress, Irene Pappa, also made her debut in Tsiforos' movie. Needless to say, **Hameni Angeli** (The Lost Angels) was a financial success.

On December 13, 1948, the Novak-Film Company released a war drama film, the **Ohero-27** (Stronghold-27). One of the Novak's, Mavrikios, was the scriptwriter and director, while Tony Novak was the cameraman. Mavrikios Novak, who had been involved with making commercials and newsreels since 1920, made his debut as a scriptwriter and director in this movie.

Two films, **O Kokkinos Vrachos** (The Red Rock), and **Germaniki Peripolos Stin Kriti** (A German Patrol in Crete) were the first movies which were released on January 31, 1949. The first movie, **O Kokkinos Vrachos** was an adaptation of a dramatic story by the most prolific Greek prose writer, Grigoris Xenopoulos. The author in 1909 had written a stage play **Fotini Sandri**, a dramatization of his own novel, **O Kokkinos Vrachos**. Two of his novels, **Stella Violanti** and **The Bad Road**, had been made into movies as far back as 1931 and 1933, respectively. **O Kokkinos Vrachos** of 1949 was the first picture made by the newly formed Spentzos-Film Company. In this film, a new talented director Grigoris Grigoriou made his debut; while the pioneer Demetris Gaziadis was the cameraman. The music was written by the composer Manos Hatzidakis.

The second film of that period, **Germaniki Peripolos Stin Kriti** (A German Patrol in Crete), was produced by Tonis-Film Company. As its title indicates, it was a war picture. Antonis Papadonakis was the scriptwriter and the director. Though this was the fourth picture made by Antonis Papadonakis, from the artistic point of view was no better than his previous films of poor quality.

In contrast to the film **Germaniki Peripolos Stin Kriti**, whose quality was mediocre, the Finos-Film Company released on April 4th, a war picture, **Teleftea Apostoli** (The Last Mission) which proved to be one of the best, if not the very best, of its kind. As a matter of fact, this

picture by Filopoulin Finos was selected to represent Greek cinema for the first time in the Festival of Cannes (1950). The scriptwriter and director was Nikos Tsiforos. The picture was also a financial success. Before its release, the movie **Teleftea Apostoli** had some problems with the script so that the critics gave them very bad reviews. The plot had to do with the period of German occupation with one Greek woman who had been married to a Greek officer had a love affair with a German officer during the war while she lived in Cairo. That was unacceptable by Greek standards and, to get the movie past the censors, the producers had to change the woman's nationality to Hungarian.

The first comedy of 1949, **Erotico Taxidi** (The Love Trip), was released by the Chriska-Film Company. It was their second film with Giorgos Karidis, once again as the scriptwriter and director. Giorgos Karidis' second film was of the same poor quality as his first one.

The second comedy of that year, **Diagogi Miden** (Behavior Zero), of the Anzervos-Company, released on March 8th, proved instead to be a pleasant and successful picture. Demetris Yannoukakis was the scriptwriter; Michalis Gaziadis and Yannis Philippou were the directors. The music of the film was written by the talented composer Nikie Yiakovlef.

Another picture of the year 1949 was **Gremismena Onira** (The Broken Dreams), released May 9th by another new group, the Tzal-Film Company, formed by Tzani Aliferis. The director of the film was Iason Vrontakis, who, together with Yannis Roussos, also wrote the script. The picture was of mediocre quality, and the producer himself, Tzani Aliferis, was the cameraman.

Before the year 1949 was over, two more pictures were released. The first, **Mia Tou Klefti** (One for the Thief), was released on October 31. It was produced by Tonis-Film Company. As Frixos Eliadis points out, this film by Antonis Papadadonakis broke all records for low-cost production. Since all of Antonis Papadadonakis' films were mediocre in quality and poor in other respects, **Mia Tou Klefti** was no exception. The second picture, **Dio Kosmi** (Two Worlds), was released December 19th by the Anzervos-Film Company, with Yannis Philippou and Iason Novak as the directors. The script was written by Antonis G. Zervos, while Manos Hatzidakis wrote the music.

The year 1949 Katina Paxinou with Tyrone Power and Orson Wells performed in the movie **Price of Foxes**, dealing with exploits of the Borgias regime and was directed by Henry King.

The first films of 1950 were, **O Methistakas** (The Drunkard) produced by Finos-Film, and Giorgos Th. Tzavellas as a co-producer. The next one was the remake of **E Apachides Ton Athenon** (The Thugs of Athens) by the Olympia-Film Company. Both films were released on January 23, 1950. **Methistakas** was directed by the talented Tzavellas who also was the scriptwriter. The picture was an exceptionally good study of an unhappy man (he had lost his only son during the World War II) who tries unsuccessfully to forget his unhappiness by drinking heavily, only to become an obstacle to the happiness of his only daughter. The film had an unusually strong cast of actors led by Orestis Makris, one of the most talented Greek actors of the post-war era. Credit should also be given to stage and movie actor Demetris Horn for his excellent performance. Demetris Horn had made his movie debut with success in the film, **E Foni Tis Kardias** (The Voice of The Heart) (in 1943), and was seen with his excellent

performance in the movie **Ta Herocrotimata** (The Applause) in 1944. He is considered to be one of the few Greek stage and movie actors of that period with a natural acting ability in front of the camera or on stage.

In fact, **O Methistakas** owes its success, both artistically and financially, to the rare handling of its story by a highly talented director Giorgos Th. Tzavellas and to the masterly interpretation by the gifted Orestis Makris who had performed that character successfully several times on stage. This is one of the first Greek movies made without copying theatrical staging. To the best of our knowledge, this film broke every box-office record.¹⁰ Filopomin Finos, was again the film editor with excellent results.

The movie **E Apachides Ton Athenon** (The Thugs of Athens) was the second picture by the Olympia-Film Company. The above picture was an adaptation of the well-known operetta by Yannis Prineas and Nikos Hatzia Apostolos, with Elias Paraskevas as a director and scriptwriter. It should be pointed out that, back in 1930, another film of the same title, and based on the same operetta, was produced by Demetris Gaziadis with Yannis Prineas as the scriptwriter. Yannis Prineas also took part as an actor in both productions.

In contrast to the sentimental and social drama, **O Methistakas** (The Drunkard), the next picture by Filopimin Finos was the rather pleasant comedy, **Ella Sto Thio** (Come to Uncle). As was the case with his debut picture, **Teleftea Apostoli** (The Last Mission), Nikos Tsiforos was again both the director and the scriptwriter.

Another stage play that made it to a film in the year 1950 was **Ta Arravoniasmata** (The Betrothals) by the Novak-Film Company. It was released on March 6th. The picture was an adaptation of a successful theatrical play under the same title by the many-talented Demetris Bogris, who wrote this tragedy as far back as 1925. Bogris' work presents the events of provincial life with poetic intuition. His sentimental style portrays events with a keen understanding which marks almost all of his work. The scriptwriter and director of the film was Maria Hatzinakou-Plyta, the first female Greek movie director who made her debut as a scriptwriter and director in this movie.

On March 3, 1950, the Spentzos-Film Company came out with what critics and Frixos Eliadis had called the commercial film. The title of the picture was **Amartisa Yia to Pedi Mou** (I Sinned for My Child) with Christoforos Apostolos as scriptwriter (his first appearance) and Christos Spentzos as the director. In this melodrama, a very good stage actress, Eleni Hatziargiri, made her screen debut. Her successful performance established her as one of the few very good movie actresses of the decade 1950-60.

Finally, a new film production company, the Greek Organization of Motion Pictures or EKO, released on May 10th its only picture, **Thiella Sto Faro** (Storm in the Lighthouse), directed by Grigoris Grigoriou. The script was written by actress Ida Christinaki, who had made her debut as a movie actress in Grigoris Grigoriou's film **O Kokkinos Vrachos** (The Red Rock) in 1949. Ida Christinaki and Maria Plyta are the first female Greek scriptwriters.

The gradual advent of talkies in Greece (starting with 1930) naturally had a great impact. There was considerable argumentation between the stage only lovers, the silent movie lovers, and those who welcomed the sound films as a new art.

Some uninformed critics of films in the 1930's have incorrectly stated that with the introduction of dialogue and sound in films, the cinema attempted to imitate the theater. Nevertheless, the complete change in film technique brought the cinema closer to the theater, so that a comparison can be made between these two forms of entertainment. They could not realize that cinema is an art related to the theater but with a great difference in language and demands.

As we saw in this chapter, Greek motion picture production was numerically very low, and the years 1933-37 were unproductive, with no advancement until 1938. An exception was the Greek-Egyptian productions. It seems that Greek producers and entrepreneurs felt that sound movies were not going to last long. Some of them were more optimistic, but even they did not believe that the new invention (which then had only very limited sound in films) was going to be beneficial to their business. They felt that the innovation was not going to work out. According to their view, there would be a serious drop in public support because of the higher price of admission, and also because the sound was distracting and took attention away from the tale itself.

However, with the appearance of sound, a few Greek producers were interested. Its place in the cinema could not be predicted, even though a part of the public regarded it as a sensation. But, when both speech and music were introduced, the debate was over. Sound movies were here to stay.

Within two years, the new invention had driven the older form (silent movies) almost completely off the screen. It was soon discovered that it was capable of many other uses. However, the cost of this new discovery was a serious problem for Greek producers, for it became almost impossible at first to finance sound films there. Sound on film also affected Greek stage performers. Some found out that their voices were not suitable for reproduction, but other performers were discovered who were able to meet the qualifications as far as speech was concerned, although their lack of experience in front of a camera had to be overcome.

With increasing demands by the public and the competition of foreign sound films, movie theater owners soon realized that they had to go to the expense of wiring their theaters for sound if they wanted to remain in business. Before long, Greek producers and directors came to realize that sound was more valuable than silence.

Although the entrepreneurs hesitated to invest their limited capital in productions of films, they invested capital to modernize their theaters, made them more luxurious and comfortable. Strangely enough, the total investment in motion picture theaters could be estimated at \$1,500,000 to \$2,000,000, a rather large sum for those days. A majority of the remodeling could be accounted for by the improvements in Athens.

From 1936 to October, 1940, before the Second World War, 22 additional movie theaters were built throughout Greece, and a total of 175 movie theaters were wired for sound. After

World War II and the Greek Civil War were over, it was found that both wars had inflicted severe harm on all industries in Greece, including the film industry.

During the entire period of the war, only five pictures were released; while, after the war (between 1945-50), about five to six films were produced every year on the average. The financial structure of Greece had been destroyed by the Germans, resulting in economic collapse. Reconstruction was difficult, and development of the film industry was slow, although strongly supported by Greek audiences. Even under these circumstances, there was a notable increase in the movie theaters and the amount of capital invested. By 1949, there were approximately 500 movie theaters throughout Greece, of which 300 were open air theater for the summer.

Although Greek production of motion pictures lagged, the profits of this medium of entertainment (local and foreign) increased each year dramatically.

To the lack of the necessary capital and favorable political conditions, one should also add the lack of technical personnel, lack of facilities, and the fact that movie directors kept using well-known, but very costly, stage actors for their movies. The lack of technical facilities for improving the quality of Greek pictures is indicated by the following fact: of the 12 sound films which were released in Greece during the pre-war era, half of them were produced in Egypt, one in Constantinople, two were sent to Germany or Austria (for the addition of sound), and only the last three (or one-fourth) were produced in Greece.

However, between the period 1932-50, a few studios were established in Greece, at first for recording only. One of them was owned by Yannis N. Drimaropoulos, who had moved his recording business from Constantinople to Athens in 1932. Drimaropoulos started by recording sound on newsreels. Later, the quality of his work gradually improved and his business increased to the extent that about 180 feature movies are to his credit, including seven foreign productions and 24 short films. Yannis Drimaropoulos in 1946 made also his debut as a cameraman in the movie, **Dipli Thisia** (Double Sacrifice).

In 1944, the Finos-Film Studios was established by Filopoimin Finos mostly for his own productions. His example was followed by Antonis G. Zervos who formed Anzervos Studios. Unfortunately, the latter studios were burned down during the period of the Civil War and he had to rebuild. In the same period, Mavrikos Novak formed his own studios in 1948, which were operated until 1967. Over the course of time, they all became rather large groups with facilities and equipment (not with the latest ones) for full feature productions.

As was the case with the wiring for sound with the movie theaters in Greece, the sound equipment which those studios used was mostly assembled of imported or locally made parts. But, as business conditions improved, the old, passé equipment, both in the movie theaters and studios, were replaced with up-to-date facilities.

True, Greek films had to compete with a good number of successful stage plays or variety shows, as well as with the more technically advanced foreign movies. To take the year 1932-33 as an example: the record indicates that during that period a total of 198 films were released. Of that number, 90 were American, 63 German, 30 French, 8 British, and 4 from other countries. It is obvious that only three Greek films were released. The same sources can be consulted for the

remaining period.¹¹ one should, therefore, not be too critical of the quality of Greek film productions. Greece, after all, did not possess the necessary capital or know-how of other countries, such as France, Italy, England, or the United States. Moreover, Greece did not have a suitable market yet which can support good, yet expensive productions. A similar opinion has been expressed by the well-known Greek director, Michalis Kakoyannis.¹²

Though the main goal of Greek producers was to make up for lost time, and to get the international market, they made the mistake of limiting their product to Greek audiences and customs. Proper efforts had been made even before the 1950's, but with negative results. A good future for the Greek cinema for the international market is still not in view. The producers are preferring the previous successful adaptations of stage plays to make a movie instead of an original script and the scriptwriters cannot get away of the melodrama plots.

The result of all these factors was that during this period under consideration (1933-50), only a limited number of good Greek films were produced, while even fewer good actors, scriptwriters and movie directors appeared. Still, they did creditably well.

NOTES FOR CHAPTER 3

1. Marcel Lapierre mentions another silent movie, **Astero**, but this film was not produced in 1932, but three years earlier (1929). See Marcel Lapierre, **Les Cent Viasages due Cinema**. (Paris, 1948), p. 663. See also Giorgio Giacomo Disis (p. 53), who shares the same opinion with Marcel Lapierre.

2. See Demetris Gaziadis **Ellinikos Kinimatographos** (Greek Cinema) in **Megali Ellhniki Enkyklopedia**, (Great Greek Encyclopedia), X, 946. See also Rose Boussinot, (p. 677), who expressed the same opinion as Demetris Gaziadis.

3. See, among other sources, A. P. Kalogerikos **Megali Ellhniki Enkyklopedia** (Great Greek Encyclopedia), Athens, 1934, vol. XXII, p. 542, and Ray Dalven, p. 397.

4. See newspaper, **Akropolis** of May 5th, 1939, and September 23, 1940.

5. See Demetris Psathas in newspaper, **Athinaika NEA** (Athenian News), March 31, 1943, p. 1.

6. For more details of Giorgos Th. Tzavellas' work, among other sources, see Tasos N. Petris Giorgos Th. Tzavellas in Hari Pate's **Megali Enkyklopedia Tis Neoellinikis Logotechnias** (Great Encyclopedia of Modern Greek Literature), Athens, 1975, vol. XXII, p. 479. See also Rae Dalven (p. 399) who had expressed a similar opinion.

7. See Vasilis Betsos, in the magazine **Theamata** (Shows) of November 23, 1959, p. 17.

8. Strangely enough, in another page (159) of his work, Frixos Eliadis refers to the Hero-Film Company as producers of the movie, **Dipli Thisia** (Double Sacrifice), Rozita Sokou (II, 276), who apparently follows Frixos Eliadis, credits the same company.

9. According to the newspaper, **Ta NEA** (The News), the premiere of the film, **E Germani Xanarhonde** (The Germans Are Coming Again), took place on January 5, 1948. In fact, it had a run of four weeks in the movie theater Cronos. See **Ta NEA** of January 5, 12, 19, and 26, 1948, p. 2, respectively.

10. The premiere of the film, **O Methistakas** (The Drunkard), took place on January 23, 1950. It was also released on May 29, 1950, and May 28, 1951. See the newspaper **Ta NEA** of the above dates.

11. See, among other sources, **The Motion Pictures Almanac** (New York, 1934), p. 987, as well as **The Film Daily 1934 Year Book** (New York City, N.Y. 1934, p. 1034.)

12. See Michalis Kakoyannis **A Matter of Size**, in *Films and Filming* (New York, N.Y. January 6, 1960), p. 13.

CHAPTER 4

THE DECADE OF 1951 – 1960

During the year 1951, about fourteen pictures were released. There is no doubt that the most refreshing film of the year was **Ta Tessera Skalopatia** (The Four Steps), a light sentimental drama and love story produced by “Anzervos”. The film’s premiere took place on January 15, 1951; it was directed by Giorgos Zervos (son of the producer Antonis Zervos) who made his first (and successful) appearance as a director. According to Vasilis Betsos¹, Giorgos Zervos studied movie directing in England as an assistant to Albert Calvacanti and later to Alexander Korda. A select group of actors (including Zinet Lakaz, Nikos Chatziskos, Dinos Eliopoulos, Mimis Fotopoulos and Georgia Vasiliadou) took part in it. The script was written by the well-known writer Giorgos Asimakopoulos.

Of the four comedies² produced that year, the first noteworthy one was **Propandos Psychremia** (Above All, Self Control), released March 13, 1951. It was produced by a new company, Mer-Film, founded by Prodromos Meravidis, who was also the producer. The directors of the movie were the popular duet of comedians, Dinos Eliopoulos and Mimis Fotopoulos, who were also the protagonists of the film. Another talented comedian, Yannis Gionakis, made his debut in the same movie.

Of the dramas, melodramas, and war dramas produced in 1951 in Greece, the **Matomena Christouyenna** (Bloody Christmas), released November 19th (a production of “Anzervos”), and was probably the best film of the year. It was a dramatic war movie of high quality and was well received, not only in Greece, but in Russia, and even as far as China³.

Its story was based on an idea by Kimon Spathopoulos (we came across him as a makeup man and as the best imitator of Charlie Chaplin in Greece), and it was very well written by Giorgos Asimakopoulos. The plot was of the period of German occupation. In fact, this film was shown in the Festival of Carlovy-Vari, where it was bought by the Soviet Union. Dubbed in Russian, the film of Anzervos Company appeared in Russia under the title, **Children of Greece**. Credit should be given especially to the good direction of Giorgos Zervos⁴. Moreover, one should note the outstanding performance of the two leading performers, actress Elli Lambeti and actor Nikos Chatziskos. The film clearly condemns the Germans for their atrocities.

The year 1951 was a very prosperous one for Elli Lambeti. Besides her successful performance in the above movie, she was equally successful on stage, highly honored that year with the “Marika Kotopouli” Prize.

Mention should also be made of another picture of 1951, the **Nekri Politia** (Dead City) of the Finos-Film Company, released December 3rd. It was a good film produced under the fine direction (it was his debut) of Frixos Eliadis, who also wrote the script. His neorealism is apparent all through this... “Histoire d’ amour ET de vendetta...qui se deroule dans les decors naturels de la cite morte de Mystras”, as Agale Mitropoulou rightly remarks. The film was received with great enthusiasm by the critics both in Greece and abroad. Although Aglaia Mitropoulou states that it was the first film that Greece participated in the 1952 Cannes Festival, **Nekri Politia** (Dead City) was actually the second after **Teleftea Apostoli** (The Last Mission.)⁵ Although it was less successful money wise, **Nekri Politia** (Dead City) served to introduce internationally the young, talented actress, Irene Pappa who had made her movie debut in a small role in the movie **Hameni Angeli** (Lost Angels) in 1948.

Irene Papa’s appearance in the Festival of Cannes in the above movie gave her a contract to appear in European productions produced in Italy. She performed during 1953-54 in four Italian movies. She made her debut in the Italian production **Le Infedeli** (in 1952), directed by Steno e Monicelli.

Before 1951 was over, another noteworthy film, **Pikro Psomi** (Bitter Bread) was released on December 17th. It was produced by Olympia-Film Company. The scriptwriter, Inda Christinaki, chose as her subject post-war life in Greece. The story was simple and daring, yet true to life. A poor Greek family dares to think of entering their youngest son in a university, an almost impossible dream at that time. In this motion picture, the talented director Grigoris Grigoriou endeavored to present a realistic picture of life, and thus get away from the ordinary dramatic plot of the average Greek movie. Grigoris Grigoriou in his unique way of handling realism managed to hide the film’s faults from the average audience.

Occasionally it is difficult, if not impossible, to translate a colloquial Greek title which one does not find an equivalent in the English; therefore, next to the colloquial Greek title, we will give the nearest English translation.

Of the four or five comedies which were released during 1952, mention should be made of **Ena Votsalo Stin Limni** (A Pebble in the Lake) by the new film company, Milas-Film, as well as **To Stravoxilo** (The Grouch) by Spentzos Film Company. **Ena Votsalo Stin Limni** was actually a Greek-Egyptian production with Sotiris Milas, a Greek -Egyptian as producer. Sotiris Milas had produced ten Arabic movies and has been credited for discovering the well-known Egyptian actor Omar Sharif and the Greek director Michalis Kakoyannis. It proved to be a great success. The script was an adaptation of a stage play by Alekos Sakellarios, who was also the director. The lead actor was the superb comedian Vasilis Logothetidis. The cameraman was Alevize Orphanelli; prior to the World War II he was a producer-director. The premiere of the film took place on December 8th and it was a financial success.

The second comedy, **To Stravoxilo** (The Grouch), by Spentzos-Film Company, is another example of a successful stage play by Demetris Psathas which was made into a film. The same stage actors assumed the main roles in the movie. In this case, the actor was Vasilis Argiropoulos in the title role, one of the most gifted comedians to appear on the Greek stage. Unfortunately,

this was the first and last time this popular actor appeared on the Greek screen. This film marks the debut of Christos Apostolou as a director, who also wrote the script. **To Stravoxilo** was the last comedy to be released in 1952. Its premiere took place on December 29th.

Vasilis Argiropoulos (1894-1953) appeared first on stage in 1910 as member of the Marika Kotopouli Theater Company and he distinguished himself as a comedian. During the First World War he was a prisoner in Germany, where he learned the language which gave him the opportunity to get involved with the German theater. In 1924, Vasilis Argiropoulos established his theatre company and named it Elliniki Komodia (Greek Comedy). Until his death he produced with success Greek and foreign comedies which he translated, directed and starred. He helped many new playwrights by producing their work. He introduced a new purity and clarity in the methods and techniques of the Greek comedy of that period. In 1948, he published his work **E Tehni Tou Ithopiou** (The Actor's Art). Vasilis Argiropoulos was especially popular in his forty-year theater career.

Regarding the rest of the 1952 productions, one should mention the film **O Allos** (The Other), released on January 7th. It was a production by a new group, the Gloria-Film Company. The script was written by Alekos Sakellarios (he was also the director) and Christos Yannakopoulos. Giorgos Pappas' performance in the title role was superb, and his dramatic acting in front of the camera was greatly improved since his debut in the movie **Prosopa Lismonimena** (Forgotten Faces) in 1946, directed by Giorgos Th. Tzavellas.

Giorgos Pappas (1903-1958) received a degree in agriculture in Switzerland and for a few years he served in the diplomatic service. In 1931, he made his debut on stage and since then he devoted his life to the theater. He succeeded as a leading actor in the National Theater and in his own theater company. He was also an instructor in the Drama School of National Theater. With Demertis Horn (the most natural actor of his time) and Elli Lambeti famous for her excellent acting capabilities, the remarkable dramatic actor Giorgos Pappas established in 1952 the most popular theater company of that period. Unfortunately, the company disbanded when Giorgos Pappas died prematurely.

The best picture of the year 1952 was most likely the melodrama **Agni Tou Limaniou** (The Virtuous of The Harbor), produced by Finos-Film Company. In this melodrama, the scriptwriter and director of the film, Giorgos Th. Tzavellas, depicted the life of a prostitute from the port of Piraeus who tried to hide her shameful life from her father, a seaman. There is little doubt that this picture was one of the most successful movies by Giorgos Th. Tzavellas. Credit should also be given to Filopoulin Finos, not only as a producer, but as an editor, and to the actress Eleni Chatziargiri for her excellent performance in the title role. It received good reviews when it was released on January 14th. One should note that the leading actor, Giorgos Glinos, who always performed leading classic roles in the National Theater, became well-known overnight from his debut as the seaman in the above movie with his superb performance. This film was released in other countries as well, among them the United States, where it was shown under the title **Lily of the Harbor**.

One of the first serious efforts for a Greek musical movie since the silent era was **O Vaptistikos** (The Godson). It was an adaptation of Thanos Sakellaris's operetta under the same

title. The scriptwriter and director was Maria Hatzinakou-Plyta who in 1950 with another stage adaptation **Ta Aravoniasmata** (The Betrothals) made her debut as a scriptwriter and director. Despite the big expectations by its producer and director, Antonis Zervos, this movie proved mediocre. That was the third movie by Maria Hatzinakou-Plyta. Her second one was again an adaptation **I Likena** (The She Wolf) by a Solonas Makris novel, an ethnographic, neo realistic style story. It was released March 26th, 1951.

Finally, one more, good picture of the same year released on November 17th, was **Mavri Yi** (Black Earth), by a new production group, the Spekt-Film Company. The film belongs to the so-called “realistic productions school”, and depicts the life of some miners on the island of Naxos. The script was written by Nikos Sfiroeras, while the director was Stelios Tatasopoulos, who 20 years earlier had directed the film **Kinoniki Sapila** (Social Decay).

The year 1953 saw the production of about 19 movies. Among them was **Megali Dromi** (Great Roads), produced by Elias Pergandis and directed by Grigoris Grigoriou. The script was written (it was his first one) by Dinos Demopoulos who a few years earlier had made his debut as a movie actor in the successful comedy **I Germani Xanarhonde** (The Germans Are Coming Back). His appearances were very good in two dramas, **Katestrepsa Mia Nihta Tin Zoe Mou** (One Night I Ruined My Life), and **Orkistika Ekdikisi** (I Swore Vengeance), both released in 1951 and produced, written and directed by Maurice Novak.

The Finos-Film Company produced three movies that year; out of those, the most successful was the comedy, **To Soferaki** (The Taxi Driver), released February 2, 1953, and the melodrama, **E Ourani Ene Dikimas** (The Skies Are Ours), released December 7th. **To Soferaki** (The Little Chauffer) was a very refreshing light comedy which was written and directed by Giorgos Th. Tzavellas while the music was written by the talented composer Michalis Souyoul. A whole group of popular comedians, including Mimis Fotopoulos in the title role, took part. Mimis Fotopoulos portrayed the part of a humble taxi driver who is very proud of his profession and of the machine which he owns. Even its constant breakdowns did not lessen his love for the vehicle. Audiences everywhere responded well to the subtle humor of the characterization.

The second picture of Finos-Film, **E Ourani Ene Dikimas** (The Skies Are Ours) was very successfully directed by a new director, the skillful stage actor-director Dinos Demopoulos, who also wrote the script. The story depicted the resistance against the Germans in Crete. A young stage actress, Antigone Valakou, made her debut at this time with an exceptional performance. Antigone Valakou proved that in each performance she was better than in the previous one. She drew vast audiences because of her acting ability and her beauty. It was not long before she won the coveted Marika Kotopouli Prize for her stage acting in 1957.

After the first and highly praised picture, **Ena Votsalo Stin Limni** (A Pebble in the Lake) by the Milas-Film Company, there was another successful comedy, **Santa Chiquita**. The film was an adaptation of a successful stage play by Fotis Fagris and Tsikita Lopez, written by Alekos Sakellarios and Christos Yannakopoulos with Alekos Sakellarios as director. The music for the film was written by the composer, Michalis Souyoul, while a new cameraman, Victor Antoin, made his appearance. When the film was released on November 16, 1953, its reception was gratifying; for a long time, there was talk of the superb performance of the great Greek comedian,

Vasilis Logothetidis. This was the second Greek film produced in Egypt with the same Greek stage actors. This picture is also a typical example of the tendency of some Greek production companies to commercialize on the success of stage plays. This tendency partially explains why so many films were adaptations of stage plays. Often the attraction was not the movie, but the popularity of the stage actors and actresses.

Finally, one more noteworthy picture of the year 1953 was **Eve**, a love story released on April 13th and produced by Nikos Komninos, who was killed during the filming of the picture. The director of **Eve** was Maria Plyta-Chatzinakou, while the script was written by Andreas Labrinos, a new script-writer. The picture also marks the debut of a struggling composer at that time, Mikis Theodorakis.

Before 1953 was over, actress Irene Papa performed in her second foreign production **Man from Cairo**, next to actor George Raft. Its story was about some gold prospectors in Algeria.

After two successful pictures in a row, **Ena Votsalo Stin Limni** and **Santa Chiquita**, in 1952 and 1953, respectively, the Milas-Film Company increased its production in 1954 and came out with three more noteworthy pictures. According to the critics, the best of them (the best picture of the year for that matter) was the movie, **Kiryiakatiko Xipnima** (Awakened on Sunday), released January 11, 1954. Moreover, this picture is very important in the history of Greek cinema because Michalis Kakoyannis made his debut in Greek cinema as a director. He also wrote the script. Kakoyannis' movie was filmed partly in Egypt and partly in Greece. He had learned his profession in England before he directed his first feature movie, which was shown at the Festival of Edinburgh on the same year. Michalis Kakoyannis was born in Cyprus in 1922 and started his studies as a law student in Gray's Inn in England. But after completing his law course, a childhood ambition and love for the theater and the cinema made him enroll in a school for acting and directing in London. During World War II he was a program producer for the BBC for Greek Language Programs while at the same time he was a student in the school, as mentioned earlier. In 1945 he realized his life's dream when he appeared as Herod in Oscar Wild's **Salome**. After that, there were several other appearances with a leading parts: as Ulysses in **L'inconnue d' Arras** by Salacrou; as Marzo in **Captain Brassbound's Conversion** by G. B. Shaw; in **Maya** by Gantillon, including the very demanding title stage role in Camus' **Caligula**. He submitted a few of his scripts in England but none were produced.⁶ After Michalis Kakoyannis found out that he was unable to get a chance in England to produce and direct any of his scripts, he went to Greece. There it was Milas-Film Company that gave him his first chance to direct the movie **Kiryiakatiko Xipnima** (Awakened On Sunday), presented outside of Greece under the title **Windfall In Athens**. It was an international success as well as the biggest box office of that year in Greece.

Despinis Eton 39 (The Young Lady, Age 39) released December 13, 1954, was another noteworthy comedy by Milas-Film Company directed by Alekos Sakellarios. The film was, like **Santa Chiquita**, an adaptation of a successful stage play by Christos Yiannkopoulos and Alekos Sakellarios. And again, like **Santa Chiquita**, it was filmed in Egypt, with the same group of popular stage actors taking part in it. Credit should be given again to Vasilis Logothetidis for his superb performance and to Smaro Stefanidou, his female counterpart.

Anihti Thalassa (Open Sea) was one of the dramatic pictures of the year released October 18, 1954. It was produced by the Mer-Film Company, with Tasos Meletopoulos debuting as director. The film was an adaptation by Tasos Meletopoulos of a novel by Kostas Thrakiotis. Credit should be given to good photography, by Prodromos Meravidis, as well as to the performances by Eleni Zafiriou, Smaroula Youli and Giorgos Foundas. Tasos Meletopoulos with a good background in cinematography was the technical director to director Orestis Laskos when in 1930 he made the movie **Daphnis and Chloe**. Tasos Meletopoulos displayed his talent with excellent camerawork in the classical play **Electra** when performed in the ancient theater of Epidauros in 1938. The leading performer was the tragedian Katina Paxinou, with Eleni Papadaki, and actors Thanos Kotsopoulos and Alexis Minotis in the main roles.

After an absence in the United States of almost a decade, the director Demetris Ioannopoulos returned to Greece; where, once again, with Finos-Film Company, he made another sentimental comedy, **O Dromos Me Tis Akakies** (The Street with The Acacias), released November 8, 1954. It included an exceptionally good cast of actors, including Antigone Valakou and Manos Katrakis. Unfortunately, although customs of the Athenian society were presented with a lot of detail and humor, the movie failed to include certain helpful artistic innovations which had already been used by Demetris Ioannopoulos.

In our opinion, the best film of 1954 was **To Xipoliton Tagma** (The Barefoot Battalion), produced by Petros Voudouris and released on March 22nd. The picture portrays the true story of a group of orphans who were ejected by the Germans from their orphanage and left to their own devices to survive the war. The orphans banded together, and by resorting to stealing from their captors, managed, not only to survive, but also to help a good number of their starving fellow countrymen. The situation was a sort of Robin Hood in reverse; for in this case; the children stole to help their compatriot elders. Despite the lack of certain necessary technical means, the director, Greg Talas (Grigoris Thalassinos, a Greek-American film editor for MGM) succeeded in producing a very touching, if not humane, war picture. He employed only two professionals, Maria Kosti, a Greek-American from Hollywood and Nikos Fermas of the Greek theater. The others were children from an orphanage for juvenile roles, and amateurs for the grown-up roles. The director's originality was to shoot everything in its true locale, including the **Xipoliton Tagma** hide out in a secret underground church used during the Ottoman years to secretly practice their religion and to preserve their language. The cameraman was the veteran Michalis Gaziadis. The music was written by the composer Mikis Theodorakis. The film represented Greece in the Festival of Edinburgh (1954)⁷. Greg Talas's movie portrayed to the world the Greek drama during the German occupation. He is the first Greek director to receive the first prize in the film festival of Edinburg, Scotland, in 1954.

The Greek-American director Greg Talas studied at the American Laboratory Theater and continued at the Theater of Art in Moscow, at the Theater of Art in Spain and Berlin, and later comedy in France and in the National Theater of Prague and the National Theater of London. He worked for many years as an editor for MGM, and was the founder of the "Toy Theater" and "Vanguard Theater" which specialized in tragedies by Sophocles and Shakespeare. He previously directed in Hollywood **The Red Rock Outlaw** the **Sirens of Atlantis** and the **Women of Venice**

in which he was also the script writer, the documentary **The River** and for television he wrote and directed **You Be the Jury** in 1950.

Also in 1954 the film **Magiki Polis** (The Magic City), released in Athens on January 10th 1955, was presented in a film festival (Venice). It was produced by a new production company called “Athinaeki” (K.E.P.). In this film, Nikos Koundouros, destined to play an important role in Greek cinema, made his debut as a director. According to Emilio Saladini⁸ Nikos Koundouros had been influenced as a director by the Italian post-war neo-realism. Margarita Limberaki made her debut as a scriptwriter. Her story about society’s everyday problems was simple but powerful. She depicts a young truck driver trying hard to free himself from the pressures of poverty and marry the girl of his dreams but the feeling of responsibility to family holds him captive. His ambition to accomplish his goal pushes him to take risks and get involved with local crooks, but eventually he is saved by some good neighbors. Margarita Limberaki and Nikos Koundouros made a picture that was commonplace in a society that had 20% of the population recent war refugees from Asia Minor. Unfortunately, with so many poor among the young, the fast way of making money finds many willing to take the risk. The music for the film was written by the composer, Manos Hatzidakis. This film won unanimous praise from international and domestic critics when it was presented without competition in Venice Festival in 1954. It was the first Greek film ever to be shown in Yugoslavia at that period. Nikos Koundouros tried from the start of his career to be free from producers’ demands for stereotype movies portraying the standard commercial clichés. He accomplished that with financial support from friends such as Margarita Liberaki, Alexis Diamandopoulos and Despina Kalotheou.

The year 1955 saw the release of **Kalpiki Lira** (The Counterfeit Crown Sterling) by “Anzervos” on January 24th, considered the best and most successful dramatic comedy in the history of Greek cinema. The printed program⁹ of the Venice Festival points out that “...the leading role in this film is a counterfeit English sovereign (i.e., English gold crown coin) which tells its story in four short sketches, from the time it is put into circulation until it reaches the hands of the author”. A counterfeit coin is never lost, says an old Greek proverb, meaning it is given hurriedly to some dealer in payment. Thus, in this subtle manner, this very successful film reaches the conclusion that all that glitters is not real gold. There is satire, comedy, drama and romance; four independent stories, yet interrelated. This work by director and script writer Giorgos Th. Tzavellas (who also wrote the script) was enthusiastically received, both in Greece and abroad. According to George Lazaros¹⁰, Giorgos Th. Tzavellas treated these four stories wonderfully, with unusual artistic and technical skill characterizing his work. It would not be too much, therefore, to say that the story of the **Kalpiki Lira** (The Counterfeit Crown Sterling) is a serious contribution to the development of Greek cinema. The film grossed the highest box-office takes of any Greek production. It surpassed even the **Methistakas** (The Drunkard), Tzavellas’ previous success.

The success of the **Kalpiki Lira** abroad is indicated by the fact that in Moscow alone, for instance, the film was shown in 29 movie theaters simultaneously¹¹. The above film was also shown at the Festival of Carlovy Vary (1955) as well as at the Festival of Greek Motion Pictures (Bari, 1956).

The actor-director-scriptwriter Dinos Demopoulos released the movie **Tzo O Tromeros** (Joe the Terrible) on March 21 1955 which was produced by Antonis Zervos. It was a neo-realistic satire fantasy depicting the life of underworld with the refined comedian Dinos Eliopoulos in the title roll. The critics and the audiences rewarded the abilities of the star and the quality of the film. A year later we will see a certain similarity in Nikos Koundouros movie **O Drakos** (The Orgy or The Manster) again with leading actor Dinos Eliopoulos in a superb performance in the title roll.

Of four pictures released by Finos-Film, mention should be made of one of them, the remake of **Golfo**, released on March 28, 1955. It was an adaptation by Orestis Laskos (he was also the director) of Perisiadis' popular stage play by the same name. In contrast, however, to the mediocre success of Kostas Bachatoris production (which caused its producer to dissolve his company in 1915), Filopomin Finos' version proved to be a big financial success. Credit should be given to the outstanding performance of the talented actress Antigone Valakou in the title role, as well as Kiveli and Theodoros Moridis.

Another financial success of 1955 was a remake of **Agapitikos Tis Voskopoulas** (The Lover of the Shepherdess), released on October 10, 1955. It was an adaptation by Koromilas' stage play, produced by the Olympia-Film Company, which 23 years earlier (1932), had released the same film. Oddly enough, during 1955 and on the same date, Finos-Film released its version of Koromilas' play, and if that was not enough, the following year, Yannis Drimaropoulos produced his own "colored" version of **Agapitikos Tis Voskopoulos** (The Lover of The Shepherdess), released April 9, 1956.

Michalis Kakoyannis' second film, **Stella**, released November 21, 1955 (a production of Milas-Film Company) was, in the opinion of most critics, the best Greek picture of 1955. It was based on an unperformed Greek play written by Iakovos Kampanellis, "Stella, With Red Gloves." In this film, starring Melina Mercouri, Michalis Kakoyannis tells us the story of a cabaret singer who puts love of a free life above any other consideration. Everyone thinks of her as a prostitute, which is wrong (though she never charges for her favors), although Michalis Kakoyannis portrays her as a woman of dignity. Stella is a modern and honest woman who lives freely, revolts against society and has a clear conscience. She does not believe in marriage as the solution of any love affair. One can recognize in Stella and Kakoyannis' neo-realism the similarities with classical Greek tragedies. Kakoyannis' movies revealed a blending of Italian neo-realism, as well as Mediterranean realism¹²; yet, his Greek tragedy background applied to neo-realism created a profound effect which marked his own style. As in Greek tragedies, his finales reach a crescendo, which make his pictures memorable.

Although **Stella** uses a plot, which in other hands would be a hackneyed copy of Merimee's drama, **Carmen**, later so well put to music in the opera of the same name and employed by Dostoyevsky in **The Idiot**, in the hands of Michalis Kakoyannis, it made him and Melina Mercouri internationally famous.¹³

Either Iakovos Kambanellis the play writer or Michalis Kakoyannis, or both, seemed to have been influenced by Merimee's **Carmen**. Iakovos Kambanellis, however, wrote the stage play

Stella, the Greek drama wherein Miltos, the soccer player killed his lover. Michalis Kakoyannis made a free adaptation, added some secondary parts, and the ever-used **Carmen** plot became the movie version, **Stella**.

Melina Mercouri made her movie debut in **Stella**. The picture represented Greece in the Cannes Festival (1955) where it won acclaim. Melina Mercouri received a special prize for her performance, presented to her by Isa Miranda. In Hollywood, the movie **Stella** won a “Golden Globe” award of the Foreign Press in Hollywood. With the movies, **Magiki Polis** (Magic City), **Kiryiakatiko Xipnima** (Awakened on Sunday), and **Stella**, which were Greece’ contribution to the Festival, **Stella** became the third Greek movie to win a prize at an international contest of this kind. Michalis Kakoyannis, with his two movies, **Kiryiakatiko Xipnima** (Awakened on Sunday) and **Stella**, captured the atmosphere and color of modern Athens. His combination of music, the dance and the building up of sustained sequence enriched the modern drama. Michalis Kakoyannis may have not won a prize in Cannes in 1955 but he built an international reputation for himself and for his leading actress, Melina Mercouri. **Stella** was also nominated for the Oscar Award for dress design.

The stage playwright of **Stella**, Iakovos St. Kampanellis, is one of several Greek writers who wrote some unusual stage plays and scripts. His plays enjoyed successful runs; a good example is his poignant stage drama, **E Avli Ton Thavmaton** (The Courtyard of Miracles), produced in Athens in 1957 and in London in 1961. Another example is his stage play, **Elikia Tis Nichtas** (Age of Night), 1959, wherein a son, somehow adversely affected by bourgeois feelings of his family, decides that the only way out for him is suicide.

In 1955, Katina Paxinou gives a fascinating performances again in Orson Wells’ full of creativity and tempo, **Mr. Arkadin**. Its plot was a review and re -evaluation of a rich man’s past by the same people that hated and loved him at the same time. It was distributed by Warner Brothers. The same year another well-known in Europe Greek actress, Irene Papa, performed successfully in the French Italian production of **Attila**, next to Anthony Quinn as Attila (The Hun) and Sophia Loren. It was an epic movie chronicling how the barbarian Attila tried to take over Europe and his reaction when he met Pope Leo I. It was directed by Pietro Francisci.

Also in 1955, Alexis Minotis gives a good performances in a foreign production movie **Land of The Pharaohs**. It was an Egyptian drama for the building of the pyramids, with Jack Hawkins, Joan Collins, and Dewey Martin in the leading roles, directed by Howard Hawks.

The year 1956 marks the debut of a new gifted and talented director, Vasilis Georgiadis. His movie **Assi Tou Gipedou** (Football Aces), released on March 12th, impressed the critics for its originality and the way in which Vasilis Georgiadis directed Iakovos Kambanellis’ fine script. As a director, Georgiadis departed from the average stereotype of most dramas, melodramas and comedies. His novel approach soon ranked him with such directors as Michalis Kakoyannis, Giorgos Th. Tzavellas, Demetris Ioannopoulos and Nikos Koundouros.

It was Iakovos Kambanellis who wrote the script for **O Drakos** (The Monster or The Ogre), directed by Nikos Koundouros, a director with poetic and realistic impact. It was an “AKEP” production released on March 5, 1956. Koundouros’ controversial film, was as George

Lazarou¹⁴ points out, "...a dramatic satirical piece...which frightened film goers and created contradictory opinions due to the daring handling of its theme". Dinos Eliopoulos, in the title role, reached his peak in his cinema acting career. He is trapped in two different characters, his real one and the character of his fantasy. The legendary Monster lives in his fantasy, but when some of the underground people chose him as their leader, he has to face reality and act like a leader of the group's expectations. The brutality of life in the underground is so realistically portrayed during the last two days of the life of the gentle bank clerk turned fiend, that audiences were often horrified. **O Drakos** (The Monster) known also as **The Ogre**, represented Greece in the Festival of Venice (1956) where it was acclaimed as one of the best pictures of the year. This was the first time that a Greek movie received such an honor.

According to the critics, Greek and foreign, the best picture of the year was most likely, **To Koritsi Meta Mavra** (The Girl in Black), produced by a new film company, "Mercuri". Its premiere took place on March 20, 1956. The script was written by Michalis Kakoyannis, who was also the director. As Ulrich Gregor and Enno Patalas¹⁵ point out, "...Das. Maedchen in schwarz, durchdrangen sich tradition und erfahrung in reizvoller, wenn auch nicht immer ganz gelungener verbindung." Michalis Kakoyannis¹⁶ himself characterized his work "...as a study of incompatibility between two worlds, the primitive, upright, harsh island world, and the invasion of it by the sophisticated Athenian culture". In this wonderful love story played by Demetris Horn and Elli Lampeti, she finally abandons the village life with its tensions and vicious customs, and falls in love with the Athenian, Demetris Horn, regardless of the disapproval by family and friends. Michalis Kakoyannis, somehow, who has been influenced by the Greek tragedies, has overplayed the tragic scenes in a beautiful love story and melodrama. He did succeed in giving a message to his audience; that the responsibility of an individual to those around him is not as great as one's responsibility to society. His message was clearly indicated in the dramatic scene of the accident involving the accidental drowning of some children. Michalis Kakoyannis rejects the opinion of some writers calling him neo-realist. And he states "I do not think I am a neo-realist at all. I think that many people are deceived by the fact that a lot of my pictures are contemporary and they are shot a great deal on location. But they are not naturalistic. I prefer to think that they are closer to a sort of poetic realism, the result of a selective and personal interpretation of life." Michalis Kakoyannis in this movie offers also an anatomy of a sociological problem that existed, mostly in the villages, where the female of a family had to make sacrifices for her family's faults in the altar of the social treaties until a happy ending will (if it ever arrives) solve all the problems sociological and psychological. It took many years for that tradition to change and for Greek women to be more or less free: to vote, to be able to choose her own profession, her husband (instead of the arranged marriage planned by her family), to own property and have her own money. It shows a kind of influence by the director from ancient drama when he presents the Modern Greek woman as a contemporary Iphigenia by Euripides. Since the ancient period, and through the four hundred years of slavery by the Ottomans (1453-1821), the position of the Greek woman was always to take care of the family needs and be deprived from any other social activities. Up to the middle of the twentieth century there was serious inequalities between men and women in Greece. Men made all the decisions and had the power; women were devoted to taking care of the family. The director Michalis

Kakoyannis in his movie **To Koritsi Me Ta Mavra** (The Girl in Black) gives a realistic presentation of the real situation and man's attitude towards women who had the unfair burden to make personal sacrifices for the good of the family. Aglaia Mitropoulou (pp.145-147) also had expressed a similar opinion. As mentioned earlier, director Michalis Kakoyannis always focuses his attention on the emotions of his characters. This established him as an artist with a personal style and a trademark that he can be identified with.

In turn, the British cameraman, Walter Lassally, manages to create a beautiful photographic composition with the help of the film which was mostly made on location outdoors and the beautiful scenery of the Hydra Island as a background. Michalis Kakoyannis' film was awarded a "Golden Globe" (Hollywood, 1956) as the best foreign film of that year, and the following year (1957) it represented Greece in the Cannes Festival.

Both Greek films by Michalis Kakoyannis-**Stella** (1956) and **To Koritsi Meta Mavra** (The Girl in Black) (1957) attracted world-wide approving attention because of their unusual style, background, and simplicity portrayed in the outstanding performances of Melina Mercouri and the equally powerful Elli Lampeti.

The refreshing comedy **Dollaria Ke Onira** (Dollars and Dreams) was released on March 5th, 1956. If nothing else the director, Ion Daefas, in this movie portrays accurately the attitude of the always optimistic Greek people who after the end of World War II expected, hoped and dreamed of receiving more support and help by United States. The director cleverly satirizes the situation without losing the tempo and the control of his performers, and at the same time presenting a clear picture of events and, strangely enough, without a happy ending like in most previous movies. For the success of the movie credit should be given to actress Anna Sinodinou who made her debut in the above movie after a successful career as a leading stage actress in the National Theater. Noteworthy was also the performances by Mitsos Myrat and Miranda Myrat. The music by Manos Hatzidakis added to the success of the movie.

Another successful picture of the year was the Finos-Film Company drama **E Agnostos** (The 'Woman' Stranger), released March 27, 1956. The film was based on a work by Bysson, while the adaptation for the script was written by Orestis Laskos (he was also the director). Mention should be made of the excellent performance by the great actress Kiveli in the title role, and by Christos Efthimiou, Giorgos Pappas and Alekos Alexandrakis. Orestis Laskos worked at building up the tension which is behind that life drama, but somehow he lost the rhythm and tempo of his film, so that it suffered somewhat from overdone melodramatic scenes, particularly the court room sequences.

Kiveli Adrianou-Theodoridou (better known as Kiveli) was born in 1887 in Athens and graduated from the Royal Theater Drama School. In 1901 she became a member of "New Stage" by Konstantinos Christomanos and made her stage debut as Juliet. In 1906 when Konstantinos Christomanos withdrew, Kiveli continued the high quality performances in partnership with Konstantinos Sogior, until she formed her own theater company shortly thereafter, 1908 to 1932. Her excellent performances won her great success not only in Greece, but on tours in Egypt, Rumania, and many other countries. She reappeared in 1942 up to 1950. After 1950 we see her in a limited appearance as a leading actress in National Theater but always with great success.

Kiveli's talent was unsurpassed, even when portraying male parts such as Arsen Loupe, Lord Byron, and others. Her ability to perform imitations was also superb. Kiveli received the title of the "First Lady in Greek Theater." She was also honored with the First Prize of Excellence in Letters and Art.

The year 1956 also saw the release of a good number of comedies. Worth of mention is a production by a new film company, the "Olympus-Film," by Pete Milas. The title of the refreshing comedy was **Protevousianikes Peripeties** (Adventures in the Capital), released November 12th. It was the second Greek movie in color. In addition to the new producer, Pete Milas, a new and very talented director, Yannis Petropoulakis, made his debut. Petropoulakis' movie was a great improvement over the Greek comedies which obviously suffered from poor testing and directing. His subject was a very common one, yet well directed. Yannis Petropoulakis' first movie based on a script written by Elias Limperopoulos, successfully represented Greece in the Festival of Berlin in 1957. Credit should also be given to the leading actress, Rena Vlachopoulou, for her exceptional performance.

Another pleasant comedy of the year was **O Ziliarogatos** (The Jealous Tom Cat) released December 10, 1956. It was produced by "Anzervos" and it was based on the stage play **The Lover is Coming** by Giorgos Roussos. The director and scriptwriter was Giorgos Th. Tzavellas, while the same stage actors, with Vasilis Logothetidis in the title role, took part in the movie with success.

After having successfully appeared in four Italian movies, Irene Papa in 1956 made her debut in M.G.M.'s first rate Western, **Tribute to a Bad Man** with James Cagney as ruthless horse breeder and Irene Papa loving him despite his failings. It was directed by Robert Wise. That film made her well-known to international audiences.

It was 1956 that actor and stage director Alexis Minotis appeared for last time in a foreign production. It was again 20th Century Fox in the movie **A Boy on a Dolphin**, made in location in the blue Aegean islands searching for a sunken work of art. It was directed by Jean Negulesco and director of photography was the Greek Vasilis Maros.

Alexis Minotis (1900 - 1990) started his stage career in 1925 with the great Marika Kotopouli Theater Company. He left in 1930 to organize his own stage company. From 1931 to 1942 he was a leading actor in the National Theater with a great success in tragedies. In 1939 A. Minotis and his well-known actress wife Katina Paxinou toured with the Greek National Theater Company and performed in Oxford, Cambridge, London, Frankfurt, and Berlin with a great success. Their interpretation of Hamlet with Minotis in the title role, Katina Paxinou as Gertrude and the Emilios Veakis as Claudis, and also Paxinou as Electra in modern version of Sophocles' tragedy were greatly admired. In 1950 Alexis Minotis and Kanina Paxinou returned to Greece from a long stay in the United States performing at that time on stage and in the movies. They started performing again ancient tragedies in the National Theater, which were directed by Alexis Minotis. As an actor and stage director Minotis attempted to put into evidence the perennial human aspect of the ancient tragedies through his simple yet eloquent style of recitation.

Before 1956 was over, Irene Papa appeared successfully again next to Rober Taylor, Elisabeth Mueller and Burl Ives in an American production of **The Power and the Prize**. It was a Hollywood version for the world of big business directed by Henry Koster.

The year 1957 saw the reappearance of the Greek-American director Greg Talas (Grigoris Thalassinos) in a production of the new company the “Parnassus-Film.” Tallas’ second movie, **Ayoupa**, was released January 28, 1957. According to Frixos Eliadis, the same film was released in the United States a year earlier (1956). Though the script was written by a well-known stage writer and actor with finesse, Notis Peryialis (it marked his debut as a scriptwriter), the directing by Greg Talas was not of the same quality as his previous movie, **To Xipolito Tagma** (The Barefoot Battalion) in 1954.

The actor Notis Peryialis as a theater playwright presents life as it is lived by people of various classes in a combination of comedy and drama. In his stage play, **Nifiatiko Tragoudi** (Wedding Song), 1949, a young girl is seduced by a fellow-villager with whom she falls in love. In his work, **To Koritsi Me to Kordellaki** (The Girl with the Ribbon), 1953, he depicts unemployed people who spend their poverty-stricken days in a dream world. A certain presentation with comedy and drama during the German occupation is his work entitled **Antigone tis Katochis** (Antigone of the Occupation) written in 1960¹⁷.

It was Iakovos Kambanellis and Nikos Kiouisis who wrote the script for the picture **To Amaxaki** (The Small Carriage) released on February 2, 1957, produced by Finos-Film and directed by Dinos Demopoulos. In this sentimental story, the writers and the director give audience two different worlds. The old and romantic period replaced with modern times and new technology. In this case, the taxi cab replacing the horse carriage. There was emphasis on the psychological effects on the last person (Orestis Makris) who stubbornly persists in using the horse carriage and recalling his memories of the good old days and traditions. In this light drama, credit should be given to Orestis Makris and Antigone Valakou for their excellent performances. Dinos Demopoulos’ film proved to be a great financial success and participated at the Carlovy-Vari Festival in 1958.

In 1957, the new director, Odysseas Kostelettos, submitted a production of his **O Pirasmos** (The Temptation) released on May 20, 1957. He also wrote the script for the film which was an adaptation of Kostas Theotokis’ novel **The Life and Death of Karavelas**.

Mention should be made also of another new director, Philippas Filaktos who in 1952 was listed as one of three directors of **Zaira**, a picture by the “Zeus Film” Company. Filaktos made his debut as sole director three years later (1955) with the drama **Katadikasmeni K’ AP to Pedi Tis** (Condemned Even by her Own Child). It was produced by the new production company, “The Parthenon-Film.” He also directed another picture by the same company, **Tis Tihis Ta Grammena** (What Fate Has Written), released on March 18, 1957. Philippas Filaktos’ film was actually a composite of five sketches, very well interrelated. The script was written by Nestor P. Matsas and Kostas Asimakopoulos.

Two more films one of 1956 were **Xanagirise Agapi Mou** (Come Back My Love) and **E Dipsa** (The Thirst); in 1957 were the result of a Greek-Italian and Greek-French co-production.

The year 1958 saw an increase in motion picture production: a total of 35 movies were released. Of the four pictures that were released by “Anzervos”, mention should be made of one of them, **E Limni Ton Pothon** (The Lake of Yearnings), released January 12th. The director of the film, Giorgos Zervos, somehow maintains a certain poetic interest with an unusual background, yet with simplicity. He manages to capture the viewer’s interest by examining the exploitation of sex and realism. It portrays very well, technically and artistically, a love story between a poor fisherman and a rich woman from the capital. It blends also, in a realistic way, the life and customs of the fishermen in that lake. The script was written by Nikos Tsekouras, and was arranged for the film by the talented scriptwriter Iakovos Kampanellis. Once again, Giorgos Zervos’ film represented Greece in the Festival of Cork, Ireland, in 1958, where it was awarded the “Silver Prize.” The film, **E Limni Ton Pothon** (The Lake of Yearnings) did not win a first prize but it established, even abroad, a reputation for its director, Giorgos Zervos.

Of the productions by Finos-Film, mention should be made of two pictures, **To Telefteo Psema** (The Last Lie), released February 10, 1958 and **Mia Zoe Tin Ehoume** (We Live Only Once), released March 3, 1958. It was Michalis Kakoyannis who wrote the script and directed the Finos-Film movie **To Telefteo Psema**. According to Joseph Than¹⁸, Michalis Kakoyannis’ film is known to the American public under the English title, **A Matter of Dignity**. He points out that Kakoyannis’ film “...dealt with a ruined bourgeois family struggling to keep up its accustomed standard of living.” Michalis Kakoyannis¹⁹ stated about his film that “...it was on the upper bourgeois level.” He also states that, in reality, it was a very Greek film, in a native setting which could be transposed to other areas, because money is money, everywhere. But if the film was to be made in New York, Paris, or London, the relationship of the characters would have to be completely different. The characters in his movie, who overcame many difficult situations by denying the realities of life, are nevertheless helpless when death arrives. That message is presented by Michalis Kakoyannis through two female characters that shed all pretense and superior airs when death approached. Jewelry, wealth and finery are then of no avail; for death cannot be commanded like a servant. Master and servant are equal before the final summons.

Michalis Kakoyannis’ movie **To Telefteo Psema** represented Greece in three festivals abroad (Cannes and Melbourne in 1958, and San Francisco in 1959). Elli Lampeti, in her difficult and demanding role, displays a talent for acting equal to the best, but whether because of Michalis Kakoyannis or his actors, the influence of the stage method of acting showed up in the close-ups. With his fourth success with this movie, Michalis Kakoyannis became well-known internationally in the same way as Ingrid Bergman had established his name internationally. Both directors have some similarities but also a difference. Whereas Michalis Kakoyannis had paid more attention to the emotions of his characters, Ingmar Bergman concentrated on the spiritual aspects in most of his films. Kakoyannis movie received the highest prize in Melbourne when it was released for five weeks in the Savoy Theater.

The columnist Colin Bennett in the newspaper **The Times** of November 7th praised the above movie and its director stating that “... if Australia had one Kakoyannis it could be able to have motion picture production like all the other countries.” Up to that time, the movie **A Matter of Dignity** received the highest praises except for the movie **O Christos Xanastavronete** (Jesus

Christ Is Recrucified) which was directed by Jules Dussin and released under the title **He Who Must Die**.

The second film by Finos Film of the year, **Mia Zoe Tin Ehoume** (We Live Only Once), was a refreshing comedy featuring a large cast of well-known actors. However, credit should be given to the outstanding performance of Demetris Horn who portrayed excellently an honest bank teller who is so honest that he is unable to take advantage of big opportunities presented to him from time to time but which required some shadiness. Also notable were the performances of Yvonne Sanson (Eleni Sapountzaki), a Greek actress who had made a successful career in Italian movies. Filopimon Finos had brought her to Greece for that movie. Giorgos Th. Tzavellas wrote the script and directed the movie, adding one more to his successes.

Finally, mention should be made of the production by Andreas Labrinos, **Diakopes Stin Egina** (Vacation in Aegean), released March 10, 1958. Labrinos was also the scriptwriter and director. As Aglaia Mitropoulou remarks²⁰, “*Ce film qui marque dans le style de Labrinos une evolution vers la comedie legere, deviendrar par son succes artistique et commercial le prototype de toute une serie deproduction basees sur la presence d’une ou plusieurs jolies filles et surle milieu pittoresque des iles et des sites touristiques grecs*”. This film established Aliki Vouyouklaki as one of the most popular – and well paid – Greek movie actresses. She had made her debut as a movie actress back in 1954 with a film by Anzervos, **To Pondikaki** (The Little Mouse).

The movie **Enas Iros Me Pandofles** (A Hero with Slippers) released on December 15, 1958, was the last performance for the greatest comedian of his time on stage and the screen, Vasilis Logothetidis (1896-1960). Its plot depicted the unhappy life of a retired army general who during all his life gave orders to others now wears his uniform at home but with his slippers on and takes orders from his wife. In this last performance of his life, Vasilis Logothetidis, like always, gave an outstanding performance and the audience loved and admired him very much. Like the great Charlie Chaplain, he combined comedy and drama giving to his audience laughs and tears at the same time in a unique way that only he knew how to master. After appearing with Marika Kotopouli Theater Company from 1919 to 1935, and as a popular comedian from 1936 to 1960, in 1947 Logothetidis established his own theatrical company in partnership with his leading lady and wife, Ilia Livikou. His unique style of presenting comedies and dramas combined on stage and on the screen proved popular to his death.

On December 8, 1958, the movie **Nisi Tis Siopis** (The Island of Silence) was released, and a second woman Lila Kourkoulakou made her debut as a director with success in the Greek film industry. Its subject was leprosy and its effect on people who lived in isolation on the small island of Spinaloga. It was highly praised by both critics and the public.

The year 1959 saw another successful production by Andreas Labrinos with the movie **Matomeno Eliovasilema** (The Bloody Sunset), released on February 9th. As was the case with **Diakopes Stin Egina** (Vacation in Aegean), Andreas Labrinos was not only the producer, but also the scriptwriter and director. The movie was enthusiastically received by the critics and represented Greece in the Festival of Cannes (1959) where it was highly praised. Andreas

Labrinos entrusted the leading part of his movie to a new and unknown actor, Spiros Fokas, something very unusual for a Greek producer. That proved to be a satisfactory result for Spiros Fokas who handled his part very well, considering that it was his first appearance in a feature movie. After that, the Italian director, Franco Rossi, in 1959-60, gave him a leading role in his film, **Morte Di Un Amigo** (The Death of a Friend). Later, he appeared in both Greek and Italian movies, but in Italian westerns he acted under the name of Cl. Garner.

Andreas Labrinos' work as a producer, scriptwriter and director, always evidenced a conscientious and serious effort to elevate the quality of Greek films. His early death in 1964 put a stop to his dreams and ambitions to improve the artistic and commercial quality of Greek movies.

Equal to Andreas Labrinos' **Matomeno Eliovasilema** (Bloody Sunset) success was the Finos-Film remake of the movie **Astero**, released on February 23, 1959. It was actually a co-production with Klearchos Konitsiotis who had made his debut as a producer back in 1957 with the short film **Rock and Roll**. One may recall that back in 1929; the DAG Film Company of Demetris Gaziadis released its version of **Astero**. For a comparison of the two versions, see the chapter on Silent Movies.

Astero, directed by Dinos Demopoulos, unsuccessfully represented Greece in the Berlin Festival of 1959. The script was written by Alekos Sakellarios; the music was written by a well known composer, Takis Morakis. Credit should be given to the excellent performance by the actress Athanasia Moustaka.

Finos-Film, released on March 3rd the noteworthy film, **E Paranomi** (The Outlaws). The scriptwriter and director was Nikos Koundouros. This film participated in the Berlin Festival of 1958. Credit for good performances should be given to Titos Vandis in the leading role that made his debut back in 1953 in the movie, **To Klidi Tis Eftichias** (The Key of Happiness), and by the new and promising actor, Petros Fissoun, portraying the youngest of the outlaws whose father had been exiled for political reasons. He had made his debut in 1958. The director Nikos Koundouros again with his realism, simplicity, and revolutionary expression presents his outlaw group as the voice of the Greek people who rebel due to the continuous division in the political and social life. In fact, in some scenes, the director presents not only his contemporary outlaws, but the outlaws of the past too.

The year 1959 saw the debut of an excellent and refined stage actor, Thanos Kotsopoulos, this time as a scriptwriter of the movie, **Karaghiozis**, the main character of Shadow Theater, released on January 19th. Thanos Kotsopoulos had made a successful movie debut with his first film, **Agapitikos Tis Voskopoulas** (The Lover of the Shepherdess), directed by Dimis Dadiras in 1955. His performance in the title role, **Karaghiozis**, was remarkable. Next to Thanos Kotsopoulos, and equally remarkable, was the performance of the actress Voula Zouboulaki. She was first noticed in her role of **Stella**, in which she made her debut as a movie actress. Voula Zouboulaki, as a stage actress in leading roles, had been twice honored as the best performer of 1961 and 1966, winning the Marika Kotopouli Prize. The director of the movie **Karaghiozis** was the talented Vasilis Georgiadis, assisted by Errikos Thalassinis.

Thanos Kotsopoulos (1911- 1993) after he received his law degree, studied stage acting in the National Theater School. He first appeared in 1932 in the National Theater and remained until his death. He succeeded as a leading actor in contemporary plays and with his performance in particular characters in ancient tragedies. He marked an important contribution in the advancement of Greek dramatic activity. He was also involved with literature. Two of his stage plays **O Polemos Teliose** (The War Is Finished) was produced in 1932 in the Laikon Theatron (The Popular Theater) and his second one **O Litromos** (Deliverance) were produced at the National Theater in 1946.

Noteworthy is one more drama, **Kristallo**, released on November 10, 1959. Though its plot was common and usually overdone, depicting the lives, traditions and customs of the people in villages and mountains, Nikos Foskolos' script has unusual style, with adventure, melodrama and action. The customs, the mood, the color, and the atmosphere of the area, was captured artistically by the director of the film, Vasilis Georgiadis. Credit should be given to the actress Antigone Valakou for her performance in the title role, and to the actor Christophoros Nezer for his superb performance in the supporting role.

The very talented actor Christophoros Nezer (1889-1970) took after his father's profession and became a very important figure in Greek theater. He made his stage debut with the Evangelia Paraskevopoulou Theater Company in 1919. Then he worked for a few years with Kiveli's Theater Company performing with great success in comedies and dramas, especially in works by Henrik Ibsen (1828-1906). In 1921, he joined Emilios Veakis and formed their own theater company performing classical comedies and tragedies. Christophoros Nezer performed in over two hundred roles with great success, especially in the comedies of Aristophanes and Moliere. His success was equally superb in movies for every character that he portrayed.

The most refreshing comedy of the year, **To Xilo Vyieke ap ton Paradiso** (The Spanking Originated in Paradise), was released by Finos-Film on November 17, 1959. The director was Alekos Sakellarios, who also wrote the script. The plot was a very successful adaptation of a foreign movie under the Greek title, **The Scandals in a Female High School** by Alida Valli. In the hands of the director, Alekos Sakellarios, the events which happened in this movie, though sometimes slightly exaggerated, but always handled with a refined touch of humor, satisfied even the most critical viewer. Credit should be given to Nikos Katsouridis for the good editing work.

According to Tasos Katrapas²¹, in 1959 the director Tasos Meletopoulos, instead of the usual light situation movies, made an ambitious attempt to film **Oedipus Rex**, based on the ancient Greek tragedy. The Acropol-Film Company produced it; Demetris Myrat performed the main role as Oedipus, while Viron Pallis was Creon. Unfortunately, we possess no evidence that the movie was ever completed or released in Greece.

In 1959, Katina Paxinou performed again with success in the American production of **The Miracle**, directed by Irving Rapper. It was based on Max Reinhardt's epic play portraying a young girl and her rebellious attitude with God.

The picture **Enas Vlakas Ke Misos** (A Jerk and a Half) was one of the first comedies to be released during 1960. Its premiere took place on January 11th. The scriptwriter and director was a

newcomer in the field, Yannis Dalianidis. Its theme was an adaptation from a stage play written by Demetris Psathas. Unfortunately, the film was mediocre and a failure in many aspects. The only redeeming feature of the film was the superb performance by the actor Christos Efthimiou in the title role. He practically made it a one-man performance, although he was surrounded by other talented performers. Aside from Christos Efthimiou, the picture was poorly acted and directed. The appearance of a well-known duet, Mary Linda and Manolis Chiotis, did help to break the monotony with their rendition of a few songs written for the film by composer Takis Morakis.

Demetris I. Psathas, a stage playwright mentioned above, had made his debut as a writer of comedies for the theater in collaboration with another writer, Giorgos Roussos. Their first play was **To Stravoxilo** (The Grouch), written and produced in 1940. His second play, **O Eaftoulis Mou** (My Little Self), was written in 1941 but was produced annually from 1957 to 1961. One of his most successful was **E Hartopehtra** (The Lady Card Player). It ran for seven hundred stage performances. Also successful was his social satire **Madam Sousou**; his comedy **E Mikre Farisae** (The Young Pharisees), and **Enas Vlakas Ke Misos** (A Jerk and a Half).

In January of 1960, Demetris Psathas, a journalist for the daily newspaper **TA NEA**, in an interview with Mary Margoni for the magazine **Theamata** (Shows) rightly holds the script-writers and directors responsible for the mediocre products resulting in the failure of his stage plays when adapted for the movies. His successful stage plays became too difficult even for him to recognize his own theatrical work. Unfortunately, too many script-writers and directors in the Greek film industry ruined the work of many excellent playwrights, particularly comedies. Adapting stage plays to the movies requires skill. Those who do not have it should not mess with a good stage product. Unfortunately, most of Demetris Psathas' stage plays have been made into movies with poor taste, such as **Madam Sousou** with Marika Nezer in the title role in 1948; **To Stravoxilo** (The Grouch) with the great comedian Vasilis Argyropoulos in the title role in 1952; **E Mikre Farisae** (Young Pharisees), under the title of **Na Petheros... Na Malama** (A Father-in-Law Worth His Weight in Gold) in 1959, and **Enas Vlakas Ke Misos** (A Jerk and a Half) mentioned earlier, all were adapted for the cinema but not with the same stage success.

The unusually productive year of 1960 marks the beginning of the "police stories" films, such as **Eglima Sto Kolonaki** (Crime in Kolonaki), a production of Tzanis Aliferis for the Tzal-Film Company. It was released on January 18, 1960. Tzanis Aliferis was the director and the scriptwriter of the above movie. His film was an adaptation of a police drama story by the well-known writer Yannis Maris (Yannis-Tsirimokos). Credit should be given to Eleni Chatziargiri for her part as "Juliet" and Michalis Nikolinakos as the artist (painter) Karnezis. The film was a financial success and the performance of both was notable.

For the second police story movie, Yannis Maris himself wrote the script of **Eglima Sta Paraskinia** (Crime Behind the Stage). It was a production by Theofanis A. Damaskinos and Victor G. Michaelidis. Its premiere took place November 14, 1960. A new director, Dinos Katsouridis, made his debut successfully in the above movie. The plot of Yannis Maris had the atmosphere of French police stories, which took place, not only behind the theater stage but also in a cabaret with a strip tease and the usual. The music was written by the talented composer,

Mimis Plessas who had studied music in Greece and at UCLA. The film was a success and was considered one of the best police story films ever produced in Greece at that time.

The third successful police story, **O Dolofonos Agapouse Poli** (The Murderer was Deeply in Love), was a production by Yannis Drimaropoulos, released April 4, 1960. The script was written by Ion Daefas and Kostas Meandros. Ion Daefas, as a director, handled the plot-weaving with success. Eleni Hatziargiri, again in her second police story of this year, was a cabaret singer, excellently performed, as she did as Juliet in the movie, **Eglima Sto Kolonaki** (Crime in Kolonaki). Credit should be given to Demetris Myrat for his excellent performance as a detective who tried to solve three different unrelated murders.

One of the best dramas produced that year was **Adio Zoë** (Goodbye, Life), released March 1, 1960. It was a sentimental movie who's starring Eleni Hatziargiri. Once again she showed herself to be an actress of amazing emotional powers, totally suitable for the screen.

The director, Orestis Laskos, can entertain and sentimentalize, at the same time. Throughout **Adio Zoe** (Goodbye Life), Laskos never lets down the audience; neither do his performers. The scriptwriters of Laskos' film, Nestor Matsas and Kostas Asimakopoulos managed to convey a message for altruism-humanitarianism.

Another noteworthy picture of 1960 was the realistic drama, **Epistrofi Stin Mycono** (Return to Myconos). It was co-produced by Grigoris Protopapas of Greece and the Agri-Film Company of France. In addition to its dramatic plot, it portrays the clash between a mother and daughter who had fallen in love with the same man. The film offers an unusual view of a beautiful Greek island, Myconos. **Epistrofi Stin Mycono** marks the debut of Grigoris Protopapas, not only as a producer, but also as a scriptwriter and director.

Mandalena, a refreshing blend of tragedy and comedy, was an outstanding production by Finos-Film Company offering, among other attractions, a view of another beautiful island, Paros. It was released on October 20, 1960. The script of the film was written by Giorgos Roussos. The cameraman was the British Walter Lassaly, and the music was written by Manos Hatzidakis. The director, Dinos Demopoulos, manages to combine a touching drama about every-day people with elements of the tragic and the comic. This Finos-Film movie participated in the first Greek film festival in Thessaloniki in 1960, where it was awarded three prizes; one for the best script, one for the best actress, Alikì Vouyouklaki, and the third for the best supporting actor, Pandelis Zervos. **Mandalena** also represented Greece in the Cannes Festival of 1961.

There is no doubt that the film **Pote Tin Kiriaki** (Never On Sunday), released on November 28th, was the best known picture of 1960, and for that matter, of the entire history of Greek movie production, next to **Zorba the Greek**. It was a production by Vasilis Labiris with Jules Dassin the scriptwriter and director, and Melina Merkouri in the leading role. The music for the film which soon became a universal hit was written by Manos Hatzidakis. The story of the main character, Illia, is presented with wry humor. Jules Dassin's heroine is a fun-loving and warm-hearted prostitute plying her trade in the Greek port of Piraeus. Perfectly content with her life, she sells herself only to those men who appeal to her, but she refuses to work on Sundays when she entertains her friends, or goes to see the ancient Greek tragedies. One is inclined to agree

with the critic in **Time Magazine**²² who states that, “Dassin’s satire is obviously directed at the United States, but his touch is light, and his affection for the object of his satire is unmistakable.” Obviously, Jules Dassin is not trying to save anybody. He subtly suggests in his play, that the missionary mentality, which he believes to be an American complex, is somewhat childish, or, in any case, ineffective. Jules Dassin presents his views subtly, but with earthy, delightful humor. His Homer becomes a Pygmalion who tries to carve Illia into his Galatea²³. Jules Dassin through his movie also gives the messages that money is not everything, only love and understanding will change the world. The talented actress, Melina Mercouri, won a best actress award (shared with Jeanne Moreau) at the Cannes Festival of 1960, where the movie itself, received the first prize as the best film produced in a country outside of the European Common Market.

Melina Merkouri (1924-1994), originally a stage actress, singer, and later a politician. She graduated from the National Theater School and made her stage debut with the Giorgos Pappas Theater Company in 1944. After that she worked with the Katerina Karida Theater Company, with the Carolos Koun Theatron Technis (Theater of Art) and with the Marika Kotopouli Theater Company. From 1946 to 1949 she worked with the National Theater. From 1951 to 1955 she started appearing in theaters in Paris while appearing in theater companies in Greece. Merkouri, with her husky voice and her great personality, made her movie debut in **Stella** (mentioned above in 1955) which established her overnight in Greece. With her second Greek production movie **Pote Tin Kiriaki** (Never On Sunday, 1959) she became a well know international star. She shared with actress Jeanne Moreau the Oscar of the Best Actress Award at the Cannes Festival. Between her 1955 debut in **Stella** until 1959 when she was the leading actress in **Pote Tin Kiriaki** (Never On Sunday), she had performed with success in three foreign productions, **Celui qui doit mourir/ He Who Must Die** (a 1957 French production) appearing with Pierre Vaneck, Jean Servais, and Gert Frobe. It was an adaptation of the novel the **Greek Passion** by the legendary writer Nikos Kazantzakis adapted for the screen by the director of the film Jules Dassin and by Ben Barzman. It was set in a small village in Crete still under Turkish control. That was the second powerful movie made by the director Jules Dassin after being blacklisted in Hollywood during the 1950’s. The performance by Melina Merkouri and Pierre Vaneck were outstanding and the movie received many awards. Then Melina Merkouri performed next to Keith Mitchell with success in the movie **The Gypsy and the Gentleman**, a 1958 British production, directed by Joseph Losey. Its plot was a combination drama, comedy when the gentleman tried to keep his gypsy lady in a proper manner but to accomplish that he needed money, which he did not have, so he had an eye on his sister’s inheritance and tries to cheat her out. The third movie that Melina Merkouri performed was **La Legge/ La Loi/ Where the Hot Wind Blows**, a 1958 Italian-French production. She was next to Marcello Mastroianni, Gina Lollobrigida and Yves Montand. It was a melodrama and the human reaction of some people in a small town in transition from their peasant past to a rise to aristocracy. It was directed by Jules Dassin. But it was the movie **Pote Tin Kiriaki** (Never On Sunday, 1959) written, directed and performing with her husband Jules Dassin that made Melina Merkouri an international star. From 1967 through 1974, the period of military dictatorship in Greece, Melina Merkouri campaigned against the Junta and was forced into exile with her citizenship revoked. When democracy was restored in 1974, she returned to Greece and became involved in politics with the socialist party

under the leadership of Andreas Papandreou. In 1977, she was elected to parliament representing the city of Piraeus, and in 1981 when the socialists came to power, she became Minister of Culture (1981-1989), and again in 1993 until her death in New York in 1994.

One more picture entitled, **Eme Athoos** (I am Innocent) by Finos-Film, with the fruitful cooperation of Klearchos Konitsiotis, was released December 5, 1960. Its plot was an adaptation of the stage play, **The Dreyfus Affair**, which, in turn, was based on the real-life exposé by Emile Zola's **J'accuse**.

Demetris Myrat had a successful stage run in the title role as Captain Dreyfus and was also successful playing the same part in the movie. The film's tempo was similar to that of the theater, with adaptations by Dinos Katsouridis. The script was written by Manos Skouloudis.

After four successful Greek movies up to 1960, Michalis Kakoyannis started two foreign productions. The first one was **Eroica** for Warner Brothres, using the first script Michalis Kakoyannis ever wrote before he made his first movie in Greece in 1954 and for several years he could not find a production company to sponsor a production of it. It was an adaptation by the well-read, modern novel by Kosmas Politis. Michalis Kakoyannis originality in this movie was the non-professional casting. Most of his performers were making their screen debut, such as the sixteen-year old Irish actress Jenny Russel, the British boy actor Patric O' Brien and the two Greek actors Panos Goumas, and Alekos Mamatis. The music was written by Argiris Kounadis while the photography was again by Walter Lass ally. In an interview, Kakoyannis stated that "*... I can overlook many things when we make a movie but I do not bend when it comes to performers, I always work with the best.*" Later he admitted that this experiment to use non-professional performers did not work out and he was wrong to expect such demanding roles of novices. His innovation of using young novices worked only in the scenes with the games in the seashore when the young boys were awarded wreaths of laurel as in ancient times. With his second movie, a Cyprus-Italian production, **The Wastrel**, Michalis Kakoyannis failed. It was based on a novel by the American writer Frederic Wakeman, with whom Kakoyannis shares script credit. No matter how hard the male star Van Heflin (originally Kakoyannis planned to use Anthony Quinn but final arrangements did not go through) and costar Elli Lampeti, who had real star potential, tried to make a good movie of **The Wastrel**, they could not save the film from its defects. Van Heflin portrayed a rich and indolent American victim of alcoholism who re-evaluates his life after his boat sinks in the open sea. What was supposed to be an ocean scene was obviously filmed in the large swimming pool of the Cinecitta Studios in Rome. The scene was impressive for awhile, especially when Van Heflin realized that, not only his own life, but the life of his young son, was in danger. But the scene was dragged out to the point that it became boring. The most important part of the movie should have been when he revealed his inner thoughts during a certain monologue. Yet, this highlight of the film had a slight impact. Kakoyannis who had made most of the editing if not all in his previous movies, stated in an interview that **The Wastrel** became mediocre because the producers interfered with his original editing and, not only did they changed the tempo of the movie, but the coordination of many scenes to the point where the movie lost its impact and the psychological anatomy that he intended to present.

Elli Lampeti (1928- 1983) graduated from the Marika Kotopouli Drama School and made her debut on stage in the Karolos Koun Theater Company where she participated from 1946 to 1948. She performed for a year (1948-1949) with the National Theater and from 1949 to 1952 she performed with actor director Kostas Moursouris. In 1952 she formed with two great actors Giorgos Pappas and Demetris Horn one of the most popular theater companies until the death of actor Giorgos Pappas. Then the theater company was reorganized by Demetris Horn and Elli Lampeti until 1958. After that they went on their own way.

To Potami (The River), a movie produced in 1959, was released in 1960. There was prolonged disagreement between the director of the film, Nikos Koundouros, and the producers as to which of two versions (because of the editing) should be released. It finally came out as an entry in the Greek film festival at Thessaloniki in 1960. **To Potami** (The River) combines four stories in one. All were very well written by Antonis Samarakis, Iakovos Kampanellis, Notis Peryialis and Nikos Koundouros. The unifying subject is an escape from the boggy shores of that “River”, excellently interlocked. The director, Nikos Koundouros, constantly tried in all of his movies to create something novel and something original, for which he deserves credit. In the movie **To Potami** (The River) he strove for a product which was logical and artistic. The producers wanted the four stories to be edited to suit their commercial purposes. As a result, both versions were presented at the festival for the first time so that the judges could decide. The excellent work by the Italian director of photography, Giovanni Varriano; the performance by Titos Vandis and Patricia Biovi; the skilled editing by Dinos Katsouridis, and the music by Manos Hatzidakis, who won a prize in the Greek Festival for his music, created an over-naturalistic atmosphere, but acceptable nevertheless. Nikos Koundouros won a prize for his directing at the same festival, and also at the Berlin Festival.

September 20, 1960, marks the beginning of an important event for Greek cinema. The week-long Greek Film Festival, called “A Week of Greek Cinema,” was established and opened its doors in Thessaloniki. The organizing committee was composed of the academician Stratis Myrivilis (president); Marios Ploritis (Secretary of the Committee), a journalist and film critic; Eleni Vlachou, journalist and film critic; Lena Savvidi, a film critic; Achilleas Mamakis, a film critic; Spiros Skouras, producer; Yannis Vellidis, director of the newspaper, **Macedonia**; Nikos Botsis, director of the newspaper, **Acropolis**; Alexis Minotis, director and actor; Giorgos Georgiadis, president of the International Exposition of Thessaloniki; Giorgos Sisilianos, composer; P. Spiromilios, director of E.I.P (National Institution of Radio); and P. Harris, author and critic.

One of the most important events of all, for the entire decade, was the announcement in April, 1959 by the government, promising financial support for Greek cinema. A bill was drafted jointly by the Greek ministers of both industry and finance, for the promotion of the film industry in Greece. This legislation was designed, not only to give financial aid to the industry, but also to encourage foreign film productions to make films in Greece²⁴.

Evidently, for the past 59 years, the importance of the nation’s cinema, and the wisdom of stopping the drain of Greek money caused by importing foreign films had not been considered by the Greek government. But, better late than never!

The decade 1951-60 ended with all movie production records broken. From January to December, 1960, sixty nine Greek movies were released. This was in contrast to the previous decade, with an average of five or six movies produced yearly. This great progress was in quantity, but not equally in quality. Of course, there were some exceptionally good movies yearly, but on average, too many were mediocre. The mediocre pictures indicated that too many producers, writers and directors did not understand that the cinema is a multi-faceted art, an original form of art with its own style and language, and that a movie is not a stage play or a lifeless script to be put on film without feelings for the sensibilities of the viewer. This boom in Greek production was not only because of the domestic producers, but foreign producers contributed also. Greece provided a novel background where costs were substantially lower than in most other European countries.

There were two good films **Pikro Psomi** (Bitter Bread) in 1951, and **Mavri Yi** (Black Earth) in 1952, which were financially unsuccessful. This occurrence caused most of the Greek producers to tighten their budgets, with the result that art and quality were sacrificed.

The movies made by the directors, Giorgos Th. Tzavellas, Nikos Koundouros, Giorgos Zervos, Dinos Demopoulos, Andreas Labrinos, Frixos Eliadis, Greg Tallas, Yannis Petropoulakis, and among them, Michalis Kakoyannis and Jules Dassin, caused international interest in Greek cinema. The superb performances by such actresses as Katina Paxinou, Elli Lampeti, Irene Papa, Melina Mercouri, Antigone Valakou, Eleni Zaferiou, Eleni Hatziargiri, Voula Zouboulaki, Aliko Vouyouklaki, and actors, such as the great comedian Vasilis Logothetidis, and Demetris Horn, Manos Katrakis, Giorgos Pappas, Giorgos Foundas, Dinos Eliopoulos, Alekos Alexandrakis and Titos Vandis, also stimulated international attention.

In all, this decade was very progressive. Several Greek movies were presented in international film festivals, winning awards and special plaudits. In some cases, unfortunately, some very good movies failed to be selected for international presentation.

On the local Greek scene, moviegoers were devoted to their favorite performers, so that sometimes a mediocre picture was well attended because of the stars that were featured. As with the rest of the world, public attendance increased because films were not only entertaining, but informative. This combination made films more attractive than the heavy plays and dramas.

This decade showed a very effective improvement regarding technique, personnel, facilities, camera work, editing, lighting and sound, which were by now comparable to some foreign productions.

In researching the opinions of the film critics of the period, one finds that several of them had no proper understanding of the films they reviewed. Some amateurs caused more harm than good, but quite often the public in its judgment usually ignores the unqualified critic. On the other hand, the "critics" sometimes recommend films which have no redeeming features, and the public is the better judge.

The improved economic situation of the country, the availability of a considerable amount of capital, and the growth of democracy, were conducive factors. But producers still had to face the country's continuously high rate of taxation. For example, every admission ticket bore a 45% tax.

The industry pleaded with the political powers for relief, but to no avail, despite many promises. Fortunately, the warm support by the public enabled the industry to finance the great improvements mentioned above.

In 1950 a government film production department of cinema service, called the Department of the Press was established, with Nikolas Moshonas as manager. The Department produced documentary films and newsreels.

Although Greek motion pictures made very impressive developments, the selection of subjects in some of them were rather poor. Greece is very rich in scenes and subjects for plots, but most of the films of the period were repetitive, even hackneyed. Too often, producers went for the quick profit on low budget pictures. Their budgets did not provide for employing better qualified directors, writers performers and technical personnel. Thus, full features on subjects of social significance, psychological dramas, where the human being and his problems are analyzed, were not yet offered to the public, excepting for occasional short sequences in some movies.

During the 1951-60 decade, there was an increase of 420 new, additional movie houses throughout the country. Of these, 235 were winter theaters and 195 open summer theaters. This brought the total to 820 movie houses, of which 335 operated during the winter and 485 in the summer. During the 1950-60 periods, this was not the result of coincidence. The progress made by the rest of the world, both in production and reproduction, coupled with the evolution in the quality of feature films, served to attract ever larger audiences. Naturally, Greece benefited by all of this.

However, the biggest film industry in the world (the United States) faced a serious problem with audiences staying away from the movie theaters because from 1947 on television had captured their attention and kept them in their living rooms. The question was how to bring them back to the movie houses.

In the autumn of 1952, Cinerama offered only a temporary answer. Stereoscopic, three dimensional movies came next. After that, the Greek president of 20th Century Fox, Spiros Skouras, introduced the Cinemascope, while Michael Todd introduced the Todd-AO, a wide screen requiring ultra 70mm lenses. Then, there was the development of Paramount's Vistavision and MGM's Panavision.

Greek audiences welcomed the many new film processes. They especially enjoyed the highly budgeted pictures, even though admission prices were higher due to lengthier films, and the cost of the various installations, such as 3-D, Cinemascope, Panavision, Todd-AO, etc.

Those new inventions, particularly Cinemascope, were enormously successful, and won over the cinema goers for a long time. The public's preference for foreign productions (most in color), the high cost of producing them, and the limited market for Greek productions, gave Greek producers competition which they could not overcome. They made an attempt now and then. A few movies in color were produced to see how it would please the public. Yet, even though television had not yet arrived in Greece, the film industry was still dominated by foreign productions, curtailing the quality of their own productions. Added to those competitive factors

was still the Greek theater, which had reached an unusually high level and was strongly supported by the public.

We have endeavored to cite all the elements which contributed to the slow, struggling development of Greek cinema. We should not be too critical of the quality of their effort. We should take into consideration the vast improvement over the previous decade. And let us not forget that of the large quantity produced, some were really excellent features. This decade was a sort of development era. There were artistic and technical advances, improvements in acting, directing, and scripts became better constructed in a certain amount of Greek movies.

Unfortunately, there seems to have been no scientific effort made to research and analyze certain of the weaknesses of Greek cinema. It, by now, had some capital, studios, some modern equipment and very good background. Yet, it had become so localized that it did not appeal to international audiences. The subject matter of the films was too repetitious, too often stressing unhappy situations.

During the period of 1951 to 1960, though it was a serious development in every aspect, many movies were still made with cliché subjects, such as the class distinction, unfaithful lovers (man or woman), bad fathers, unhappy mothers, daughters that took the wrong way for living with illegitimate kid, and specially the sinful women.

Despite the advice of well-known Greek journalists and film critics, such as Eleni Vlachou, Achilleas Mamakis, Apostolos Magganaris, Marios Ploritis, Pavlos Paleologos, Vion Papamichael, and, specially Nestor P. Matsas, about the kind of pictures which were being made, and the way they were made, Greek producers had their own ideas, later to find out that the returns were the opposite of their expectations.

To sum up the decade 1951-60, we feel that the best way to put it is, good, but not good enough.

NOTES CHAPTER 4

1. See Vasilis Betsos' article in **An Hour with Giorgos Zervos**, in the magazine *Theamata* (Shows), Athens, April, 1960, p. 6, as well as Aglaia Mitropoulou, p. 44.

2. The other two comedies of 1951 were **Mia Nichta Ston Paradiso** (One Night in Paradise) a production by "Anzervos", and **Na Pedi Na Malama** (His Weight In Gold) that was produced by a new company, the Petro-Film, by Petros Yannakos. In addition to the Petro-Film Company, one more movie production company, that of Platon Karras, appeared during the year 1951.

3. See the magazine **Theamata** of September 15, 1961, p. 2.

4. Among other sources, see Aglaia Mitropoulou, p. 44, who also gives credit to Giorgos Zervos as director of the film, **Matomena Christougena** (Bloody Christmas). Frixos Eliadis, p. 96, and Rozita Sokou, vol. II, 280, who follows Frixos Eliadis, incorrectly; they give credit to Giorgos Th. Tzavellas as director of the above movie. Strangely enough, Frixos Eliadis and Rozita Sokou

contradict themselves and Frixos Eliadis, p. 97 and Rozita Sokou, p. 203, both correctly this time give credit to Giorgos Zervos as director of the above movie...

5. See Aglaia Mitropoulou, pp. 38 and 51, who states that the film, **Nekri Politia** (Dead City) was the first to represent Greece in the Festival of Cannes. It was actually the second. The first one was **Teleftea Apostoli** (The Last Mission) in 1950. For the reception which the film received, both in Greece and abroad, see, among other sources, Aglaia Mitropoulou, p. 51, as well as Frixos Eliadis, pp. 95-96.

6. For more details about Michalis Kakoyannis' cinema activities, among other sources, see Yannis Bakoyannopoulos and Leonidas Leosio's article, **Conversation with Michalis Kakoyannis** in the magazine *Kinimatografos-Theatron* (Cinema -Theater), Athens, April, 1960, Vol. I, pp. 3-8. See also Alan Stanbrook, "Rebel with a Cause", **Film**, London, S.W.1, March 24, 1960, pp. 16-19.

7. For more details about Greg Tallas (Grigoris Thalassinos), cinema activities, among other sources, see Herbert G. Luft's article **Filmmaking in Greece**, in *Films in Review*, (New York, N.Y., December 1954), Vol. 5, pp. 553-555.

8. See Emilio Saladini, **I Film Fuori Concorso**, in *Bianco e Nero XV* (Rome, August 8, 1954), pp. 39-40.

9. See the program of the Festival of Venice (1955). See also the newspaper, **Ethnos** (Nation) of January 25, 1955 which states that "...four experts from Greek life well joined and presented. The best Greek picture up-to-date". Another newspaper, **Estia** of January 25, 1955, considered it "...as the best Greek film, comparable to many foreign films." For more details of the reception to the film, see the newspapers, **Vradini**, January 18th, **Tachidromos** (Mailman), and **Athinaeki** of January 25, 1955.

10. See George Lazrou's article, **Greece** in the magazine *Films and Filming*. Vol. I. (New York, April, 1955), p. 27.

11. See George Lazrou's **Greece** in *Films and Filming*. Vol. III. (New York, November, 1956), p. 31.

12. See Romano V. Tozzi, for instance, in his article, **Stella**, in the magazine *Films in Review*. Vol. V III, (New York, N.Y. April, 1956), pp. 173-174, as well as Roger Boussinot, p. 257; both had expressed a similar opinion. See, also Peter John Dyer **Stella**, in *Films and Filming*. Vol. III. (New York, N.Y. October 1956), p. 26.

13. See Romano V. Tozzi, of the above note, (12) and Peter John. Dryer, of the above note (12) p. 26, who agreed with our opinion.

14. See George Lazrou's article **Greece** in *Films and Filming* Vol. II. (New York, August, 1956), p. 28. For the opinions of other critics, see among other sources, Aglaia Mitropoulou, pp. 58-59, and Claudio Bartieri and Roberto Chiti, *Film lexicon Degliautoi e Delle Opere* (Rome, 1974), suppl. to the years 1958-71, II, 187.

15. See Ulrich Gregor and Enno Patalas. **Stella**, *Geschichte Des Modernen Films*, (Germany, 1956), pp. 170-171.

16. See, *Films and Filming* Vol. VI, (New York, January, 1960), p. 13.

17. For more details about his work as writer, stage and movie actor, see Ray Dalven, p. 400, and Vasilis Georgiadis, *Annual Cinematography*, Athens, Greece, 1970, p. 180.

18. See Joseph Than. **The World and Its People**, (Greystone Press, New York, 1968), p. 188.

19. See Michalis Kakoyannis' **A Matter of Size** in *Films and Filming VI*, (New York, N.Y. January 1960), p. 13. See, also Willard Manus, article, **Michael Cacoyannis**, in *Films in Review*, vol. 13, (New York, N.Y. 1960), pp. 638-639.

20. See Aglaia Mitropoulou, p. 64.

21. See Tasos Katrapas' article, **O Ellinikos Kinimatographos** (The Greek Cinematography) in the magazine, **Theamata** (Shows), November 23, and December 7, Athens, 1959, p. 8.

22. See the **Synopsis** in *Filmfacts III* (New York, November 25, 1960), p. 263.

23. See critique, in *TIME* (New York, October 31, 1960). For other "critiques", see among other sources, *Film Facts* (pp. 263-265); *Cinema 60*, (New York, N.Y., June, 1960), p.47; *Film Quarterly*, XIII (University of California, Berkeley, Summer, 1960), p. 16; *Film kritik*, Germany, November, 1960, p. 328; **Bianco e Nero**, XXI, (Rome, May-June, 1960), pp.5-6 and 33-34; See, Bosley Crowther, *N.Y. Times*, (October 23, 1960); See, Arthur Knight, **Saturday Review**, (October 29, 1960); See, Paul V. Beckley, **N.Y. Herald Tribune**; (October 19, 1960); See Mosk, **Variety**; Cannes Film Festival, (May 25, 1960).

24 See, Halsey Raines article, **Boom Looms for Greek Industry** in the magazine, *Film Daily 1959 Year Book*, (New York City, N. Y. November 17, 1959), pp. 1 and 3.

CHAPTER 5

THE DECADE OF 1961– 1970

We shall now consider the decade 1961-1970, which was a critical period for the Greek film industry according to Fotis Kosmidis, Tasos Katrapas and Kostas Stamatiou¹.

During the previous decade, production of films kept increasing owing to the fact that attendance was high. Unfortunately, however, before long there was a serious drop in ticket sales.

Under those conditions, only the better grade films yielded good returns; but most pictures, being of mediocre appeal, did not cover expenses for the producers. The total production during 1961 amounted to about 60 pictures, of which a few deserve special mention.

One of the Greek resistance movies of the year was **Avgi Tou Thriamvou** (The Dawn of Triumph), released January 2, 1961. The director, Philippas Filaktos, suspensively depicted the events of the saboteurs against the Germans. The life of Greek people under the German occupation was portrayed effectively. The picture moved at a fast pace. The music background and the editing combined to make a realistic documentary.

The first drama of the year was **I Katarra Tis Manas** (Mother's Curse), released March 6, 1961. It was a well-done psychological analysis of the good and the bad residents in a certain beautiful Greek village. The director, Vasilis Georgiadis, handled the subject and its action with interest even for the most critical viewers. Titos Vandis and his family – Giorgos Foundas with his sister and crippled father – gave excellent performances. The background of Lake Stymfalia where most of the movie was filmed, the camera work by Nikos Gardelis, and the music by the composer Kostas Kapnisis helped toward the success of the movie.

Another psychological drama and adventure was the movie **Stin Porta Tis Kolaseos** (At the Door of Hell) was released March 20, 1961. The director of the film, Lila Kourkoulakou, though her subject was difficult, should be credited for a work of art. The message of movie **Stin Porta Tis Kolaseos** (At the Door of Hell) is presented by an open-minded priest, Lykourgos Kalergis, who presents his ideas in modernistic fashion. The social conflict and the psychological reactions by the villagers were well depicted by Maro Kontou, Aliki Zeverdinou, Spiros Kalogerou, and especially by Christophoros Nezer.

Foustanella is the Greek equivalent of the Scottish kilt. And on almost all national holidays and festivals, the men and youths wear them with tasseled fez caps to match. So many movies depicted men in these costumes that the films became known as “foustanellas”. Before long, however, such movies were over produced.

Yet, some of them are worthy of mention. Vasilis Georgiades directed the **Flogera Ke Ema** (Flute and Blood), a September 25th, 1961, release, was the best of that type. The script was written by a new, capable writer, Nikos Foskolos. In fact, he made his debut in 1959 as a scriptwriter with another good script of the “foustanella” type, **Kristallo**. The leading actress of **Flogera Ke Ema** was Antigone Valakou, and Manos Katrakis was the male protagonist. With such a distinguished combination, the movie was relatively successful in many respects.

One of the best realistic dramas of the year was **Sinikia to Oniro** (Neighborhood of Dreams), released October 16, 1961. The plot, an original screen play written by Thanos Livaditis and Kostas Kotzias, authentically depicted the lives of everyday poor people who also had their dream lives. The director, Alekos Alexandrakis, was also the leading actor, and a good one. Alexandrakis, like his predecessors, directors such as Giorgos Th. Tzavellas, Vasilis Georgiades, Nikos Koundouros, and Michalis Kakoyannis, managed to help us understand and like humanity and the caring for our fellow human being. This realistic drama was Greek in spirit and sharp to the taste, touching all generations, one way or another. Alekos Alexandrakis presented his message so brilliantly and intelligently, that he outclassed others who had failed before him. His directorial talents brought out the best in both his subject and the actors. The performance by Manos Katrakis was uncommonly well done, and for which he rightly deserved the award as best supporting actor. The scenes (picture composition) in this touching drama by cameraman Demos I. Sakellarios (who won an award at the Greek Festival) revealed humanity at its worst and best, with the tragic and the comic; all in an unexpected plot which revealed the true lives of the people in their neighborhood.

The best combination of drama and comedy of the year 1961 (and even of the decade 1961-1970) was the film, **Alimono Stous Neous** (Woe to the Young), released October 30, 1961, in 16 movie houses simultaneously. It was an adaptation of the stage play by Alekos Sakellarios and Christos Yannakopoulos, which was based on the well-known Faust motif. The director, Alekos Sakellarios was in control of all aspects of his work. His message is directed to both young and old. The movie has pungent dialogue, refined humor, sentimentality, and realism. The leading actor, Demetris Horn, was considered to be the most outstanding performer of the decade for his double role performances as a young man and an old man. The plot depicts an old man who dreams that he is young and erotic again. Demetris Horn dominated the picture with his performance. He and the director, Alekos Sakellarios are credited as a team with producing a perfect Greek comedy and drama which became a classic. Alekos Sakellarios, again with his highly polished work, cleverly mixes and mingles live action and fantasy, directing with sensitivity, humor, humanity and skill. Demetris Horn won the award at the Greek Film Festival at Thessaloniki as the best actor of the year.

Demetris Horn (1921-1998) was the most natural born actor of his time. He graduated from the Drama School of National Theater and in 1941 made his stage debut with success. In the period of 1942-1943 he appeared in theater companies of Marika Kotopouli and Katerinas Karida. In 1944 to 1946 he formed his own theater company in partnership with actresses Mary Aroni and Vaso Manolidou. During the period of 1946-to 1950, Horn worked for the National Theater. After returning from two years abroad, in 1952 he formed the most popular theater company of that time (1952-1955). Its success was due to the participation and performances of Giorgos Pappas a remarkable dramatic actor and Elli Lambeti, well-known for her excellent acting capabilities. When

the theater company was disbanded because of the death of Giorgos Pappas in 1956, Horn and Elli Lambeti reorganized the company but unfortunately it lasted for only two years. From 1958 on, Demetris Horn independently produced with great success a variety of stage plays, in many of which he was the leading actor and director. For a short period of time he cooperated with the theater of Kostas Mousouris. Demetris Horn's artistic performances, his efforts and contributions advanced the modern Greek theater. His improvisational abilities and his superb comedy in his roles established him as an exceptional actor on stage and in the movies. He is one of the most effective natural actors of his time and every one of his performers on stage or in front of the camera were always a success.

In the December 4, 1961, release of **Katiforos** (Downhill), the director, Yannis Dalianidis made a noticeable improvement over his previous efforts. He had made his debut as a director-writer in 1959 with the movie **E Mousitsa** (The Rascal). The same year saw the release of two more of his movies in which he was director-writer. In **Katiforos** Dalianidis brought out an innovation that the Greek cinema needed for long time. Instead of the cliché themes (poor boy loves rich girl, poor girl loves rich boy, boy leaves girl or the other way around), he brings out realistically some of the youth's psychological problems, how they tried to solve them, and how they face them.

In the film **Katiforos**, Finos-Film and the director of the movie Yannis Dalianidis introduced a new promising actress, Zoe Laskari, in the leading role. The movie depicted a group of snobbish youngsters who ended up going downhill. Zoe Laskari, Nikos Kourkoulos, Evangelos Voulgaridis, among others, portrayed those characters very well.

Although the box-office take in Greece for the year 1961 was disappointing, production in 1962 was increased by 20 films, to a total of about 80.

The 1962 best picture of mystery was most likely, **O Efialtis** (The Nightmare), released January 15th. It was a psychological mystery, somewhat resembling Alfred Hitchcock's **Psycho**. The director, a newcomer, was Errikos Andreou. Credit for good performances goes to actresses Voula Harilaou and Athina Michaelidou in the leading roles; also, to Aristidis Karydis-Fouchs for his good camera and editing work.

Certain serious efforts were made in this decade to produce ancient Greek tragedies on film. Giorgos Th. Tzavellas directed **Antigone** by Sophocles; Michalis Kakoyannis directed **Elektra** the first of a trilogy of Euripides tragedies and Ted Zarpas directed his version of **Elektra** by Sophocles all in the same year.

Antigone was written and directed by Giorgos Th. Tzavellas. It was produced in 1961 but released on January 22, 1962 in 12 movie theaters simultaneously. It participated in the Greek film Festival of Thessaloniki in 1961, with Irene Papa winning the best actress award in 1961 for her part in the title role of **Antigone**. The composer, Argiris Kounadis won a prize for the best music of the year.

Furthermore, **Antigone** represented Greece at the Berlin Film Festival of 1961 where Irene Pappa won 2nd prize as best actress. Giorgos Th. Tzavellas' **Antigone** won a film critics award at the London Film Festival in 1961, where it was selected as "an outstanding film of the year". In the Berlin Film Festival, **Antigone** won two awards. Giorgos Th. Tzavellas won a "Special Award" for directing while Manos Katrakis won an award for "Best Actor." Manos Katrakis (as King Creon) was

named the best actor at the 1961 San Francisco Festival. That year, the Cinematheque Francaise requested a screening of **Antigone** at the Louvres, followed by a reception honoring the “first important screen version of drama.” Finally, **Antigone** was named among “The 10 Best Films of 1961” by Hollywood’s foreign press Association.

The directors, scriptwriters, and playwrights Giorgos Th. Tzavellas (1916-1976), Michalis Kakoyannis, Vasilis Georgiadis and Nikos Koundouros are the four directors of the country who, although made their films under difficult conditions in the post-war period, put the Greek film industry in a highly honorable place in the international scene. Giorgos Th. Tzavellas wrote 26 plays and is also the scriptwriter of his films, which are full of fantasy and imagination. He mastered his movies such as the dramas **Marinos Kontaras** (1948) and **O Methistakas** (The Drunkard) (1950) and also tackled, like Michalis Kakoyannis, the classic Greek tragedy with **Antigone** (1961).

Thus, the classic drama, **Antigone**, now became a classic film which, as the **Motion Picture Herald** wrote, “should go down in screen annals as superlative entertainment for this or any other year.” Its artistic value lays in the fact that director Tzavellas follows the authentic text of Sophocles and succeeds in retaining the mood and impact of the ancient Greek drama. His direction is a model of strength and integrity. Of the few Greek films which received excellent international press reviews, **Antigone** received tremendous and numerous acclaims².

In 1961, Irene Papa gave also a very good performance in the American production of **The Guns of Navarone**, directed by J. Lee Thompson. A World War II adventure film with brave soldiers portrayed by Gregory Peck, Anthony Quinn, David Niven, and Anthony Quayle who hold the tension and building up a the suspense in the process of destroying a German fortresses in the Aegean Sea.

The second successful movie based on an ancient Greek tragedy was Michalis Kakoyannis **Elektra** by Euripides, released October 1, 1962. Michalis Kakoyannis had first intended to produce **Iphigenia**, but somehow found himself preparing the script for Iphigenia’s sister, **Elektra**. For the production, Irene Papa was again the leading actress in the title role, giving the same excellent performance as in **Antigone**. Michalis Kakoyannis, like Giorgos Th. Tzavellas, filmed most of the movie in Greek natural sets, and used the actual ancient ruins for authenticity. He used isolated farm houses, mountains, trees and parts of Mycenae which served as background for the action. He saw that contrived stage scenery could never be as successful. Michalis Kakoyannis handled well his difficult subject and did as well with his performers: Irene Papa as Elektra, Giorgos Fertis as Orestis, Aleka Katseli as Clytemnestra, and the outstanding Manos Katrakis. Michalis Kakoyannis’ **Elektra** won an Oscar as the best foreign picture in 1962. Irene Papa, at the Thessaloniki Festival, September, 1962, was awarded the best actress of the year (as she did in the previous year), while Michalis Kakoyannis was awarded the best director. Kakoyannis’ **Elektra** represented Greece in the Acapulco Festival.

Irene Papa with her natural talent at the age of 12 was accepted as a student by the Royal Drama School in Athens and at the age of 16 made her stage debut. As we have mentioned earlier (chapter 4) she made her movie debut in **Hameni Angeli** (Lost Angels, 1948) directed by Nikos Tsiforos, who in turn made his debut as a movie director. This movie gave the opportunity to Irene Papa to attract the attention of foreign productions, in the beginning in Italy and later internationally. Although she had

performed in some foreign productions, it was not until 1964 in Michalis Kakoyannis **Zorba The Greek**, and five years later in Kostas Gavras **Z** (1969) performing as a widow in **Zorba The Greek** and again as the widow of a political activist in **Z**. With her best performance in both of these movies, her international reputation was established for good, while her domestic reputation was established and sealed in her performance in **Antigone** (1961) directed by Giorgos Th. Tzavellas, and as **Elektra** (1962) directed by Michalis Kakoyannis. With her outstanding performance in both of the above classical tragedies, Irene Papa rightly deserved the honors she received in the Thessaloniki Film Festival as Best Actress of the year for 1961 and 1962.

A successful, but different, version of **Elektra** by Sophocles was made by the director Ted Zarpas starring the outstanding tragedienne Anna Sinodinou in the title role and the outstanding tragedian Thanos Kotsopoulos. Ted Zarpas filmed the entire performance of the tragedy using the Greek National Theatre Company at the Epidauros Theater. Ted Zarpas' version was more classic in presentation (but limited in space) than Michalis Kakoyannis' **Elektra** by Euripides. But unfortunately, Ted Zarpas ruined its classic appeal and prestige by frequently flashing the screen to the theater's audience. The effect was devastating, for the viewer lost the mood and timing of the ancient era³.

That same year, Anna Sinodinou appeared in the 20th Century Fox production, **The 300 Spartans**, co-starring with Sir Ralph Richardson. In the same movie, two Greek actors, Demos Starenios and Michalis Nikolinakos appeared in small parts. Anna Sinodinou was as equally powerful in her role in **The 300 Spartans**, as she was in **Elektra**, directed by Ted Zarpas. **The 300 Spartans** was released in Athens on October 28, 1962.

Anna Sinodinou graduated from the National Theater Drama School and made her debut as a dramatic actress in the Marika Kotopouli Theater Company in 1950. In the period between 1950 to 1954 she performed with other theater companies and in 1954 started performing in leading roles with great success in the National Theater. Her outstanding performances in ancient tragedies such as Antigone, Iphigenia, Elektra, and Polyxeni gave her the honorary Marika Kotopouli Prize. Domestically, Anna Sinodinou had made her movie debut with success in **Dollaria Ke Onira** (Dollars and Dreams) (1956) directed by Ion Daefas.

Of the "foustanella" type, the best movie for 1962 was Andreas Labrino's adventure -drama **E Yperifani** (The Proud Ones), released on March 12th and produced, written and directed by Andreas Labrinos. To his credit, he tackled a historically difficult subject and produced accurate results. Unfortunately, films as serious as this are not to everyone's taste. Andreas Labrinos, as a good film master and one of the few conscientious producer-directors, while still aware of this, nevertheless decided to produce it and give it his full artistic treatment. The film flows along with action; it presents the events of the period after the Revolution for Independence in 1821, a restless and uncertain era, a very critical period for the survival of the nation. His leading performers, Alexandra Ladikou, Petros Fissoun, and Yannis Voglis, who represented two different worlds, retained the attention of the viewer from the beginning to end. Andreas Labrinos gained recognition for his reality and naturalism in a series of extraordinary scenes and was one of the few naturally gifted directors who found in sound movies a means to develop his talents.

The movie, **Ellinida Ke O Erotas** (Love and the Greek Girl) released November 26, 1962, was a dramatic comedy with realism and humanity, written by Nestor Matsas and Kostas Asimakopoulos. The two writers had made a successful debut in 1957 with the movie, **Tis Tihis Ta Grammena** (As Written by Fortune) and in **Ta Skalopatia Tis Zoes** (Steps of Life), released October 22, 1962. Nestor Matsas had also made his debut as a director. He not only collaborated as scriptwriter, but solely directed, the movie **Ellinida Ke O Erotas** (Love and the Greek Girl), which was a blending of short sketches based on the relationship between men and women in love. Nestor Matsas' movie was noticed for its originality and good quality. He made a beautiful film depicting the difficulties which beset humanity as a result of sentiments. The message is that it is not difficult to love if you let yourself be loved. One of the scenes depicts life in a port, where Eleni Hatziargiri and Artemis Matsas are, in a way, lovers. Elsewhere there is the love between the youthful Kakia Analiti and Kostas Rigopoulos; then, there is a nostalgic episode with Miranda and Christophoros Nezer, and there is the sacrifice by Antigone Valakou and her blind husband, Nikos Tzoyias. Antigone Valakou shares her husband's handicap devotedly because she truly loves him. Even the part of the shadow theater, **Karaghiozis**, fits perfectly into the movie. The shots were very well executed by the cameraman Andreas Anastasatos. Nestor P. Matsas, with the movie **Ellinida Ke O Erotas** proved that he was not only a gifted writer, but also a talented director.

Before making his debut as a scriptwriter and motion picture director, Nestor P. Matsas had been a well-known novelist and artist. He is credited with about 15 successful novels. Among them, **Klisti Ourani** (The Closed Skies, 1955) is a chronicle of hell on earth for some, and paradise for others. **E Megali Irene** (The Great Peace, 1958), another of his works, contains three separate novels about the German occupation. Matsas skillfully characterizes various classes of humanity in all three novels of that book. Many consider the first of the three novels to be the most powerful. It closes with the drama of the Jewish people during the German occupation. The legendary writer, Nikos Kazantzakis considered Nestor P. Matsas, with his work, **The Messiah** (1959), to be one of the best prose writers of the post-war period. A very powerful novel by Nestor P. Matsas is also **O Mikros Stratiotis** (The Little Soldier, 1966), depicting the soldier of yesterday, today and tomorrow, and the revolutionary who betrays and is betrayed. Nestor Matsas during the decade of 1961-1970, became an established and valued film critic. He is one of the few Greek film makers who supported and promoted Greek documentaries also. He is credited with directing many good feature films and documentaries.

In 1962, Takis Kanelopoulos directed **Ouranos** (The Sky), a powerful feature film released November 26, 1962. The script was written by Giorgos Kitsopoulos and the effect which he wished to produce was perfectly accomplished by the director, Takis Kanelopoulos, who held that, in this movie, there are no individual stars, since the story of **Ouranos** (The Sky) is itself the human drama in the difficult times of World War II (1940-1941). Neither the scriptwriter, nor the director attempt to tell their story in the usual way. The movie **Ouranos** (The Sky) is not a story; it is a study of survival during the World War II by a few soldiers who lived the terrible time of the war and their great disappointment of their defeat. Takis Kanelopoulos presented, in dramatic fashion and with stark realism, the effects of victory and defeat upon the human psyche. Takis Kanelopoulos created an authentic atmosphere in each of the highlights, like an impresario. The above movie participated in the Thessaloniki Festival and also at film festivals in Naples, London and Cannes.

In addition to the movie, **Elektra** mentioned earlier, three others won awards the Thessaloniki Festival. For participating in the production of the movie, **Ouranos** (The Sky), directed by Takis Kanelopoulos, the two cameramen, the Italian Giovanni Varriano, and the Greek Grigoris Danalis, won an award for best photography. Titos Vandis won an award as the best actor in the movie, **Poliorkia** (The Siege), and composer Kostas Kapnisis won an award for the best music in the movie, **Ta Heryia** (The Hands), directed by John Contes.

The year 1962 Melina Merkouri took a part as a leading actress in the production of **Phaedra** next to Antony Perkins and Raf Vallone, directed by Jules Dassin. Its plot was a contemporary adaptation of Jean Racine's (1639-99) **Phedre** (1677) by Margarita Liberaki, and also inspired by Euripides' Hippolytus, with Melina Merkouri as Phaedra in the modern world of Greek ship-owners. It was very well acted and directed.

In the year 1962, a motion pictures director's guild was founded for the purpose of improving the quality of Greek cinema. Its President was the director-writer Giorgos Th. Tzavellas. Members were the director and writer Alekos Sakellarios, Nikos Koundouros, Michalis Kakoyannis, Grigoris Grigoriou, directors Vasilis Georgiadis, Giorgos Zervos, Roussos Koundouros, and the actor-director-writer Dinos Demopoulos.

The year 1963 was another over-produced year for the Greek film industry and its limited market. From January to December of that year, about 80 Greek movies were released. Yet, the financial returns for most of them were a disappointment. Although there were some technical improvements, the quality of many Greek movies still remained low, so that they were unacceptable to Greek audiences. Very few of the Greek productions were capable of competing with foreign films in quality and plot appeal.

One of the good movies of 1963 was the drama, **Thriamvos** (Triumph) directed by Alekos Alexandrakis and Aristidis Karydis-Fouchs, who was also the cameraman. It was released on February 4th. Alekos Alexandrakis presented realistically the more or less true story of what a group of theater actors and actresses undergo while touring in various villages. There are bitterness, disappointment, small audiences, and poor financial returns. The plot of **Thriamvos** (Triumph) becomes a sentimental drama when two of the women fall in love with the same man. He rejects the poor life that he lives and his poor girlfriend (Kakia Analiti) and goes after a rich woman (Aliko Georyouli) hoping that his life will change and will improve financially. But the results with his rich woman turned out to be the opposite of his dreams and expectations. The roles were excellently performed by Manos Katrakis, Alekos Alexandrakis, Aliko Georyouli, Kakia Analite and Tj. (Tzavalas) Karousos.

As a director and actor, Alekos Alexandrakis once again created a good quality film, just as he had done in directing two successful prior movies. For this movie, Alekos Alexandrakis received an award as best actor in the 1962 Thessaloniki Festival.

The director, Nestor P. Matsas, had directed two successful movies, **Ta Skalopatia Tis Zoes** (The Steps of Life) and **Ellinida Ke o Erotas** (Love and the Greek Girl). Later, he made his third movie, **Athoa E Enochi** (Is She Guilty or Innocent?), released on March 4, 1963. This courtroom drama, written by Nestor P. Matsas and Kostas Asimakopoulos, was directed by Matsas with realism.

A magnificent cast of characters, including Antigone Valakou, Manos Katrakis, Lykourgos Kallergis, and Theodoros Moridis, among others, presented a drama with an unexpected ending.

The director, Grigoris Grigoriou, already well known for his previous work, presented one of his best movies on October 7, 1963, the thriller **Adelphos Anna** (Brother Anna). As director, he develops the plot with authenticity, creating a film in a fast tempo, which embraces every aspect of satisfying entertainment. The leading actor, Petros Fissoun, gives the finest performance of the year with costar Xenia Kalogeropoulou. At the Thessaloniki Film Festival, Petros Fissoun rightly received the best actor of the year award.

One of the few best movies of the 1961-1970 decade was **Mikres Aphrodites** (Young Aphrodites), released November 11, 1963. The script was written by two successful writers, Vasilis Vassilikos and Kostas Sfikas. Director Nikos Koundouros was rewarded by the judges at the Thessaloniki Greek Festival by receiving four awards, including best film and best director. At the International Film Critics Festival, the film won the prize for the best picture of the year. Nikos Koundouros also was awarded Berlin's "Silver Bear" for the best director at the Berlin Film Festival in 1963. In **Mikres Aphrodites** Nikos Koundouros authentically presents the romantic material by writers Vasilis Vassilikos and Kostas Sfikas, taken from the classical romance **Daphnis and Chloe** by Longus, which in turn was the pastoral idyll of the ancient tale by Theocritus. **Young Aphrodites** portrays a tribe of shepherds who live a nomadic, yet wild and restless life, on the plateaus of southern Greece where no women can share it. The birth and death of their animals, were their only adventures, and they knew that a new year was about to begin when winter, with its rainstorms, arrived⁴.

The climax of the movie comes when two of the youths; Skymnos (Evangelos Ioannidis) and Chloe (Cleopatra Rota) discover love and have the intense feelings for each other which come upon them like a storm. It was nature in the raw-unquenchable lust. This film is a powerful movie, as evidenced by the rave reviews of certain critics, according to those who viewed it at the San Francisco Film Festival. The **Chronicle** stated, "**Young Aphrodite's** is moving, tragic and beautiful." The **Examiner** remarked that it was a "...fascinating and imaginative movie... a ritualistic dance of love, hate, fear, lust... the love scenes are as frank as any we have ever seen." The director Nikos Koundouros has done his own naturalistic anatomy for love and the value for freedom. It is so clear when the young boy Skymnos, fearing not to lose his just discovered love, jumps to the sea for his freedom to get away from the shepherds who want to forcibly take him to another faraway village.

We, therefore, can consider Nikos Koundouros' work as the Greek masterpiece of the year. Credit should also be given for their excellent performances, to Eleni Prokopiou (as Arta), Takis Emmanuel (as Tsakalos), Anestis Vlahos, Kostas Papakonstantinou and Yannis Zanninos. One should also note that this is the first Greek movie which was made into a book. First, it was published by Carl Schunemann Verlag, Bremen, Germany, 1965; then, in the United States, it was translated by Henry Schwarzchild and published under the same title by Stain and Day, Inc., New York, 1966.

The director, Vasilis Georgiadis, who had been credited with several successful movies that year, presented another good movie, **Ta Kokkina Fanaria** (The Red Lanterns), released December 2, 1963. Later, it was released in the United States also. Georgiadis, with his superb directing,

remarkably transposed the successful stage play by Angelos Galanos into a successful movie, a drama about everyday people which ran the gamut of tragedy to comedy. The gap between youth and seniors is bridged in the film, when the government attempts to close down the houses of pleasure; both age groups are dramatically affected, not to mention the girls who are forced to change their way of life. The story analyzes certain protagonists in each group sympathetically, creating a moving film. The leading actresses, Mary Chronopoulou and Jenny Karezi, portrayed well two of the four girls who lived in that “House of Pleasure.”

In **Ta Kokkina Fanaria**, Manos Katrakis portrayed a sea captain, Giorgos Foundas a procurer, and Despo Diamandidou the madam of the house; all of whom give good performances. Vasilis Georgiadis was in control of every single element of the above movie and, with wonderful skill was able to blend realism, humor, drama and love. But he did not probe the depth of their social and psychological matter of the various characters as successfully as the Italian director Mizoguchi in a similar movie. That was the only weak point of the script. However, director Georgiadis presented a true and touching movie in such a fashion that it will stay in the minds of audiences for a long time. **Ta Kokkina Fanaria** participated in the Cannes Film Festival and was nominated for an Oscar as the best foreign picture.

Enas Delikanis (The Delicate One), released December 16, 1963, was the humorous movie with which the new director Manolis Skouloudis made his successful debut. He was also the scriptwriter. In describing the local customs of Crete, Skouloudis tells in a surprising way the adventures of a young Don Juan, played by Alkis Yiannakas, some of them pleasant and some of a serious nature, when all the women in his village, even his own aunt, a wealthy widow, fall in love with him. The beautiful locations the presentation of customs, dances, folklore songs and the vivid colors contributed to the success of the movie which satisfied even critical audiences. Alkis Yannakas, in the title role won an honor for his excellent performance in at Thessaloniki Festival. Demos I. Sakellarios won an award for best photography. At the same festival, the leading actress of the above movie, Ilia Livikou, won the award as the best actress of the year, while in the San Francisco Festival she won the award for the best supporting actress. The composer, Yannis Markopoulos, created a very good musical background for the picture. Nevertheless, he did not have the same success at the Thessaloniki Festival as he did for his music in the movie **Mikres Aphrodites** (Young Aphrodites) for which he won the best music award.

During this year, some musicals were produced which were patterned after American versions, though not with serious plots. Instead, they were an extension of poor comedies with dancing scenes and songs, imitating the theatrical variety shows. Strangely enough, the “foustanella” type movies, which we mentioned earlier, sharply decreased to only three productions that year, while the number of dramas, melodramas and comedies increased. It was in 1963 that a well-known actress in Greece, Rika Dialina, made her debut in foreign productions (an Italian thriller), **The Terror**, directed by Dino Rizi. Rika Dialina also participated in the movie, **The Doll**, another Italian production of the same year.

During 1963, a very talented and well-known pop singer from Greece, Jimmy Makoulis, made his debut as an actor in the German motion picture production of **Ramona**, a musical review released April 22nd. After that, he was featured in several major European films (total of 15) and in a few

television variety shows. Jimmy Makoulis, who had turned professional singer while still in his twenties, became the rage of his native city, Athens; later he took Western Europe by storm. Singing Greek, English, Portuguese, Italian, German, Spanish, French and others. In 1978 was a host and star of the popular TV show “The International Café” on WGN TV Channel 9 Chicago, Illinois. Unfortunately he did not have the same success in the United States and Las Vegas. In interview with the writer in Los Angeles, Jimmy Makoulis, blamed it on bad management.

In comparison with the 20th Century Fox production of **300 Spartans** which was filmed in Greece, a second movie, **It Happened in Athens**, was produced by the same company and also filmed in Greece. The latter was low in quality; a combination of drama and comedy based on the 1896 Greek Olympic Games with some actual footage of the 1896 Olympic Games and was released January 7, 1963. The Greek-American producer of **It Happened in Athens**, James S. Elliot, introduced world-wide (next to feature star Jayne Mansfield) the Greek actress, Maria Xenia (Xenia Kalogeropoulou) and actors Nikos Minardos and Titos Vandis, who co-starred. Director of photography was Vasilis Maros. It was directed by Andrew Marton.

Though the Greek producers, distributors and movie theater owners, kept complaining with the phrase “crisis, crisis” in the Greek film industry, they did not do anything to solve it. In some European countries that had to face the same problem, they at least tried to alleviate the situation. The government of Italy, for example, canceled the winter taxes on entertainment tickets. Spain decided to cancel the entire 30% tax which had been put on every ticket. Even the film industry of the capital of the world, Hollywood, took some precautions as early as 1962. Their production in 1962 decreased by 26%, and there were only 187 movies produced that year, as against 238 in 1961. But, in Greece, as we will see below, production for 1964 increased by 25%, and instead of 80 movies which were released in 1963, about 100 movies were released during 1964.

The year 1964 was a prolific production period. There were some good police stories, mysteries, films of real-life subjects which portrayed cabarets, call-girls, smuggling, and the downward spiral of youth behavior and crime.

Greek audiences, over-fed with heavy dramas, moralizing, and depictions of fallen women who died miserably, now flocked to scenes of gaiety and light diversion. They evidently loved to see life as it is lived in modern times, from the good to the bad.

An example of such a film was **E Kathos Prepei** (The Proper Ones), released January 13, 1964, and directed by Giorgos Dizikirikis. The script was well written by Petros Koukouvinos, giving a realistic picture of a call-girl’s life, which includes a seamy, dangerous side, as well as the safe and proper. The high points are the characterizations of the hypocrites in a certain “elegant” social group.

A similar movie, **Ta Paliopeda** (The Bad Kids), released on January 20, 1964, was written by Nestor Matsas and Vion Papamichael and directed by Nestor Matsas who diligently handled his story. He was obviously influenced by French and, especially, American prototypes. The stealing of cars, and outright murder and a youth who tries to get away from that group to go straight, all add to the dramatic aspects of the film, but without strong impact. The only thing in Nestor Matsas’ movie, **Ta Paliopeda** is that he refers to them as **The Teddy Boys**, a sort of young group who dressed in a certain fashion during the late 1950’s but this term does not apply to the subject of his movie.

Lola, a film released February 17, 1964, is about cabaret life featuring a man whose partners in the cabaret business railroaded him to jail and who returns to get his revenge. The script was written by Elias Liberopoulos with no originality. The director, Dinos Demopoulos, somehow managed to overcome that failing. There was a good assist by the good performances of Jenny Karezi in the title role; Nikos Kourkoulos, who seeks revenge, and Pandelis Zervos as the jail guard who befriends him.

The Phoenix-Film Company, after the successful movie, **The Riff Raff**, in 1963, released the movie, **Kravyi** (The Cry), on March 23, 1964, written by Nikos Foskolos (who is credited with several good scripts) and directed by Kostas Andritsos. The movie contained two mystery stories, one a kind of detective story about an almost perfect crime, and a good alibi for the criminal, portrayed by actress Iliia Livikou and the actor, Giorgos Moutsios. The other story is about an innocent man, Pavlos Liaros, who is mistakenly accused by the police of a crime. The film owes its success to the good acting by Giorgos Foundas, as the aggressive policeman, Mary Chronopoulou as his girlfriend, and to the director, Kostas Andritsos.

Of the many movies with a resemblance to those just mentioned, there was **Telefonisate Sto 100** (Call Emergency 100), released February 3, 1964, and **E Epikindine** (The Dangerous Ones), released February 10, to name the most noteworthy.

But the tendency on the part of several of them to refer to the “teddy boys” as a bad element, misrepresented the term which more accurately means “rebellious youth” rather than “criminal youth.” Even the film critics referred to those groups of youngsters as a group of “teddy boys”, by which reference Greek audiences meant the American **Zoot Suiter** of that period. In other words, an attempt was made by the writers and most of the directors to blame a foreign country for their own bad element. Furthermore, it paid off commercially.

Some different movies of that year with good plots and good directing were two successful films directed by Grigoris Grgoriou; the musical comedy, **Ta 201 Kanarinia** (The 201 Canaries), released April 13th, presenting a sentimental story and nostalgia of the Athenian life, portrayed very well by Eleni Halkousi, the young couples Hary Klin, Matina Kara and Telis Zotos with Errika Broyer. The second one was the drama; **Diognos** (Expulsion) released October 12, 1964. The movie, **Diognos** was a well constructed script by Panos Kontellis from a subject by the producer of the movie, James Paris (Demetris Parashakis). The film depicts the drama about the lives of refugees who were persecuted in 1922 in Asia Minor by the Turks. It is a human history, detailed documentation devoid of sentimentality. The movie constitutes a landmark in the development of Greek cinema. The excellent performance by actor Petros Fissoun and, especially, by actress Voula Zouboulaki, who plays a memorable, yet difficult role, so believably as a tragic mother; both hold one’s attention and they develop interesting characters vividly. The film won three awards at the Thessaloniki Festival of the best picture of the year; the best director, Grigoris Grigoriou and Panos Kontellis for the best script.

The director, Kostas Manousakis, after an absence of five years since his first appearances with the movie, **Erotos Stous Ammolofous** (Love at the Sand Hills), in 1958, reappears in 1964 directing the movie **Prodosia** (Treason), released November 23rd. Kostas Manousakis created, as he did in his previous movie, a very thorough and quality picture, daring to break away from the melodramatic, stereotype Greek movies of the period. He chose a great humanitarian subject, handling the story of

Nazism expertly. The criminalistic ideology of that Nazi line of thought was plainly evident as one viewed his movie; Kostas Manousakis' worked on a script co-written by A. Alexandrou himself, and by the actor-writer Notis Peryialis. Kostas Manousakis created an excellent, powerful, and effective story, a dramatic chronicle of the German occupation in Greece; Kostas Manousakis' good direction of the psychological situations which two nationals went through; a German officer who turns over to the Gestapo his only love, after he found out that she was Jewish; the woman who loved him sees her love become a nightmare and the nightmare engulfs her best friend. The rise and decline of the Third Reich was also effectively depicted. After Germany collapsed, the German officer's soul is laid bare, in a way being the prototype of that era. But the question in the entire movie is, how sincere is repentance if it is a result of defeat; if the Germans had not lost, would he have felt remorseful? Perhaps an answer could be given by some producer-director in the future.

However, credits are well deserved in the film, **Prodosia** (Treason), by actors Petros Fissoun (as a German officer), Manos Katrakis, Demetris Myrat and actress Elli Fotiou (as a Jewish girl) for their performances, and Kostas Manousakis for his good directing of the film. At the Thessaloniki Film Festival, Petros Fissoun once again won the award as the best actor of the year and Nikos Gardelis was awarded the prize for best photography. In addition, Kostas Manousakis' movie received a special award from the Soviet Committee of Peace in the Festival of Moscow, 1965. Kostas Manousakis also received the Athenian and Macedonian Press Award as the best director of the year. A year later (1965), the movie participated in Cannes Film Festival.

One more successful comedy of 1964 was the movie **Gamos Ala Ellenika** (Marriage, Greek Style), released December 7th. In this important Greek cinema comedy, the director, Vasilis Georgiadis expertly developed a comedy from a stage play without making drastic changes, while, in the meantime, he also presented good cinema. The fame of Vasilis Georgiadis for originality and simplicity has been well established. **Gamos Ala Ellenika** is about a married couple where everything was beautiful in the beginning. Unfortunately, the obstacles and difficulties of life cause their love to cool. The honeymoon is over and real life begins. Both soon long for the freedom of single life without obligations. The actress, Xenia Kalogeropoulou (who won the best actress award at the Thessaloniki Film Festival) and the actor, Giorgos Konstantinou, a promising and refined comedian, maintain the tension of the intrigue throughout the entire movie. The director, Vasilis Georgiadis added one more velvety and tender film to his credit, displaying control over all aspects of film making⁵.

The successful movie with mystery, poetry, realism, agony and love, **Monemvasia**, was released on December 14, 1964, and was directed by the newcomer, Giorgos Sarris, who was also the scriptwriter. Generally, the movie, besides being an unusual psychological thriller, informs the spectator of the interesting points of the amazing town of Monemvasia, which the director Sarris presents in the best cinematographic manner with the expert support of his cameramen, Dimos I. Sakellarios and Dinos Katsouridis. The composer of the music for the film, Nikos Managakis, won an award for the best music at the Thessaloniki Film Festival. Nikos Managakis created a perfect atmosphere for the showing of Greek environment. However, **Monemvasia** somehow changes its tempo and becomes weak at the point where Alkis Yannakas, who up to then is a realistic hit man, falls in love with his intended victim, Eleni Marou. Nevertheless, as a medium for developing the

major ideas of the plot, the good dialogue produces an entertaining atmosphere. The Italian film critic, Giacomo Garubetti⁶ stated that **Monemvasia** is a much better movie than **Susuz-yaz**, a Turkish production by Ismail Metin which won a prize in the Berlin Festival. Nonetheless, Giorgos Sarris displays promising directorial talents in this film.

An honorary award by the representatives of the Greek press went to the movie **To Tetragono**, (The Square) containing four sketches; **E Sarx**, (The Flesh); an adaptation of A. Samarakis novel, the film **Avrio Tha Sou Doso Ena Kordelaki Yia Doro** (Tomorrow I Will Give you a Ribbon as a Present); **Sto Harakoma** (In The Trench); and **E Zougla** (The Jungle), another adaptation of A. Samarakis novel. The sketches were excellently interlocked, produced, written and directed by five new directors: Yannis Kokkolis, Stelios Tzakson, Nikos Ekonomou, Kostas Tossios, and Panos Katteris, while the music was written by the well known composer Stavros Xarhakos.

The year of 1964 was also a prolific for foreign productions in Greece, thus giving an opportunity to several Greek performers to become internationally known. The most important was the 20th Century Fox production of **Zorba the Greek**⁷, directed by Michalis Kakoyannis. The story was an adaptation of the novel **Alexis Zorbas** by the world celebrated and legendary writer Nikos Kazantzakis. The result of the superb direction by Michalis Kakoyannis made a fascinating film. Anthony Quinn was nominated for the best actor of the year. The National Board of Review of Motion Pictures voted Quinn as the best male performer of 1964. The French actress, Lila Kedrova brilliantly acted her part (she almost stole the film, playing a difficult role so believably) and won the Oscar for best supporting actress. The Greek performances in this movie were also excellent. Irene Papa gives a memorable performance portrayal of the tragic widow whom all men hated because they could not have her. Giorgos Foundas (as Mavrandonis) wants revenge; and Takis Emmanuel (as Manolakas) converts his love for her to hatred; Giorgos Voyiatzis, as Pavlos; Sotiris Moustakas, as the crazy Mimithos; Anna Kiriakou in a small, symbolic part, and Eleni Anousaki, as Lola the girl of pleasure. The composer Mikis Theodorakis wrote a score with music that was as catchy and memorable as the score by Manos Hatzidakis of **Never on Sunday**.

Another American production, **The Moon Spinners**, this time by the Disney Company and directed by James Neilson, starring Irene Papa, Hayley Mills, Joan Greenwood, Eli Wallach, Peter McEnery in the lead roles was a story about a buried treasure in a bay. The lives of an English girl (Hayley Mills) and her aunt (Joan Greenwood) who come to the island of Crete in order to record folk songs become considerably altered. It becomes tale about thieves and stolen gems. The great surprise was the appearance as Madame Habid of the star of silent movies, Pola Negri, who came out of a twenty-year retirement. Overall, it was an entertaining movie, especially for younger audiences.

An Athena production which was released by Warner Bros, was the movie, **America, America**, produced, written and directed by Elias Kazan and based on his book of the same name. Kazan portrays the Greek and Armenian minorities (indirectly he portrays all immigrants from every country) who were persecuted by the Turks in 1896. One young Greek named Stavros Topouzoglou (Stathis Giallelis) decides to seek liberty in America and to be free from the harrowing adventures by the Turks dominating his homeland. The Greek actor Grigoris Rozakis also participated in the above movie as Hohanness Gariashian. The real life incidents and broad scope of this dramatic film hold the attention of the viewer throughout its three hour span. Elias Kazan, though he used some professional

and some none professional performers, he captures with great skill the anguish and hope that drove millions of people to America.

Later, actor Stathis Giallelis appeared in Paramount's production of **The Blue** (1968) with music by the same composer Manos Chatzidakis who wrote the music for **America, America**.

In both movies **America, America** and **Zorba the Greek**, the assistant director was the actor and later director scriptwriter Stavros Tornes (1932-1988). Stavros Tornes made his debut as an actor in the movie **To Megalo Kolpo-E Ekti Mera** (The Big Plan – The Sixth Day) in 1960 directed by Christos Theodoropoulos. Stavros Tornes appeared with notable results next to well known actor at that time Mimis Fotopoulos, and to the promising young actress Xenia Kalogeropoulou. Stavros Tornes had started working as an actor and assistant director in 1958. At the beginning of the Junta dictatorship (1967) he moved to Italy and returned in 1981. In Italy he acted in movies made by Francesco Rosi, the Taviani brothers, and movies made by Roberto Rossellini. In Italy he made a few movies such as **Studenti, Addio Anatolia**, and **Coatti**. They were all financed by the director Stavros Tornes. In most of his movies, Tornes as a director and scriptwriter expressed his own personal vision in his subjects, combining his personal investigation in universal themes and mixing poetic and sometimes magical issues⁸.

In 1964, actress Melina Mercouri appeared in three foreign productions, one of which, **Top Kapi**, was produced mostly in Greece by United Artists and was directed by her husband, Jules Dassin. Dassin used a mixture of art, adventure, comic touch, surrealistic photographic effects, and a great cast to give the viewer a most enjoyable suspenseful plot. According to Nanda Ward Haynes⁹ "...the robbery itself is almost as interesting as that in his famous **Rififi**, but somewhat less realistic. **Topkapi** is a perfect example of how a knowing director, proficient in the use of all of cinema's means, can make much out of little. And, in doing so, create an internationally enjoyable entertainment." Besides Melina Mercouri, two other Greek performers appeared with good results: The actress Despo Diamandidou and the actor Titos Vandis. An outstanding performance by Peter Ustinov in **Top Kapi** won him an Oscar as best supporting actor.

Melina Mercouri took part next to George Peppard, George Hamilton, Eli Wallach, Rossana Skiaffino, and Jeanne Moreau in another foreign (British-American) picture, **The Victors**, a Columbia Pictures and Carl Forman production. Its subject was American soldiers fighting through Europe during World War II and was very well acted by its cast. It was directed by Carl Foreman. The third movie that Melina Merkouri took part with Vittorio Gassman, Silvana Mangano, and Jack Palance as a leading performer that year was an Italian movie produced by Dino de Laurenttis. Its title was, **Il Giudicio Universale**, directed by Vittorio de Sica. It was released in Greece in 1964 under the title, **The Time of the Great Crisis**.

One beautiful and promising young actress, Elena Nathanael appeared successfully in the German production **The Blood of Velsvughen** directed by Ralph Telle. It was released in Greece under the Greek title **Cursed Blood**.

That year, one more well-known actress in Greece, Alikì Vouyouklaki, made her international debut in a movie entitled, **Alikì**. It was released April 23, 1964. T. Saint George was the scriptwriter and Rudolph Maté was the director. The music was composed by Manos Chatzidakis. According to

some critics, the movie, aside from being a good presentation of the Aegean Sea Islands, did not have anything else to offer.

With television not a threat yet in 1965, the movies still remained the main entertainment in Greece. But the outlook for 1965 was neither better nor as good as the previous year.

According to Rena Velissariou¹⁰, theaters were not closing in Greece, as in other countries of the world. On the contrary, new movie theaters were constructed every year so that their number tripled during the last decade, especially in the area of Athens. For instance, the first-run theaters in Athens in 1964 were 42, whereas in 1954, there were only 14. American films still dominated the Greek screen, but not to the extent of the previous decade. This was due mostly to the tremendous increase in the quantity of domestic films produced annually, and, secondly, to the cheap products imported from the Far East. During 1964-1965, a change took place in the audiences' taste regarding the movies. They had lost interest in Indian pictures, or cheap Italian epics, which were previously the most popular.

Rena Velissariou states that the Greek audiences now seemed to prefer real-life dramas, a lot of action, or amusing stories. In other words, the Greek public wanted action and a good cry or a good laugh. The total number of attendance increased slightly every year. But this improvement was not apparent or perceptible because, due to the constantly increasing number of theaters, the breakdown for each theater showed a lower attendance. For this reason, Greek exhibitors were always complaining of bad business. To add to their troubles, the entertainment tax remained high. The average admission tax in the key cities was as high as 48 percent.

During 1965, about 100 movies were produced in Greece, of which the majority was intended for local consumption. Approximately 80 of them were exported for Greek communities throughout the world, and about 30 of them were for general distribution. Of all the pictures which participate at the 1965 Thessaloniki Film Festival, not one received the award for the best picture of the year, nor for the best director of the year.

Strangely enough, no movies participated in the Festival that year by established directors, such as Giorgos Th. Tzavellas, Michalis Kakoyannis, Nikos Koundouros, Vasilis Georgiadis, Takis Kanelopoulos, Kostas Manousakis, Nestor Matsas, or by any of the new talent directors. However, some of them produced several really good films.

A good comedy which did not participate in the above festival was **E Gini Na Fovite Ton Andra** (Woman Should Fear Man), released on January 18, 1965. It was written and superbly directed by Giorgos Th. Tzavellas. It was an adaptation from a successful stage play by him. Later, this film, under the title **The Mistress**, participated at the first Chicago International Film Festival on November 15, 1965, and Giorgos Th. Tzavellas was the winner of the best director award.

Tzavellas' movie effectively showed that understanding and mutual respect in marriage can bring lasting happiness. He displayed his skill in blending comedy and sentimentality to create a very enjoyable entertainment vehicle.

A very well acted drama by Nikos Kourkoulos, Giorgos Moutsios, Mary Hronopoulou, and Voula Harilaou was **E Adistakti** (The Unscrupulous), released October 18, 1965. It was written by

the well-known and exceptionally good scriptwriter Nikos Foskolos. The director and cameraman of the movie, Dinos Katsouridis, had expertly handled the coordination of the scenes, and their sequences, and minor details, with especial attention to their psychological effect, and he got away from the stereotypical clichés. Nikos Foskolos and Dinos Katsouridis give a very realistic picture about the people of underground life which takes place in an authentic atmosphere. To those who want excitement, there are cabarets, murders and vengeance and plenty of action. The movie participated at the Thessaloniki Film Festival and won two awards. Nikos Kourkoulos was selected as the best actor of the year; Dimos I. Sakellariou and Dimos Katsouridis won the prize for the best photography.

Epistrofi (The Return), released November 22, 1965, was another good drama, although its subject was just the same old story of the German occupation during the Second World War in Greece. The plot centers around Alekos Alexandrakis who is supposed to be a missing person in the war. This time, he serves in the Greek Air Force instead of the usual army tale. His fiancée, portrayed excellently by Elli Fotiou, becomes a prostitute (in the older versions the woman was married with somebody else) for the survival of herself and their son. The highly dramatic peak is when her fiancé returns and she realizes that she is not good enough for him anymore. The only escape for her is to commit suicide. The scriptwriters, Andonis Samarakis, and Panos Kontellis, and the director, Errikos Andreou, tried to be original but the tempo of the movie became a common melodrama. The thorough direction by Errikos Andreou, and particularly, the excellent performances by Elli Fotiou, helped to improve the quality of that movie. Elli Fotiou won as the best actress of the year in that role at the Thessaloniki Film Festival.

In 1965, the director, Grigoris Grigoriou was credited with two good movies, the drama **E Mira Tou Athoou** (The Fate of The Innocent), released November 22nd, and the comedy **Ohi Kirie Johnson** (No Mister Johnson), released December 6th. The drama, **E Mira Tou Athoou** had a very well-written script by Panos Kontellis, without some of the typical cinematographic exaggerations, but with an atmosphere of realism in the main scenes. The dialogue and performances by Petros Fissoun in the leading role, of Yannis Argiris, and of the actress Niki Triantafillidou, the excellent music by composer Yannis Markopoulos, who rightly won the best music award at the Thessaloniki Film Festival, kept the viewer's interest throughout the entire movie.

Grigoris Grigoriou's second movie, in 1965 the satire, **Ohi Kirie Johson** (No Mister Johnson), was well written by Michalis Grigoriou. The script had a slight similarity to the movie, **Never On Sunday**, but in a lighter vein. The plot depicted an American businessman who mixed business with pleasure. Not surprisingly, he found that they do not always go together; or if they do, there is a distasteful price to pay.

A fight between patriotism and treason was presented in the movie, **To Bloko** (The Blockade), released December 6, 1965. It was written by Gerasimos Stavrou, and it was based on a true story of the German occupation in Greece. **To Bloko** (The Blockade) took place in an area known as Kokkinia in 1944. The director, Athonis Kirou, presents very delicately the events of the Greek resistance movement. His directing showed a kind of French influence. One can see that his aim was to bring to the attention of the world the bravery of the Greek resistance movement and what it accomplished. The subject seemed to be a little difficult for him in spots, for at times the situations

got out of hand. Unfortunately, Andonis Kirou did not emphasize strongly enough certain historical events which could have had a very dramatic appeal. He spent more time than he should have with his main character, Kosmas, portrayed by Kostas Kazakos. The psychological problem that Kosmas faced was when the Blockade happened and he had to make a choice right there to become a hero or a traitor. That was the highlight of the whole movie. The movie missed the impact which it should have had; the plot alone was not enough to ensure it. But good acting and directing somehow kept the viewers of all ages intensely interested.

The director Athonis Kirois worked for many years in France as a cinema critic (with a magazines such as **Age du Cinema**, **Cahiers du Cinema** and **Positif**) in 1958 made his debut as a movie director with the short movie **La Deroute** (France 1958) and in 1962 he presented his second short movie **Irene Ke Zoe** (Peace and Life) in the Thessaloki Film Festival. In 1965 he made his debut with the feature movie **To Bloko** (The Blockade) with success. That was the first and last movie by a such talented director. We possess no evidence why he stayed away from Greek cinema.

The movie that did not succeed according to the producer's Klearhos Konitsiotis expectations was **Ton Palio Ekinno Ton Kero** (In the Old Days) released December 13, 1965. Its subject was a chronological editing of the first newsreels, short movies from the developing Greek cinema, including some of Achilleas Madras and Michalis Gaziadis melodramas, and many more. It was a kind of memory review for the old generation, and for the youth to learn about the past but suffered because of its poor editing and narration.

In 1965 Melina Merkouri performed next to James Mason and Hardy Kruger in the (Spanish-French-Italian production) of **The Uninhibited**, a melodrama of a world-wise woman, a novelist and a searching youth in a small Spanish fishing village. It was directed by Juan Antonio Bardem.

The year 1965 ended with one more important event in the cinema world, the founding of the Balkan Film Festival. The program was arranged so that the Balkan Festival took place yearly in a different country, as follows: 1965 in Varna, Bulgaria; 1966 in Turkey; 1967 in Rumania; 1968 in Greece; 1969 in Yugoslavia, and 1970 in Albania. After that, the cycle was repeated. Greece, in the First Balkan Festival at Varna in the 1965 participated with the movie **Elektra** directed by Michalis Kakoyannis, and the short film, **Kalymnos** directed by Vasilis Maros. In 1966, the situation with the motion picture industry was the same as the previous year. There was a slight increase of ten movies over 1965 production, creating a total of 101. The majority of this year's movies, as usual, were poor dramas overloaded with sentimentality. Some were attempts at stale farces. Of the musicals, only two were produced, and there was only one detective story.

Of the adventure -type movies, the best one was **To Choma Vaftike Kokkino** (The Ground Was Painted Red), released January 10, 1966. It was a Greek "western", very well-written by Nikos Foskolos and superbly directed by Vasilis Georgiades. In this tale of love rivalry and ideological differences among its characters, the director kept the motifs separated. The director Vasilis Georgiadis gives the events of that story with originality, fast tempo and realism. The scriptwriter Nikos Foskolos based his story in a local revolution by the farmers against their landlords around 1913-1914 and with leader in this revolution, Marinos Antypas, belonging to one of the richest families of the area. He sided with the farmers and accomplished the much needed land reform awarding small amounts of land to the landless the social aspects and the love rivalry were given

authentic treatment. Mary Hronopoulou (the girl that both brothers follow in love with) and the actors, Manos Katrakis, (the riche father), Nikos Kourkoulos (his young son who takes the side of the poor), Yannis Voglis (the oldest son protecting his fathers fortune) and Phaethon Georgitsis gave believable performances. The photography by Nikos Demopoulos gave a lift to the movie's tempo during the action shots and contributed to its success. It was one of his best works up to that time. Though it was not presented in the Thessaloniki Festival, the movie was nominated for best foreign language movie in an Oscar category. Generally, it combined a work of beauty, triumph, art and entertainment.

The year's strong, bucolic drama was the movie, **O Fovos** (The Fear), released February 28, 1966. The scriptwriter and director Kostas Manousakis presented the sexual desires and problems of young villagers with realism, simplicity and personal agony that the young go through in an environment dominated by ignorance, superstition and taboos. The love scenes are blended with tragedy, rape, violence and murder. In fact, the major and final part of the film dwelt almost entirely on the tragic, to the point where it lost its impact. Nevertheless, director Kostas Manousakis, the actress Elli Fotiou and actors Anestis Vlahos, and Alexis Damianos managed to save the film. The movie was selected to represent Greece at the Cannes Festival (which was having its 20th Anniversary). It also represented Greece in the 1966 Berlin Film Festival.

A good war movie that year was produced by Skouras Film, and Klearhos Konitsiotis: **Funeral for Enemies and Friends**, released on February 28, 1966. This movie was intended mostly for an international market. It was filmed in the English language, and directed by the Czech director, Giri Sekens. From the Greek point of view, such a picture is considered to be a foreign production. Nevertheless, it was a very strong psychological study analyzing the reactions of heroes of German, Russian and American background, after Berlin fell at the end of the World War II.

Of the only two musicals produced that year, **Diplo pennies** (Bouzouki-Double Notes), released March 14th, is worthy of mention. Its new talented director, Giorgos Skalenakis, despite his creativity and originality, had great difficulties with a poor script written by Alekos Sakellarios. Nevertheless, Giorgos Skalenakis displayed skill for this type of film through the protagonist. The well-known actress, Aliko Vouyouklaki, played her role in a stereotypical manner, and her husband, Demetris Papamichael, who made his debut as a singer in this movie, was out of place. Giorgos Skalenakis tried to reach the international market but, unfortunately, had the wrong product.

Xechasmeni Iroes (Forgotten Heroes), directed by Nikos Gardelis was a well-made movie released on October 7, 1966, and was selected as the best of the year, at the Thessaloniki Film Festival. Its subject was a very common one about the German occupation in Greece, and the heroism of the Greek Resistance Movement. With the exception of the good acting of the leading actor, Yannis Voglis, the other performers were of the typical stereotype kind. This movie can be easily classified as one of the very well-made movies of the year in many respects, but not worthy to be the best film of the year.

Prosopo Me Prosopo (Face to Face), released December 12, 1966, was a well-made social satire for that year. The director, Roviros Manthoulis, developed a social contrast between the rich and the poor, with originality in tempo, editing, and narration. A newly rich family hired an instructor to convert a mother and daughter into upper class creatures fit for La Dolce Vita and, in the mean time,

the daughter was to learn the English because her fiancé was an Englishman. Naturally, love entered into the picture, when mother and daughter fall for their instructor, a situation very well handled by the director and his performers. The instructor finds the easy way out by justifying his situation and his unsuccessful life by blaming the people he works for. In fact, in his dreams he compares them with the Nazis during their occupation of Greece. His love affair with the mother, portrayed by Theano Ioannidou, and his real love affair with the daughter, portrayed by Eleni Stavropoulou, must come to an end when the English fiancé arrives. All three are failed characters. The instructor does not accept the responsibility that success in his life depends more on him than on others. Mother and daughter place their selfish interests ahead of everything else, including each other. The director, Roviros Manthoulis, won the award as the best director at the Greek Film Festival. **Prosopo Me Prosopo** was one of the few movies of that year with potential for the international market.

The movie that won most of the awards at the Thessaloniki Film Festival for the best script, best music and best actor, Giorgos Foundas, was **Me Tin Lampsi Sta Matia** (Eyes Aglow), released December 12, 1966. Its director and scriptwriter was Panos Glikofridis. Its subject was again based on the German occupation of Greece, but had an original premise. The tragic father, played by Lavredis Dianellos, was forced by the Germans to choose one of his three sons to live, since the enemy had decided to execute two of them. This very strong human drama which they had to face was portrayed most realistically by the father and the three sons (Giorgos Foundas, Anestis Vlahos, and Yannis Fertis). The stark black and white photography helps to intensify the drama. Anestis Vlahos, one of the sons, received a special award for his performance.

The actor, Giorgos Foundas, who won the award as the best actor of the year in the previous movie, also gave successful performances in the folklore drama, **O Psaroyannos** (John the Fisherman), released December 12, 1966. The director and scriptwriter Vasilis Mariolis, depicts well the traditions of a Greek island. The main character works very hard to support his family with limited and simple pleasures in life. The performances by Giorgos Foundas and by Aleka Katseli, as his wife, as well as by the rest of the actors, would have been much better if the director and scriptwriter, Vasilis Mariolis, had rearranged and updated the slow dialogue of the movie which was an adaptation of a Takis Hatzianagnostou novel.

In 1966, Irene Papa participated in the American-Italian production of **The Bible**, next to George C. Scott, Ava Gardner, Peter O'Toole, and Franco Nero. It was a spectacular film based on the Bible stories directed by John Huston. The same year Melina Merkouri performed next to James Garner, Sandra Dee, and Tony Franciosa in the movie **A Man Could Get Killed**, an American production. The subject of the plot was about a businessman who is mistakenly thought to be a secret agent while in Portugal. It was directed by Ronald Neame and Cliff Owen.

Also in 1966, a very important event took place in Greece regarding the future of Greek cinema. Television arrived, at first experimentally, in August of 1965. On February 22, 1966, the first official broadcast took place from the experimental Channel 5. It seems that the first announcer was a woman named Eleni Kipreou.

At once, the film industry realized that this meant great competition for them. There were some movies of a much improved quality produced in 1967. But the percentage was rather small as against the total, which was almost the same as in the previous year. The majority was the same old story –

cheap imitations of previous successes. Beginning with the last quarter of 1966, and through 1967, the subject of sex predominated, but it was handled with such poor taste that most of them were financial failures, proving once again that you can't fool all the people all of the time.

According to the yearly statistics of Greek productions, movie attendance declined noticeably, even though television was still on an experimental basis and programs were transmitted only for about three to four hours a day. Nevertheless, we will continue to study the year's movies, as we have been doing, and will mention several of the most worthy.

Of year's comedies, there was the movie **O Kosmos Trellathike** (The World Went Crazy), released January 16, 1967. It was written by Giorgos Lazaridis and Errikos Thalassinis, with fast tempo and amusing dialogue. The lead actor, the veteran, Dinos Eliopoulos, gave his best.

The best war satire of the year was, **An Oles E Gynekes tou Kosmou** (If All Women of the World), released January 16, 1967. The scriptwriter and director, Nestor Matsas, created an original movie which was unusual for its quality and its treatment of the subject. Women, who suffer so much during and after every war, finally organize to protest against all wars. Nestor Matsas, with skill and talent, excellently produced a movie which, in reality, was a contemporary version of **Lysistrata** by Aristophanes. But he presented the movie with humor, emotion, faith for a better tomorrow, without wars, and gives to the people a new optimism for life. As for the women, he gives them the responsibility for their serious role in life. Even though his finances were too meager for the production of a film with such a subject, director Nestor Matsas succeeded in creating a rather good quality movie. Not only were women in general attracted to it, but it pleased audiences who seek quality.

According to the critics, **E Thalassies Chandres** (The Blue Beads), released February 20, 1967, was one of the better musical comedies. The scriptwriter and director, Yannis Dalianidis, showed a good improvement in his directorial skill. His script contained some smart dialogue and his subject with Greek flavoring proved to be the equivalent of some foreign productions of that genre.

Ekinos Ke Ekini (He and She), was a sentimental movie, released January 23, 1967. It was written by Panos Kontellis and Errikos Andreou. The latter was also the director. It was, in a way, a study of the "feminine mystique". The director, Errikos Andreou, expertly blended love, philosophy and life in a poetic atmosphere which was enhanced by good scenery. Credit should be given to actress Jenny Karezi who portrayed a certain glamorous tourist who visits the island of Crete. She handles her part excellently. In reality, the movie subtly probes into her motivation after she meets the young man Phethon Georgitsis, who seems to be completely unspoiled by civilization; chiefly because of the reputations of the producer, Philopoimin Finos the actress, Jenny Karezi, actors Phethon Georgitsis, Notis Peryialis, Vaggelis Kazan, and Takis Emmanouel, this movie was not financially successful.

One of the good comedies of 1967 was **O Parthenos** (The Male Virgin). It was a clever and unique twist by the scriptwriter Nikos Sferoeras. Its plot is an adaptation of Menander's stage play **O Diskolos** (The Difficult One). Menander placed his comedy in Naxos, and so did Nikos Sferoeras. The difference is that Menander presents a stubborn father who wants his daughter not to get married but to remain a virgin. The director Dimis Dadiras and the scriptwriter Nikos Sferoeras very cleverly

twist the plot and instead of a father, their movie has a stubborn mother who tries everything to keep her son away from any woman. It was a very refreshing comedy without the social drama depicted Menander's comedies. For the success of the movie credit is due to Sapfo Notara for her performance as a mother, Hyannis Markopoulos for the music composition, and the natural beauty of the island of Naxos.

The Hellenist playwright Menander (343-291? BC) was a leading comic dramatist. Most of his works are based on love situations combined with social dramas and the complications of everyday human weaknesses. Later, Menander's work was adapted by Roman playwrights, including Titus Maccius Plautus, (245-184 BC) and Publius Terentius Afer (better known as Terence 195-159 BC).

Another creditable study of human reactions and motivations was **O Thanatos Tou Alexandrou** (The Death of Alexander), released March 6, 1967. It was written and directed by the talented film maker Demetris Kollatos, who was also the leading actor. His sentimental subject about a man in a hospital, at the point of death, was treated with originality, yet with no cinematographic exaggerations. The emotions, which the character undergoes while fighting death, are very poignant. Credit should be given to Demetris Kollatos who acted and superbly directed the movie and to actress Arlet Booman for her portrayal of the part as his sweetheart when she knows he is nearing death. We possess no evidence why the government censors did not permit the public release of this movie until March 6, 1967; even after it was well received at the Thessaloniki Film Festival in September of 1966. Kollatos' movie had rave reviews in Europe, particularly in France. George Sadoul, a well-known French film historian, and the French Professor of Philosophy, Garodin, both addressed personal letters to the director Demetris Kollatos for his work. George Sadoul remarks "*I was impressed by Demetris Kollatos' movie **The Death of Alexander**. I cannot understand how this movie can possibly be forbidden by Greek censorship. This psychological study of human beings does not have any direct relation to the social problems to talk about it. I hope that this outstanding film will have the same welcome in Greece as it had in France solely because of its artistic quality.*" The French Professor Garodin states that "...I saw both of your movies, the documentary **The Olives** and **the Death of Alexander**. I am totally impressed and consider you worthy of our admiration. You are a poet ... who knows how to present with his camera the conditions under which human beings exist and work..."

The director, Takis Kanelopoulos, came out with the sentimental drama, **Ekdromi** (Excursion), released March 20, 1967. Takis Kanelopoulos handled his plot with skill, but somewhat stretching reality. His love triangle portrays an exaggeration of the emotions, the deceptions, and tortures to which his characters subject each other in the game of love. It was an original plot about a woman who loves her husband and is fully satisfied sexually by him, but permits her sex urges to lead her into playing with danger by getting involved with other man. However, it is unrealistic that a woman with such coolness, as is portrayed, would go to the abyss of insanity over sexual satisfaction, while knowing that ruination is a certainty. The story takes place in Macedonia in wartime conditions, but war is not the main subject as in his previous movie **O Ouranos** (The Sky). The movie's sense of realism suffers; however, special credit should be given to Angelos Antonopoulos, a new talent of promise, for his performance. Antonopoulos had made a successful debut in the movie, **Egoism**, in

1964, in which his talent as an actor won acclaim. Also, credit should be given to newcomers Lily Papayanni and Kostas Karayannis for their good performances.

As we mentioned before, of the few successful Greek “westerns”, **To Choma Vaftike Kokkino** (The Ground Was Painted Red) was superbly directed by Vasilis Georgiadis and written by Nikos Foskolos in 1966. The best Greek “western” type of movie of 1967 was **E Sferes Then Gerizoun Pisso** (The Bullets Do Not Ricochet), released October 9, 1967. It was written by the well established scriptwriter Nikos Foskolos, who this time, successfully made his debut as a director. With this accomplishment, it became obvious that he was equally skilled in both professions. **E Sferes Then Gerizoun Pisso** depicts a man who sets out to capture someone, whom he suspects of a crime, so that he would look good with the authorities, but his intended victim was innocent.

The picture holds the attention of the viewing audiences, particularly because of the unexpected twists of the plot. The movie is far more believable than some of those Italian spaghetti westerns. Unfortunately, there were not enough extras to fill out some of the film’s scenes, and it showed. However, credit should be given for a good performance by Angelos Antonopoulos and Kostas Kazakos.

The drama, **Piretos Stin Asfalto** (Fever on the Asphalt), released October 23, 1967, was a three-award winner. Best director Dinos Demopoulos; best actor Giorgos Foundas, and Philopoimin Finos won the Perfect Production Award. The Perfect Production Award was established for the first time that year at the Thessaloniki Film Festival. The script was again written by the talented scriptwriter Nikos Foskolos. It seems that was Nikos Foskolos’ year, because in the case of every one of his scripts, either directed by him or written by him, the film was successful in many respects. The director Dinos Demopoulos correctly depicted the mood of the script and created a believable and convincing movie. His leading actor, Giorgos Foundas as the policeman, gives his best performance and offers to the audiences an authentic study of a policeman who puts his duty before his family’s welfare. It was one of the finer productions of the year and provided entertainment to suit everyone’s taste.

Another drama of that year was the movie, **Ithele Na Gini Vasilias** (He Wanted to Become King), released October 30, 1967. Its plot was a contemporary version of **Hamlet** written by Yannis Ioannides and directed by the actor-director Angelos Theodoropoulos. The movie might have been more successful had the director not changed its plot to satisfy audiences who demand melodrama with a happy ending. Furthermore, the music was not quite appropriate. As a result, his ambitious attempt to create an art category melodrama did not fulfill his hopes because of inexperience.

One better movie of that year was based once again on the German occupation and the Greek Resistance Movement. It was the film **Dekatos Tritos** (The 13th), released October 30, 1967, and produced by the Greek-American James Paris, (Demetris Parashakis) and directed by Dimis Dadiras, while the scriptwriter was the talented Panos Kontelis. The subject of the movie is an analysis of the psychological and sociological aspects of a man who before the war was considered a nobody. At times he was contemptuously treated by his fellow-men on the island. But he became a hero during the war by performing a dangerous mission on behalf of a wounded parachutist. The movie had a good cast, including Yannis Voglis, Elena Nathanael and Paris Alexander. The movie could have been an excellent one if its tempo had not slowed down after the first part. It did not help the study of

the characters to slow it down, if that was the director's purpose. Panos Kontelis won the award at the Thessaloniki Film Festival for having written the script.

The Greek and French production of **Les Patres du Desordre** (Also under the title **The Shepherds-Thanos and Despina/The Shepherds of Confusion**) was made in Greece by Paris-based Nikos Papatakis, just before the coup of 1967. The editing took place in France, and the film, more or less, got French citizenship. However, the director and scriptwriter Papatakis tried hard for a movie which would be of interest to certain political partisans. It is obvious in this movie that the word "shepherd" is used symbolically. Nikos Papatakis made a political propaganda picture in this case. For that reason, it got rave reviews from some critics, but was panned by others. Nikos Papatakis had previously made his debut as a director with the movie, **Les Abysses** (1963) with success. It has been said that it was based on a true story when two housemaids turned against their masters and murdered them in a very brutal way (we see a similarity with the movie **The Maids** made by Jean Genet). The film **Les Abysses** deals with social and political problems in some areas in France, including the war in Algeria. The critics for the movie **Les Abysses** reacted in a similar fashion to the movie **The Shepherds of Confusion**. The riots that the movie **Les Abysses** created when released at the Cannes Festival created professional problems for director Nikos Papatakis. He could not get another directing job until 1975 when he did the movie **Gloria Mundi**.

A good film which represented Greece in the Berlin Festival in 1967 was **To Prosopo Tis Medusas** (The Face of Medusa), directed by Nikos Koundouros. He was already famous for his originality and ability to handle the most difficult and unusual subjects, and this time it was no exception. Nikos Koundouros states that "**To Prosopo Tis Medusas** obliterates whosoever looks upon her. My film reveals them. In the beginning, my heroes are polished, suave, in conformity with society's mores; in the end, their true natures are exposed." According to the French critic Michel Deleé "*Everyone came out of the movie theater petrified. From which planet did this film come? We have never seen anything so startlingly true to nature; naiveté, yet cunning. I was forced to see the film again. It is a film that everyone has to see attentively*".

During 1967, two Greek actresses: the outstanding tragedienne Katina Paxinou and Eleni Anousaki performed successfully in foreign productions. Katina Paxinou starred in the title role of **Zita** as Tante Zita (Auntie Zita), a French production. Paxinou superbly portrays a woman who blends dreams with reality and at the same time faces death. Eleni Anousaki had a minor part in a Danish production comedy, **Martha**. Part of that movie was filmed in Greece and directed by Erik Balling.

Katina Paxinou (1900-1973) studied music and voice in Vienna. Her first appearance was in Demetris Mitropoulos opera *Veatriki*. In 1927 she married the actor and later director Alexis Minotis and from 1929 she devoted her life to the theater. She first performed in the Marika Kotopouli and Emilios Veakis theater companies. In 1939 she joined with her husband the National Theater Company and toured Oxford, Cambridge, London, Frankfurt, and Berlin. She became one of the most outstanding tragediennes with international reputation, in roles of ancient tragedies, such as Medea, Clytemnestra, Elektra, Ekavi, Iokasti, and Atossa. From 1940 to 1950 she moved with her husband to England performing the contemporary work by Ibsen, and O'Neil. Later Katina Paxinou and Alexis Minotis moved to the United States where they performed on stage but also for the movies. She

returned with her husband to Greece in 1950 performing again as a leading actress for the National Theater in Athens and in the summer in the open ancient theater at Epidaurus. Katina Paxinou performances were superb and powerful on both stage and cinema.

After seeing his movie **Zorba the Greek** become his biggest success internationally, director Michalis Kakoyannis made another foreign production, **The Day the Fish Came Out**. It came out just before 1967 was over, but the movie proved to be a mediocre production.

During 1968, several artistically well-made movies were released, which avoided being of the stereotype variety. A few directors besides Vasilis Georgiadis, such as Alexis Damianos, Stelios Jackson, Nikos Ekonomou, Giorgos Skalenakis, and, especially, Kostas Zoes, proved that there are other ways of creating movies besides using cliché after cliché. Artistry in productions was, unfortunately, employed by only a few directors who presented their messages psychologically and artistically.

It is true that that kind of musical movies and farces based on theatrical revues were demanded by the public that year. But most of them were made with noticeable repetition. Once again that year, dramas and comedies in good taste were outnumbered by bad ones.

The unique “Warranty System” for ticket sales developed in Greece proved very detrimental to the fate of some creditable films. The warranty system for ticket sales is employed by first run movie houses which will not show some films without a guarantee. Many productions did not have the funds to ensure first-run movie houses their required guaranteed income. As a result, some very fine films get public viewing only in second run cinemas, with poor financial returns. The evidence speaks for itself. The most artistic movies of the year **Silhouettes**, directed by Kostas Zoes, and **Mechri To Pleio** (As Far as the Ship) directed by Alexis Damianos, were financially unsuccessful. It seems that the commercialized film industry put a limit on the horizon on directors who dared to be creative and novel. Many good films that won awards at festivals were financial failures. This system discouraged directors to experiment with new and daring themes with the obvious result of repetition and mediocrity.

Aside from the distribution problem that cinema faced during the 1967-68 time, television began to threaten attendances at film houses at the very time the motion picture industry increased their production. During 1968 there were about 110 feature films released, plus many more short films and documentaries.

The year 1968 started out with the movie **Mechri to Pleio** (As Far As the Ship), released January 22, 1968. The director-writer in the above film was Alexis Damianos. He also was acted in it. The film presents three different episodes of a young man’s life in a modern, poetic cinema. It focuses on his decision to emigrate from Greece to Australia, due to his poor financial condition and because his girlfriend left him for his friend. The tale follows him while he works for a short time on a farm, where we see him develop and before long fall in love with a farm girl. Later he shows up at the port of Piraeus and has a love affair with a married woman.

The director, Alexis Damianos, skillfully portrays the development of a young man through the three different episodes. The young man gradually changes from the simple, naive village bumpkin into a city-wise man in stages. In the meantime, as he goes from the innocence of youth, he has his

eyes opened to the joys and the game of city life. Those three stories are very well interlocked and related to each other. The director-writer presents very effectively first the country's main problem of losing its youth to immigration, then a love story, prostitution, and the tradition of urban underground songs, placing all three issues in a realistic and tragic level with many mixed feelings and emotions (fate, dreams, desires and the limited opportunities) by his characters. His first story is based on Spiros Pasayiannis' work **Aravonas** (The Engagement). The second one is based on the Grigoris Xenopoulos novel **Nanotta** where the girl meets her lover and then her sexual desire ruins her life and drives her to become a prostitute. The third story is based on the tradition of the "Rebetiko" style songs. The performances by Alexis Damianos are noteworthy and skilful as is his directing. The stage actor-director Alexis Damianos made his debut in a short movie **O Kleftis** (The Thief) (1965) and in the feature movie **O Fovos** (The Fear) (1966), both with success before he made his debut as a movie director.

The movie, **Mechri to Pleio** (As Far As the Ship) was the winner of a special award at the Thessaloniki Film Festival in 1966, and was selected among seven other movies for the Hollywood Critic's Award.

One of the most artistic movies of the year as we mention above was the sentimental **Silhouettes**, released February 26, 1968. The scriptwriter and director was Kostas Zoes, the award winner for his short film **To Alogo** (The Horse) in 1966. With **Silhouettes**, Kostas Zoes made a very successful debut as a scriptwriter and director of feature movies. It is far from being a stereotype. His subject was the psychological study of a peculiar relationship in a broken marriage. Each was lonely; this loneliness was the basis of the movie which Kostas Zoes, with good skill, analyzes the mixed emotions of his characters. The day had arrived when the woman was to turn her only son over to his father. The court decision was that she will do so when he reached the age of ten. As the father travels by train to pick up his son, he has flashbacks of their life together, including that particular day which, with its happiness and unhappiness, resulted in their divorce. Kostas Zoes beautifully portrays the life of these two people in one day. At the Thessaloniki Film Festival that year, the film won as the prize as the best artistic movie of the year and the leading actress Peri Paravou won the best actress of the year.

Four other more movies were noticeable for their serious attempts to produce something better artistically and with quality but they did not come up to their director's expectations. One was **Eraste Tou Meseou Tichou** (The Lovers of the Central Wall), released January 8, 1968, directed by Stelios Tzakson and Nikos Ekonomou. Their realistic plot about a rather intense love affair was well constructed, but because of its slow tempo in the first half, the movie lost its impact. However, credit should be given for good performances to the new actress, Haritine Karolou, and to the veteran Eleni Zafiriou, who acted (in two parts); Angelos Antonopoulos was surprisingly unprofessional in spots.

The second one, **Jane Eyre**, was an adaptation of Charlotte Bronte's novel, written and directed by Giorgos Loes. After the play was featured on the radio, Giorgos Loes adapted it for the movie. His artistic and conscientious efforts show clearly but the subject was too difficult to put across technically. And, in spots, it was miscast, except for the good performance of Manos Katrakis. The movie did not have the atmosphere of **Jane Eyre** and became an ordinary Greek melodrama.

The third one, **O Tafos Ton Eraston** (The Grave of the Lovers) was released March 4, 1968, and was written and directed by Nikos Tzimas. The plot offered honest realism and a dream world of beauty. Those elements, however, needed better placement than the director gave in his original effort to produce an artistic movie.

The fourth and last of this group was, **Mia Mera O Pateras Mou** (One Day My Daddy), released March 25, 1968. It was written and directed by the American writer, Frederick Wakeman. The plot reminds the viewer of the escape to the West of Stalin's daughter. The dialogue was too ponderous and the philosophical plot tired the average viewer. If it were not for the excellent performance by the outstanding Greek actress Ellie Lampeti in the main role the movie could be classified as a foreign film. The music was written by a foreign composer, most of the parts were played by foreign actors, while the Greeks had minor parts. However, the director's use of cinema techniques was limited and that affected the success of the movie.

According to local and foreign critics, the most talked about film which emerged from the Greek studios was, **Imperial, Byzadini Rapsodia** (Byzantine Rhapsody) directed by Giorgos Skanelakis. Its premiere took place October 14, 1968. The scriptwriter, Yannis Tziotis, depicted a love story and ambition in the Byzantium. A beauty, portrayed by Betty Arvaniti, jilted her lover, the chief general of Byzantium, for the emperor, who made her the empress. She betrayed her lover (The Emperor's General) twice. Her heart-broken lover exiles himself to a castle in Southern Greece. Her ambition gave her more gratification than true love for awhile. It so happened that certain seers in whom the emperor and the nation had great confidence, prophesied that on a certain date which he named, the world was coming to an end. As the time approached to the predicted day, the Empress, realizing that her greed and power were now about to end, left the Emperor and went back to her lover. Their great happiness ended, however, when the world did not end on the predicted day.

She still wants to return to the palace to get revenge because the Emperor had announced that she is dead. Willing to punish her he had announced that the Empress had died. In spite of her lover's pleas, she got on her horse and started to go away but her lover's arrow pierced her from the back. The director, Giorgos Skalenakis, had created an outstanding movie of passion, betrayal and ambition. It was an explosive, original type of film of epic proportions. Credit should be given also to Theodoros Roubanis for his good production and performance as the lover-general.

Besides the movie, **Imperial**, intended for world distribution, there was the production **Sta Sinora Tis Prodosias** (At the Borders of Treason), released October 28, 1968. It had all the qualities for the international market. The director, Dimis Dadiras, outdid himself in this movie and rightly collected four awards in the Thessaloniki Festival: best production, best director, best actor (Kostas Prekas) and best supporting actress (Ilia Livikou). Dimis Dadiras depicts skillfully the story of a Russian spy in Greece who tries to steal some very important NATO papers. But before long, the Russian spy discovers that he is a Greek who had been captured as a child by a communist country and raised as a Red. This old brutal Turkish system of capturing and raising young Greek boys to fight against their own kind was initiated by the Ottomans during their occupation of Greece, in the 17th century. The kidnapping of young boys was revived by the Communists in 1944, and the movie, **Sta Sinora Tis Prodosias** depicts this in a scene which has a great impact. The spy, realizing his

origin, then joins the Greek side. There were many excellent performances, and the quality of the film was one of the finest.

A conscientious attempt was made to produce two Foustanella-type movies, **Droso-E Arhondopoula** (Droso, The Noble Woman) and **Ligeri**, and also a social drama, **Katigoroumeni Apologhisou** (Guilty Lady, Confess), by a group well known in the Greek film industry: Andreas Katsimitsoulis, the producer and director, Nestor Matsas, a scriptwriter; the leading actor, Errikos Briolas and the leading actress Elda Athanasaki. All had a role in making the above three movies.

Each, according to his profession, gave his best. The effort was there, but not enough. Unfortunately, of the three movies, the two Foustanella-type, were mediocre in many aspects, and the social drama did not reach their expectations. It was merely a typical melodrama.

Another movie, which resembled, **The Shepherds of Confusion** directed by Nikos Papatakis in 1967, was **Kierion**, directed by Demos Theos (Demosthenis Gerasis). His 1968 production did not properly depict the political situation of the drama of the Greek people, as Nikos Papatakis had done in **The Shepherds of Confusion**.

Demos Theos (Demosthenis Gerasis), in his film, **Kierion**, presented some of the reasons for the past political situation in Greece. The movie would have been more effective and successful if, with better taste, his message had been more to the point instead of hinting. The above film, **Kierion**, was presented without competition at the Festival of Venice.

One more movie, **Anichti Epistoli** (Open Letter) directed by Giorgos Stamatopoulos, though it was not released in Greece (like the movie, **Kierion**) was presented at the Festival of Locarno, with good reviews. **Anichiti Epistoli** (Open Letter) was released a year later in Greece on December 8, 1969.

On December 9th 1968 a movie **To Kanoni Ke to Aedoni** (The Canon and the Nightingale) was released. It was a production by the actor director Giorgos Kampanellis. The script was written by the talented stage and scriptwriter Iakovos Kampanellis. Both brothers for the first time were also the directors. The scriptwriter Iakovos Kampanellis depicts three stories thematically related with each other with originality. The first one is a comedy which takes place in Small Island during the Italian occupation. After the Italian invasion in 1940, an Italian officer unsuccessfully tried to control the people of a small island. The people put up a passive, yet very effective resistance, and drive the occupiers to insanity. The second one is about the heroic story of the resistance in Cyprus during the war of independence from the British in the 1950's. The third is a comedy taking place in city of Patras during the German occupation in the 1940's. A German officer who commandeered a house, constantly arguer's with his landlord to the point where he is almost driven to insanity. All three stories are a blend of comedy, drama, fantasy, politeness and with refined humor. Iakovos Kampanellis indirectly gives strong messages of the dramatic effects of wartime occupation and struggle by the weak against the occupiers.

Iakovos Kampanellis, one of the most successful playwrights after World War II, made his debut as a movie director in 1960 with the movie **E Hionati Ke Ta Efta Gerodopallikara** (Snow White and the Seven Older Bachelors). He was also the scriptwriter. His stage plays **Stella** and **O Drakos**

(The Monster) were made into the movies in 1956 with great success. He has written several stage plays and scripts that had a success both on stage and in the movies.

Before 1968 was over, a few Greek performers appeared in foreign productions; the well-known Irene Papa in an American film, **The Brotherhood**, with Kirk Douglas, Alex Cord and Susan Strasberg. It was a drama, with passion and fear of an Italian family connected with the Mafia, directed by Martin Ritt. She also appeared as Penelope in **The Adventures of Ulysses**, an Italian TV miniseries recounting the legendary exploits of Homer's classic hero.

Nikos Minardos made his debut with the American production **Day of the Evil Gun**, with Glenn Ford, Arthur Kennedy, Dean Jagger, and directed by Jerry Thorpe. The third was the Greek Miss Universe of 1964, Corina Tsopei. She entered acting school of 20th Century Fox in 1967 and appeared the same year in a minor part in the movie, **Capris**, with Doris Day and Richard Harris and directed by Frank Tashlin. It was about an undercover man acting as a double agent involved with international villains. In 1968, Corina Tsopei played the main female role in the 20th Century Fox movie, **A Man Called Horse**, directed by Elliot Silverstein, The lead male was Richard Harris, a white man captured by the Sioux in 1825 and after being tortured not only converted to their way of life but became their Chief and led them to some battles.

Although 1969 saw some competition between television and foreign motion pictures, the Greek movie production decreased very little. Only eight movies less were released in 1969 (103) compared to the previous year. (111 movies were released).

Despite the threat of television, one group continued to place heavy emphasis on realism and artistry, regardless of the financial returns, while the rest of them continued along their usual ways. Oddly enough, the second group was more successful commercially.

Another commercial device which some of them used was in calling the films, "musicals", when they merely presented a story interspersed with occasional song and dance numbers. They did attract public interest, however. Melodramas, police stories and social dramas had a definite decline in attendance.

Among the directors of the year who attempted to turn out more artistic movies was, Stavros Tsiolis, with his movie, **O Mikros Drapetis** (The Young Fugitive), released January 13, 1969. He also wrote the script. The second director and scriptwriter was Angelos Fortounas with his film **Adinamies** (Weaknesses). Both of those were newcomers who used their own facilities and employed novel ways of producing a movie. In **O Mikros Drapetis**, the director Stavros Tsiolis could have turned out a very good movie if he had supported his plot with a more realistic, true to life story. For example, sentences which were spoken by the many children were suitable mostly for adults. However, credit should be given to Stavros Tsiolis for his effort in tackling the difficult subject of presenting the life period of a human being with the dreams, naiveté, and the magic world of youth.

The director, Angelos Fortounas, released his movie, **Adinamies** (Weaknesses), February 17, 1969. He did try to create a movie of quality. The film had its good spots. But there were weaknesses. It had an erotic atmosphere which suffered because of its slow tempo; and it had too many flashbacks to the love life of the heroine. It became evident that, no matter how much the director attempted to

present an artistic work, he also endeavored to make it commercially appealing. As was mentioned earlier, with the “Ticket Sales Guarantees” device used by movie theater owners, directors were forced to resort to commercial appeal at the expense of quality and art. In practical terms it meant that an artistic film had decreased possibilities for wide distribution. This was true at least insofar as Greek films were concerned. Strangely enough, some foreign artistic films were released without the guarantee. These were financially successful but not that important or not better than the Greek artistic films.

Nevertheless, credit should be given to director Angelos Fortounas for his effort to present an artistic and commercial movie, although his film turned out as an ordinary Greek melodrama. The lead actress, Katerina Helmi, should also be praised for her good performance.

Of the police stories that year, the movie, **Listia Stin Athena** (Robbery in Athens), was one of the best. It was released September 29, 1969. The script-writer and director was the newcomer, Evangelos Serntaris, who was also the co-producer with Kostas Pitsios. Evangelos Serndaris’ movie, **Listia Stin Athena** (Robbery in Athens), despite the similarity of its story to some foreign movies of this type, the tempo of the movie, and the good performances by his characters, combined to create a successful picture. The agony, mystery, and the continuous action kept the interest of the audience. Credit should be given for believable acting to Anestis Vlachos in the leading role, his two stooges, Giorgos Kalatzis and Christos Tsagas, and to Theodoros Exarhos in his best role as a policeman. After his successful debut as a script writer and director with the above movie, unfortunately Evangelos Serndaris had mediocre subsequent movies (two in 1972, two in 1973 and one in 1975 co directed with Dimis Dandiras). He did not show any polish and improvement in his directorial work, and all five of his movies belong to the commercial type.

In the bucolic movie category of the year, the film, **Parthenes Stous Valtous** (Maidens of the Swamps), was released October 6, 1969. The director, Giorgos Zervoulakos, took over and finished after the producer-director Kostas Yiayis died of a heart attack during the production. In this very realistic plot, certain parts requiring semi-nudity were tastefully done.

In contrast, some films were released during the years 1968 and 1969 which were in very poor taste. This movie, **Parthenes Stous Valtous** was in its bucolic parts, almost in a class with Orestis Laskos’ 1931 film, **Daphnis and Chloe**, and with Nikos Koundouros’ **Mikres Aphrodites** (Young Aphrodites) of 1963. The plot of **Parthenes Stous Valtous** depicts some youngsters who were fed up with their parents’ problems and sailed away on a yacht, finally arriving on a deserted island. Critics have stated that the director, Giorgos Zervoulakos (who directed the above movie under the pseudonym Giorgos Zekos), would have made a much finer picture if he had not resorted to certain crudities in the nude sections. Otherwise, it was a beautiful picture with excellent music, and good acting by Nikos Alexiou and the three newcomers, Alkis Rafini, Melita Georgiadou, and Giorgos Sioutis.

The well established, internationally known Greek director, Vasilis Georgiadis created that year two successful movies; the comedy **O Blofatzis** (The Bluffer), released October 13, 1969, and the sentimental tourist comedy, **Koritsia Ston Ilio** (Girls Under the Sun), released November 3rd. **O Blofatzis** is one of the better scripts by Giorgos Lazaridis. It was an unusual script for a Greek production, and far away from the usual stereotyped cliché comedies, an unreliable bachelor who is

always bluffing no matter what subject comes up. The lead was Lambros Konstadaras who displayed good humor and sentimentality. Vasilis Georgiadis succeeded in presenting a very good picture in many aspects. Konstadaras in the title role rightly received the award as the best actor at the 1969 Thessaloniki Festival.

Vasilis Georgiadis' second movie, **Koritsa Ston Ilio** (Girls Under the Sun), was written by the well known playwright Iakovos Kambanellis, and featured the wonderful music by Stavros Xarhakos, the beautiful photography by Nikos Gardelis, the good performances by the characters, Yannis Voglis and Anne Lonnberg, and the good direction by Vasilis Georgiadis. Notable also is the refined quality of the humorous dialogue between the beautiful young tourist girl, Anne Lonnberg and the local shepherd, Yannis Voglis. It is one of the few Greek movies which are remembered for a long time.

A super production (for Greece) was the war movie, **Ochi** (No), released October 27, 1969. The word "No" is symbolic because it was purportedly said by Prime Minister Yannis Metaxas to the Italian Ambassador at three o'clock in the morning after Mussolini demanded that his troops be allowed to enter Greece on October 28, 1940. The director, Dimis Dadiras, presented with skill the events of the heroic and superhuman effort to stop the enemy from invading the country. The sentimental and melodramatic war movie included two love stories. One was between a Greek lieutenant and the daughter of the Italian ambassador, and the other between the leading actor, a first lieutenant, and his girl friend. The movie could have been more effective if some of the war scenes had not been so long, and if the intervals between love story sequences were not dragged out. There was also some miscasting, particularly in the part of the leading actor. It seems that the producer or the director, or both, undertook too much.

The film that collected most of the awards at the Thessaloniki Film Festival that year was, **Koritsi Tou 17** (The Girl of Room 17), released November 10, 1969. It was a psychological, sociological, police drama, written and directed by the newcomer Petros Likas. He made his debut as a director-writer and producer, and was the winner of the best artistic movie; best director; best script; best actress (Sophia Roumpou), and best supporting actor (Christos Politis). To the best of our knowledge, this movie is the only Greek film which had won five awards. Petros Likas depicts the psychological circumstances that a girl goes through in a psychiatric clinic when avoiding any of her close family. To be free of her male guard, she kills him and escapes. At this point, the movie becomes very exciting as she wanders in the streets, committing more crimes. Eventually, she meets the man in her life, who takes her to his home. His father, realizing that she is being sought by the police, wants to turn her in against the son's will. The high point of the drama is when the father turns her in and her doctor and the police convince the young man that they are solicitous of her physical and mental health. The director, Petros Likas, handled the events with originality and we can say it deserved the 5 awards it received.

On November 24, 1969, the movie **To Nisi Tis Afroditis** (The Island of Aphrodite) was released with success. It was a Cypriot production directed by Giorgos Skalenakis. The plot is totally based on events of the war of independence against British. The highlight of the plot is the arrest of two young Cypriot resistance fighters, their trial and conviction to be hanged and the kidnapping by the resistance of the son of an English lady who was a very good friend of the English commander. The resistance planned to exchange the kidnap victim with the two convicted Cypriot fighters. The climax

is the inhumane execution of the Cypriot heroes by the British military and the great contrast of the Greek mother, portrayed by the great Katina Paxinou, who as a mother herself does not have the heart to kill another mother's son after her children are executed, advises to let the kidnap victim free. Katina Paxinou (as a tragic mother) eloquently gives the message with her powerful performances that revenge will not bring her sons back. She says, "*The British (in Cyprus) have showed us cruelty over and over again so by killing my sons they prove nothing. I do not want to see another mother like me loose her son and us to come down to the same level with the British. So let him go free.*" Once again Katinas Paxinou's performance was outstanding. The fact that it was filmed on location at Cyprus added to the impact of the movie.

Of the Greek performers who appeared in foreign production, that year, the big surprise was the great opera singer, Maria Callas, and actress Christina Tsigkou. Both made their debut in a dramatic movie, **Medea**, an Italian production which was one of the year's ten best and was directed by Pier Paolo Pasolini.

The second Greek actress was Irene Papa. She appeared in two movies, first in a mediocre American production, **A Dream of Kings**, with Anthony Quinn and directed by Daniel Mann. The second was the political thriller and Oscar winner for the best foreign film, **Z** which means "he is alive." It was an adaptation of Vasilis Vassilikos' novel of the same title. The director was Kostas Gavras with leading actress, Irene Papa; the leading actor was Kostas Gavras' favorite, Yves Montand, who played the assassination victim. Because of its political nature, the above movie was banned in Greece, Spain, Portugal, and Cyprus. After the collapse of the junta and the restoration of democracy, the movie **Z** was released in Greece also. The plot was a disguised account of the 1963 assassination of Greek pacifist Grigoris Lambrakis and the subsequent cover-up of the right wing plot to kill him and let the killers go free. Though throughout the movie, the name of the country was never mentioned, it was obvious that it was Greece. The politically outspoken Greek director Kostas Gavras stated that, for him, making a movie by way of stating the facts was more important than presenting a philosophical treatise. As can be expected, he soon had powerful opponents who claimed that **Z** was a "fraudulent interpretation of the death of a very minor official whose reputation was besmirched."

Whatever the facts may have been, Gavras' movie had to face many problems for a year and a half. Every major French and American company refused the script, which eventually was privately financed at a cost of \$800,000. But its problems continued with distribution. For example, in Italy, the distributor was so fearful of the title that he changed it to **The Orgy of Power**, but he was forced by Kostas Gavras and his co-producer, Jacques Perrin, to change it back to **Z**. The producers turned down an offer of \$15,000 for the rights throughout Russia and \$16,000 from Bulgaria.

Despite all of its difficulties, the movie **Z** had some good reviews. For example, Archer Winsten, stated in the New York Post column, that **Z** is "*as devastatingly true and exciting as a film can get*". Radie Harris of the Hollywood reporter "*is the best picture I've seen in months, or even years.*" Joe Morgenstern in Newsweek stated that it is "*absolutely breathtaking, great story-telling.*" And Vincent Candy in the New York Times stated that **Z** is "*immensely entertaining ... sheer entertainment.*" However, the director rejected the word "entertainment".

He insisted that his movie is primarily political, not entertainment, as some reviewers had called it.

Kostas Gavras was born in Thessaloniki in 1933 and had earned a degree in French literature at the Sorbonne and then studied cinema at the Institut Des Hautes Etudes Cinematographiques "IDHEC". He worked as an assistant director with Rene Clair, Jacques Deny and Rene Clement before he made his debut as a director in the movie **Compartment tueurs/The Sleeping Car Murders** an adaptation of Sebastien Japrisots well known thriller in 1964. A tense mystery, with his favorite actor, Yves Montand and his wife, Simone Signoret. In his second movie, **L' Aveu/The Confession**, produced in 1970 which was about the 1951 purge of suspected Stalinists in Czechoslovakia's Communist Party, Yves Montand and Simone Signoret were his leading characters again. In 1973 he made the political movie **Etat de siege/ Stage of Siege** with leading actor Yves Montand again. According to Kostas Gavras, his plans are to continue making movies with contemporary political themes. **The Confession** in Communist totalitarianism and **Stage of Siege** based in American imperialism combined with Italian political cinema. Ginette Vincendeau who had expressed a similar opinion states that "*As is often the case with liberal films, the ideological positions are clear-cut and unobjectionable.*"¹¹ Costas Gavras, with his films, presents to huge audiences politically unknown subjects, and sometimes unpopular, issues.

Another Greek actor of that year who appeared in foreign films was Nikos Minardos in an American mediocre production, **River of Mystery**. Its theme was about two adventurers who risk their lives for hidden diamonds in the Brazilian jungles.

With television growing ever stronger, by 1970 Greek producers began to make more movies in color and (by Greek standards), "super productions." In addition, they turned to more subjects with historical themes from Greek history, such as **E Genei Tou Vorra** (The Brave of the North); **E Mesogeos Fleyete** (The Mediterranean is in Flames); **Mia Gineka Stin Andistasi** (A Woman in the Resistance); **E Machi Tis Kritis** (The Battle of Crete), to mention only a few.

For years, various producers had publicized their wares as "big productions". Now, they blared of super productions. During the last three years and, particularly in 1970, their desperate efforts to woo the often disappointed audiences away from television, forced them to produce movies with better quality and with more important popular themes.

Several movies depicted the epics of the Mediterranean, Macedonian, Asia Minor and themes of Greek resistance. Some of those films were good samples of the professional capability of the Greek cinema industry and its directors, from an artistic and technical point of view.

Most of those historical subjects served to attract the attention of lost movie goers, but not that they served history, as some producers liked to maintain. Somehow, we have to agree with Maria Papadopoulou's article (in news paper ETHNOS, January 19, 1970) which stated that it was just the opposite, "...History and its events served the film industry." By using themes from Greek history, the producers were more successful financially and brought more people to the box office.

However, movie productions decreased again that year by ten films. Only 92 pictures were released during the period from January to December, 1970.

By Greek standards, of the so-called “super productions” which had good financial returns, there was the movie, **E Genei Tou Vora** (The Brave of The North), released January 5th, written by Giorgos Lazaridis and Andonis David. The director was Kostas Karayannis, who showed some improvement in his directing and in the quality of his film from the artistic and aesthetic points of view. The movie is an adventure about the Greek resistance movement. It has a fast tempo and good action, somewhat resembling Italian “westerns” and presented the supernatural effort of the Greek patriots of Eastern Macedonia against the Bulgarian Comitatzides (intruders) who, with the help of the Nazis during the German occupation of Greece, invaded Macedonia and committed crimes in cold blood against non-combatant men, women and children. Kostas Karayannis had tried to convey a plea to the world for justice with this film. This type of evidence had all too frequently happened in the past, while the great European powers looked the other way. When the damage was already done, the apologies to Greece were many. The movie, **E Genei Tou Vora** (The Brave of The North), was very well acted and credit should be given for their performances to actresses Emilia Ypsilandi, Xenia Kalogeropoulou, Kakia Panayiotou, and actors, Yannis Voglis, Petros Fissoun and Lakis Komninos.

The next movie of the so called “supper production” was **E Mesogeos Fleyete** (The Mediterranean Is in Flames). Its subject was the events of Albanian collaborators during the German occupation in the border areas. The movie shows its weak side particularly in the war scenes in the sea. It does not present the real sea epic as it had happen with the heroic achievements at that time and informs the viewer with limited historical events. The personal life of the main characters is presented as expected – a love story during wartime.

Then in the same category of “supper production” is the movie **Den Iparhoun Lipotaktes** (There Are No Deserters), written and directed by Kostas Asimakopoulos from his unpublished novel. The director analyzes the human being under stress and having to make a life or death decision. He also tests the human being to prove if (he or she) really supports the ideals that so many times they had said that they strongly believed.

Of the adventure drama type, one more good movie was **Oratotis Miden** (Visibility Zero), released January 5th. It was written and directed by Nikos Foskolos, who analyzes the psychological states of his main character, played by Nikos Kourkoulos, who was the only survivor of a shipwreck. He had discovered that poor maintenance caused the shipwreck. The German ship-owner committed suicide because his boat brought on so much tragedy. But the relatives of the ship-owner put tremendous pressure on the lone survivor to prevent him from exposing the truth. His fierce desire to punish the new owners before long changed when he planned to take over the company by proposing marriage to the ship owner’s daughter. But his conscience kept nagging him, bringing out the climax of the movie strongly acted by Nikos Kourkoulos and Mary Chronopoulou. The director, Nikos Fiskolos, had succeeded once more in maintaining the viewers’ interest throughout the movie.

Parenthesis released February 2, 1970, and was the film of the year, which can be classified as either abstract art or a poetic movie. It was directed by Takis Kanelopoulos and won an award for the best photography by Sirakos Danalis and Stamatis Tripos, in the 1968 Thessaloniki Film Festival. The director, Takis Kanelopoulos, enhanced his reputation for originality, poetic treatment and skillfully directed the movie, a poetic love intermezzo developed over a period of winter and summer with mixed feelings of reality and fantasy, wishes and dreams going through psychological contrasts.

The emotions of his main characters, Angelos Antonopoulos and Alexandra Ladikou, are realistically blended and strongly expressed so that their wishes and dreams contrast with reality. Takis Kanelopoulos succeeded effectively using place, time and action, for his integration story which is characteristic of his directing.

One of the good psychological dramas of the year was the movie, **Andarsia Ton Deka** (Insurrection of the Ten) released October 9th. It was written by the actress, Melpo Zarokosta. Errikos Andreou won the award as best director at Thessaloniki Festival for the above movie. He was also a co-producer. The film is an unusual production for the Greek film industry and far away from the cliché kind of drama-adventure. Director Errikos Andreou pinpoints very carefully the psychological reaction and moods of his characters in this navy adventure. For example, we see very well portrayed the change in attitude of the first mate after he takes over the ship and how rude he becomes toward those under him after the skipper dies. As a result, at the climax of the movie some of the crew rebel, followed by conspiracy and insurrection. The crew tries him under a summary court and have him executed. Then they command the ship with the boatswain as leader. The characters are very well portrayed by actress Christina Karolou and actors Angelos Antonopoulos, Kostas Karras, Yannis Argyris and Vaggelis Kazan.

An adventure movie **Astrapoyannos** (Yannis the Thunder quick) was the best picture of the year. It was released on November 9th. The script was written by Petros Macedon and Nikos Tzimas. The latter was also the director. Nikos Kourkoulos played the title role, giving one of his best and mature performances. He won the award as the best actor of the year at the Thessaloniki Festival and the movie won the best picture of the year. Its story is about a man, “Yannis”, who lives in the only place which was free from the Ottoman occupation in Greece, The Mountain. The unfair treatment, the cold-blooded cruelty of the occupiers against civilians was highlighted. Yannis’ emotions of hate, anger and feelings of helplessness are portrayed until the very end of the film, so that no one doubts he will not try to obtain vengeance. Director Nikos Tzimas, with a fitting musical background by Mimis Plessas, and the good photography by Stamatis Tripos, captured and conveyed the realism of his characters and events, and made them truthful. His skill worked wonders with the rest of his good cast, including the actress Kiki Triantafillidi and the actors Yannis Argyris, Spiros Kalogerou, and Nikos Galanos.

The movie **Anaparastasis** (Representation) released November 16, 1970, was one of the best social dramas of that year. It depicts a crime committed by a woman and her lover, who killed her husband shortly after he had returned from Germany where he was an immigrant. With this crime, (according to the director it is a true story) the director and scriptwriter, Theodoros Angelopoulos, refers to a greater crime; the gradual death of an entire village by the immigration of its people. After the woman (with her lover) killed her husband and was brought before the court, she maintained that “nobody is to blame” but the environment, the misery of the life in that village, and the people who make the village barren by immigration. This crime which was committed by this woman and her lover reflected the story of that village which from 1,000 people, went down to only 85. Director Angelopoulos, with originality, presented a picture of wild beauty, which was a pleasure to behold. Indirectly, the plot had similarities to the ancient play, **Agamemnon** by Aeschylus (525-456 BC). King Agamemnon returns home from Troy and is killed by his unfaithful wife Clytemnestra. It was

also an essay of countryside life in Greece for that particular era. The film owes its success, besides the well constructed dialogue, script, and directing, to strong acting by Toula Stathopoulou, who won the prize of best supporting actress of the year, and to good photography by Giorgos Arvanitis, who was the winner for the best photography. The film won an award as the best artistic picture of the year. Theodoros Angelopoulos, who made his debut as feature film director with this movie won an award as best new director.

Of the 24 farcical comedies, and 13 satirical comedies, the film **Vavilonia** (Babylonia), was the best satirical comedy of this year. Its premiere took place on November 3, 1970. The plot was an adaptation written and directed by Giorgos Dizikirikis of the stage play of the same title written by Demetris Vizantios (a pseudonym of Demetris K. Hatziaslanis) in 1836. It was the first post-revolutionary comedy produced on stage in Athens, during King Otho's reign (1832-1862) after independence from the Ottomans. In **Vavilonia** (Babylonia), this folk comedy satirizes the rivalries of the various theoreticians who fought over which of the different dialects spoken in Greece should become the official language. Each had his own favorite idioms or localism making communication between them very difficult. The director skillfully avoided printing a stage play on film (like other directors have done in stage adaptations) but not to get away too far from the base of the stage play also. There was good acting by Ilias Logothetis, winner of the best supporting actor of the year, Yannis Kontoulis, Athenodoros Prousalis, Giorgos Charalabidis and actress, Rea Deloutsis.

In addition, mention should also be made of the films about the resistance movement and war dramas, including love circumstances, for their good quality, good script, well constructed dialogue, and those well directed from an aesthetic point of view; the following movies should be included: **Ores Agapis, Ores Polemou** (Hours of Love, Hours of War) directed by Andonis Tempos; **O Telefteos Ton Komitatzidon** (The Last of the Bulgarian Bandits) directed by Grigoris Grigoriou; **Litania Ton Eroon** (Litany For Heroes) directed by Giorgos Stamatopoulos-Arion; **Mia Gineka Stin Adistasi** (A Woman In the Resistance), directed by Dinos Demopoulos; **The Battle of Crete** directed by Vasilis Georgiadis and **Ipolochagos Natassa** (Second Lieutenant Natasha), written and directed by Nikos Foskolos. Those movies, and some more of the same type and quality, were the successes of the year in many aspects.

One of the outstanding Greek actors, Manos Katrakis, appeared in an adventure drama, **Telefteo Fili** (The Last Kiss). It was the first Cypriot production in color, and the second film produced and directed by the Cypriot Giorgos Philis, who skillfully combined hatred, violence, beauty and love in this vendetta. The Greek singer, Michalis Voularis, took part in it also. Its premiere took place in Athens on April 6, 1970.

Manos Katrakis (1908-1984) was one of the few effective and superb stage and screen actors of his time. During his long career on stage, starting in 1927, he worked for the Marika Kotopouli Theater, the National Theater, M. Myrat and Vasilis Argiropoulos Theater companies. Between 1943 through 1945 he was the leading actor in the Thessaloniki State Theater. From 1947 to 1952 he was exiled for his political activities. In 1955 his life long ambition was realized when he founded To Helliniko Laiko Theatro (The Greek Popular Theater). Manos Katrakis devoted most of his life in service to the theater and for him the stage mattered more than anything else. His appearance in some commercial movies was most of the time with success. His trade mark was his improvisational

abilities, his powerfully expressive acting and voice, both on stage and in front of the camera. He made his debut as a movie actor in the movie **To Lavaron Tou 21** (The Banner of 1821) in 1929.

Of the Greek performers that year in foreign productions that deserve mentioning was Irene Papa in a British 1969 film **Anne of the Thousand Days**, released in 1970. The leading actor was Richard Burton, with Genevieve Bujold, and Anthony Quayle. It was a lavish and rather genteel story of British great romances, King Henry VIII and Anne Boleyn. It was an adaptation from Maxwell Anderson's 1948 play, directed by Charles Jarrott.

The next was Melina Mercouri, who starred in the **Gaily, Gaily** comedy next to Beau Bridges, Brian Keith, George Kennedy, Margot Kidder, Wilfred Hyde White, and Hume Cronyn. It was produced and directed by Norman Jewison, a comedy based on Ben Hecht's autobiographical reminisces of his days as a youthful cub reporter on a Chicago paper in 1910.

In a low budget and mediocre movie, **The Challenger**, the Greek actor, Nikos Minardos (based in the United States) had a part next to Darren McGavin, Sean Garrison, and Susan Clark. This film, directed by Leslie Martinson, was originally produced as a possible television series pilot film. It was a car racing drama in which some of the drivers died in pursuit of the championship.

The first point to be noted regarding the 1961-1970 decade with reference to Greek cinema is the disproportionate increase in motion picture production in comparison with the country's population. This increase created several serious problems which had to be faced, for there was a noticeable decrease in quality. To make matters worse, there was a rash of hit and run producers who tried their hand at making films and then were never heard of again. But in the meantime, they harmed the industry.

Of course, there always are low budget films made which appeal to the masses in every country. Yet, even the masses are driven away by constant repetition. In the early years of this decade, very few movies were worthy of mention, as the low box office returns indicate. Many adaptations of stage plays, and the low budget picture were the main reasons for the mediocre results. However, there was an improvement in the technical quality during the 1961 – 1970 decade.

There were the so-called overnight producers, directors or writers, producing low budget movies, mostly "foustanella" and melodrama types during 1961-1962, who found out that the small returns for their efforts, were not worthwhile. Musicals which had no good background or tradition, but were imitations of the theatrical variety shows on film, still did not have a long term pull. However, after 1962, the situation improved; several Greek movies participated in international festivals and won some prizes, but those limited exceptions did not change the situation as a whole. There were directors, such as Giorgos Th. Tzavellas, Vasilis Georgiadis, Michael Kakoyannis, Nikos Koundouros, Kostas Zoes, Nikos Foskolos, Alexis Damianos, and Takis Kanelopoulos, to mention only a few, who tried to promote their product internationally.

From 1963 on, an average of 85-90 pictures were released every year, but still there was very little improvement in the aesthetic quality. Only about 10-20 movies annually could be classed as of Grade a production. Naturally, there was a falling off in attendance. The musical and "foustanella" movies from the over-production of the previous year fell to only one movie each. The movies that were getting closer to the reality of Greek cinema were the medium commercial productions with

noticeable improvement technically and a climbing up in the quality in 1963-1964. Very few good pictures were produced this period, and outnumbered from the mediocre 35 melodramas, about 23 farcical comedies and about 9 stage adaptations that belong to both of the above categories.

Most of the good movies in this period were about survival within an unequal and unjust society. Unfortunately, Greek cinema scratched only at the surface of these problems instead of doing a good and thorough social anatomy. In most cases, the producers of mediocre productions, particularly the comedies and farces, were those that resulted in the lack of support by the movie goers. In addition, the impact of television from 1965 on, even in its experimental stage, was underestimated by most of the producers. So, from 1966-1970, we see a change in their themes, and in the quality, but unfortunately the “Sales Ticket Guarantee” was the grave of even many artistic Greek movies. The decade, though many good directors appeared on the screen with good quality features, they still did not have enough support to enable them to improve their talents, and get away of the commercial productions.

To the credit of the industry, however, during the last four years of the 1961-1970 decade of Greek cinema, there were pronounced improvements, particularly in movies with themes about psychological or social dramas, social research, resistance movement with dramas and love, and war adventures with love stories. As we mentioned, earlier comedies, satires, and farces remained mediocre. There were, far too often, cheap duplications of previous successes at a time when television was becoming more and more enticing. The few serious producers, directors, script-writers and actors with a refined quality, who really care for the Greek cinema’s development and future, constantly tried to improve their productions and somehow to establish a tradition in Greek cinema, as they have in so many other arts. Unfortunately, in this decade, with a 60-70 mediocre picture production, the 10 or 15 good ones and the exceptions were outnumbered every year.

This decade the movie producers had to face the same but stronger compaction by the foreign productions and the Greek theater. It is noteworthy that the playgoer never stopped supporting the art of the theater. Most likely the general public favors the movies because the theater (and we mean the serious theater) seldom offered quality in art. Audiences are not unaware of poor dramas and poor performances. The wealthy cinema companies monopolized the best talent. Audiences can criticize and also appreciate. The evidence indicates this decade again that the cinema satisfied the audience, more from artistic point of view than the live theater did, and they turned to the cinema. But every year they became more selective with the movies that they wanted to see. The Greek producers during this decade like the previous ones they did not make any serious research to find out the reason why the tickets sales were decreased.

The year 1970 marks the establishment of a Greek Institution, the Greek Film Center: It is a Motion Pictures production department, subsidiary of the Greek Industrial and Developing Bank. Its present name Greek Film Center became official after the fall of the dictatorship in 1974. The main target of the Film Center was to provide substantial loans as a co-producer and to help improve and promote the quality of Greek movies domestically and abroad.

The efforts to produce and create artistic movies and establish a tradition were there, the subjects were there, but they were not totally developed.

NOTES FOR CHAPTER 5.

1: See, Fotis Kosmidis, **E Efetini Krisis Ston Kinimatografo** (This Year's Crisis in the Cinema), Magazine **Theamata**, (The Shows), Athens, January, 15, 1961, pp. 4-5. See, Tasos Katrapas, **E Krisis Ston Ellinikon Kinimatografon** (The Crisis in Greek Cinema), **Theamata**, (Shows), Athens, January, 15, 1961, p. 8. See, also Kostas Stamatiou, **Ellinikos Kinimatografos-Foustanela, Melo, Komodies**, (Greek Cinema- Foustanela, Melo, Comedies), in newspaper **Ta Nea**, (The News), Athens, March, 23, 1971, p. 2.

2: See, among other sources, for more details of the movie **Antigone**, Extracts of the International Press Reviews Berlin Film Festival. 1961. See, Myro in **Variety**, New York, July, 5, 1961, See, Penelope Gilliat in **The Observer** London, July, 2, 1961 and March, 17, 1963; Derek Prouse, in **Sunday Time**, London, July, 2, 1961; Dore Silvreman, in **Sunday Telegraph**, London, July, 2, 1961; **Figaro**, Paris, July, 1, 1961; **Fr. Luft Die Welt** Berlin, June 28, 1961; Dieter Strunz in **Berliner Morgen Post**, Berlin, June, 29, 1961; Marc Turkfruyer, president of the International Cinematographical Press Confederation and member of the Jury at the Berlin Film Festival. **Volksgazet**, Anvers, August, 18, 1961. See, Allen, M. Widem in **Motion Picture Herald**, New York, October, 4, 1961.

3: See, among other sources, D. Papadopoulos, **E Nees Tenies Pou Edame**, (The New Movies That We Show), **Theamata**, (The Shows), Athens, October, 15, 1962, p. 18.

4: See, Nikos Koundouros, **Young Aphrodites**-Text by Ulrich Bass. Translated by Henry Schwarzschild, Stain and Day Publishers, New York, N.Y.

5: For more details about the movie **Marriage Greek Style**, among other sources, see "Greece" by Rena Velissariou, in **Motion Pictures Herald**, Garden City, N.Y, December, 9, 1964, pp.19-22.

6: See Giacomo Gambetti in **Appunti Sui Film Fuori Mosta**, **Biango E Nero**, August-September, Roma, 1964, p. 79.

7: For more details about the movie **Zorba the Greek**, see Romano Tozzi, in **Films in Review**, vol. 16, (New York 3, N.Y. January 1965). pp. 46 and 47. See, **1964 Ten Best** by Henry Hart, in **Films In Review**, vol. 16, (New York 3, N.Y. January 1965). p. 4. See, also Richard Gertner, **Zorba the Greek**, in **Motion Pictures Herald**, (Garden City, N.Y. December, 23, 1964). p. 193.

8: See, among other sources, Thodoros Natsinas, in **Encyclopedia of European Cinema**, Edited by Ginette Vincendeau, Great Britain 1995, p. 425, and **New Greek Cinema, 1981-1986**, Greek Film Center, Athens 1987, p. 239. Both have expressed a similar opinion.

9: See, Nanda Ward Haynes; **Top Kapi**, **Films in Review**, October 1964, New York 3, N.Y. pp. 498 -499.

10: See, Rena Velissariou, **Greece** in **Motion Pictures And Television Almanac**. N.Y., 1964, p. 797.

11: See, Ginette Vincendeau **Encyclopedia of European Cinema**, Great Britain, 1995, p. 94.

CHAPTER 6

The Years 1971-1975

The period 1971 through 1975 was the most critical time for the Greek motion pictures industry as a whole and particularly for its producers. It did not look so bright or promising. The ideas and ambitions of producers, directors, and scriptwriters, were to win acceptance and respect by the film industry and most importantly win back the audience. The ticket sales in all movie theaters for Greek productions started to decline dramatically during that time.

Unfortunately for the Greek producers the new medium of entertainment, television, had started to compete with cinema, even though in the early days its on-time was only a few hours a day and it was in black and white. Nevertheless, the domestic film industry was hurt.

In retrospect, it appears that many of the more successful producers, including the prolific Filopimin Finos, owner of the “Finos Film,” Kostas Karayannis, Antonis Karatzopoulos, James Paris (Demetris Parashakis), Klearhos Konitsiotis, to mention only a few, had underestimated the future of television and its development. Some of them completely ignored television in its early days, and this proved very costly to their film business, as we shall see later. This is one more instance where history repeated itself. As we mentioned earlier in our work, some Greek film makers and entrepreneurs had underestimated the future of “Silent” and later “Sound” motion pictures as a form of entertainment. This also happened with television.

Kostas Linardos and Takis Desalermos in an article in the magazine *Tahydromos* (Postman) (Athens, May 21, 1971, pages 59 through 63) point out that the Greek producers tried desperately, at any cost, to stay in business, and hoped that they could overcome that crisis. Producers answered with increased production. One hundred movies were in production (90 movies were released from January 1st through December 31, 1971) by Greek studios, and independent productions, most of them in color, to compete this time not only with television and foreign films, but the international market as well.

Unfortunately, these desperate efforts proved to be too little too late for most of the producers to stay in business. The low budget pictures of the period 1950 through 1970 (with a few exceptions) were over. The period of 1971-1975 was a turning point in the film industry. To stay in business, they had to change their system and improve the quality of their movies in every aspect. Starting with 1971, most producers announced new productions, mostly in color and far beyond their financial capability, to compete with black and white movies shown on television, and also with foreign productions. Movies with minimum cost of \$150,000 to \$300,000, and several productions by companies such as “Finos Film,” “Karayannis-Karatzopoulos,” independent producer James Paris (Demetris Parashakis), Klearchos Konitsiotis, spent close

\$300,000, a tremendously high cost that was beyond any business realism, at that time. Besides the high cost announcements above, to attract audiences and bring them back to the movie theaters, producers, including all the above and many more, abandoned their worn out scripts and turned to psychological subjects and historic figures of the nation's War of Independence. These figures included such heroes as **Papaflessas**, the heroine **Manto Mavrogenous** utilizing the well known historical work by Giorgos Roussos (pub. 1959), or the heroic **Souliotes** using a work by Michalis Peranthis, **To Krifo Sholio** (The Secret School), **Lord Byron**, and many more. Other subjects were movies based on World War II primarily using thrillers of the resistance of the period of 1940-1944. One noticeable improvement this time was the use of better scripts and better direction. Some producers went so far as to announce "Super Productions," an unparalleled artistic development with high financial risks which they could not really afford. The Greek film industry in terms of technical, artistic, and economic development was once again in an era of transition.

Producers made sure to cover every possible subject for their productions in the period of 1971-1975. Not only with subjects of the historical period of War of Independence, but included various types of war movies, such **Aera**, **Sinagermos** (Rally), **Ipovrihion Papanikolis** (Submarine Papanikolis), **Olokaftoma** (Holocaust), adventures and thrillers such as **Zitima Zoes Ke Thanatou** (A Mater of Life And Death), **Eshati Prodosia** (High Treason), **Katachrisis Exousias** (Abuse of Power), police stories, sociological movies, and work from Greek literature including **Popolaros** by Grigoris Xenopoulos, **Vasilis O Arvanitis** from the well known novel by Stratis Mirivilis, the story from the epic poem **Erotokritos** and the drama **E Thisia Tou Avraam** (Abraham's Sacrifice) both by Renaissance Cretan writer Visentzo Kornaros. They were also the romances, (love stories), dramas, some sophisticated melodramas, and of course comedies but without any seriously noticeable changes (with a few exceptions) in the plots from previous years. If we are allowed to use the term "breakthrough" in film technique, it was more movies produced in color, with better camera work, better sound and improved editing.

Compared to the nation's population, and considering the competition from foreign films, live theater, and television, the overproduction of movies in 1971 did not bring the anticipated financial rewards. The financial results were again very unsatisfactory.

Nevertheless, the year 1971, had some good movies with important subjects and noticeable changes in their scripts from the previous clichés. One with some such success was the comedy **Ti Ekanes Ston Polemo Thanasi** (What Did You Do during the War Thanasi). Its story takes place during the German occupation in Greece with a combination of comedy, drama and a serious historical treatment of the resistance movement. Though the script was weak in both elements of comedy and drama, it gave the opportunity to the well known comedian Athanasios Vengos to prove that he was able to combine his comedic and dramatic talent in one successful act. Another was the historic movie **Papaflessas**, an excellent work by director Errikos Andreou. It was a chronicle of the Greek Revolution describing the many contributions to the country's liberation by the heroic Papaflessas. Two historic movies with subjects from the World War II were **Ipovrihion Papanikolis** (Submarine Papanikolis). It's the story of the Greek Navy and the heroic Captain Miltos Iatridis during the 1940's in an encounter with the Italian fleet to which it

caused serious damages. It was very well directed by Giorgos Zervoulakos. One more was **To Olokaftoma** (Holocaust) directed by Demetris Papakostantis. The story takes place during the German occupation in a village where the occupiers picked up all the children with the intention to execute them as a reprisal for the death of five German soldiers. However, one humanitarian German soldier broke from the Nazi fold and tried to find ways to save them.

The actor, director and scriptwriter Alexis Damianos who in 1968 gave us the movie **Mechri to Pleio** (As Far As the Ship), in 1971 again as a scriptwriter and director came out with the movie **Evdokia**. Its plot had some influences of his previous movie, again with his main subject being immigration and free love with a prostitute. A sociological problem also involves a sergeant marrying a prostitute who later, because of this act, is oppressed by society so much that he desperately wants to leave the marriage but his emotions will not let him. Most of the movie is based on the commonplace love between two people who are madly in an out of love, are bound by their cursed destiny, but then emotionally rebel against the powerful social system. Unfortunately, their destiny is inescapable, just like in classic tragedies.

From the adventure and thrillers worthy of mention that year was the movie **Katachrisis Exousias** (Abuse of Power) directed by Stavros Tsiolis. It is the story of a conscientious policeman working in the narcotic division where he risks his career and his life just to accomplish his goal in uncovering the leader of drug traffickers. Two movies based their plot one on a love story (Greek style), and the other one in a drama, were **Ekino to Kalokeri** (That Summer) and **E Thisia Tou Avraam** (Abraham's Sacrifice). The first, directed by the well known director Vasilis Georgiadis, is a highly polished work which gives all the emotional expressions blended with originality (a trade mark of Vasilis Georgiadis) of a divorced couple that gets together again that particular summer, but unfortunately for the woman, it is her last summer because of her incurable illness.

In the drama category was the movie **E Thisia Tou Avraam** (Abraham's Sacrifice), written and directed by Nikos Varveris. It was an adaptation of Vincenzo Kornaros play of the same title first published in the mid-17th century and translated into the major European languages. Vincenzo Kornaros had made some differences in his version of the well known Biblical story. First, he humanized God and depicted Abraham not as a Hebrew patriarch, but as a distraught father suffering emotionally between his respect and devotion to obey God and his great love for his only son Isaac. Then, like the ancient Greek chorus voicing the opinion of the people he added four maidservants: two for Abraham and two for Sarah and creates a dramatic tension and conflict of humanity between the parents and the servants when they were allowed in the secret ceremony.

In 1971, Katina Paxinou successfully performed in a French production of **Un Ete Sauvage**. That was her last movie performance of a career which had started back in 1943.

In 1971 Michalis Kakoyannis made **The Trojan Women** with Irene Pappa as a leading actress. This movie did not have the same success as his previous ones.

Also in 1971, the actress Despo Diamandidou and Olympia Dukakis gave a good performance in a supporting cast in the foreign production movie **made For Each Other** which

was directed by Robert B. Bean. Joseph Bologna and Renee Taylor were the leading performers in this comedy.

In 1972 the number of productions was reduced to 80 movies instead of the 90 of the last year. The talented actor Athanasios Vengos who the previous year had received the award for “Best Actor” for his performance in the movie **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do During The War Thanasi?), received for the second time the same award as a “Best Actor” for the movie **Thanasi Pare To Oplosou** (Thanasi Pick Up Your Gun), which was produced and directed by Dinos Katsouridis. Its plot was a very simple story of every-day life, very well written by Lazaros Montanaris and Dinos Katsouridis. It is a dramatic comedy which allowed Thanasis Vengos to shine both as a dramatic and comedy actor. The character in the story works very hard to save money to help his sister get married. To save money, he does several odd jobs, including moving households. One day, he met a young girl who was being evicted and moves her belongings around while looking for a new place. Unable to find a new place and the ordeal they go through together, unites them.

The actor Athanasios (Better known as Thanasis) Vengos (1927-) and later producer and director made his debut in Nikos Koundouros first movie **Magiki Polis** (The Magic City) in 1955. In his time, he was one of the most popular comedians of light comedy, along with Kostas Hatzichristos and Mimis Fotopoulos. He met the director Nikos Koundouros while in exile in Makronissos camp for leftists during and after the Civil War. Nikos Koundouros gave another chance to actor Thanasis Vengos and used him in his next movie **O Drakos** (The Ogre) in 1956. A few years later (1959) the well known director Vasilis Georgiadis used Thanasis Vengos as the leading actor in the movie **Periplanomeni Ioudei** (Wandering Jews). That opportunity was for Thanasis Vengos a turning point for his future success. In 1960, the American director Jules Dassin used Vengos for a small part in his movie **Pote Tin Kiriaki** (Never on Sunday). From 1962 to 1969 Vengos, a self-taught actor established his own production company producing and sometimes directing his own movies, but not always with financial success which in the end bankrupted him. The Vengos movies were mediocre productions of very light comedies and light satires. As we mentioned above, Thanasis Vengos made two series of comedies, proving his talent for dramatic comedy in the movies **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do During The War Thanasi?) (1971) and **Thanasi Pare to Oplo sou** (Thanasi Pick up Your Gun) (1972).

Another movie that attracted much attention in the festival of Thessaloniki was **To Proxenio Tis Annas** (Anna’s Match Making) directed by Pandelis Voulgaris. This is his first feature movie, simple, artistic, and a realistic one. The scriptwriter, Panos Kontelis, depicts the hypocritical kindness of Anna’s employers which in the end turns into a kind of blackmail. Anna works as a servant for almost ten years in this family and accepts a date with a young man (a prospective bridegroom) which has been prearranged by the lady of the house. Surprisingly, Anna enjoys meeting with the young man and starts dreaming for future happiness. However, using as an excuse the insignificant fact that she returned slightly later than the curfew time, the family wanted to terminate her engagement so they can keep her as their servant. They blackmailed her mother to pressure Anna, knowing how much her wages were needed by her

mother's family. Here, the director makes one of his strong points by presenting the exploitation of the working class. From that event, Anna finds out the real character of her employers and the whole hypocrisy of their social class. But the family's plans did not work out because Anna breaks the chain to free herself from the responsibilities to support her family and to serve her mistress.

Another movie was **Lysistrata**, Aristofanes' anti-war satire, written by poet Yannis Negrepontis, and very well directed by Giorgos Zervoulakos. The leading actress, Jenny Karezi, as **Lysistrata** gave one of her best performances. The revolutionary character **Lysistrata** called the Athenian and Spartan women to cease all love making (or if you prefer, have a sex-strike), until war ceases and peace returns. The movie **Lysistrata** has true beauty, humor, emotion and carries an important message which all women in the world should use in order to establish peace on earth, something that for many hundreds of years politicians, dictators, kings and military men as well as all those artificial intellectuals have not been able to achieve. This is one of Aristophanes's best comedies first produced in 411 B. C. to satirize the devastating war between Athens and Sparta that had been going on for two decades. Athens was in trouble. Their allies were abandoning them. The Sicilian Expedition had taken almost all the manpower from their cities. Spartans from their side tried to control the Aegean Sea with some help by Persian power. Lysistrata felt that if this war was going to continue, Greece would be totally ruined and decided to save Greece. Eventually, her plan succeeds and peace in the end is achieved.

The actress Jenny (Evgenia) Karezi (1936-1992) made her debut in 1955 with the movie **Laterna Ftohia Ke Filotimo** (Grind Organ, Poverty and Self-Respect). Her over-night success helped her future career, and was not too long (in the 1960's) that she was in the same level with actress Alikì Vouyouklaki, (? 1996) a major protagonist of the commercial cinema. Karezi had a very successful career on stage as well as on the screen. In 1968 she formed a theater group together with her husband, actor producer Kostas Kazakos and they presented some political plays.

Noteworthy was also the movie **Ippokratis Ke Demokratia** (Hippocrates and Democracy) written by Giorgos Roussos and directed by Dimis Dandiras. The writer depicts the life of the father of Medicine, Hippocrates, and his problems with Aesculapius, the mythological healer in his native island Kos. Things changed for Hippocrates when the democratic leader of Athens, Pericles, invited him and asked him to help the Athenians from the terrible pestilence that was killing so many Athenians. At the time the film was released, the junta censorship allowed the movie only under the title **Hippocrates**.

Another movie produced during the junta period with a political theme was **Meres Tou 36** (Days of 36), directed by Theodoros Angelopoulos. Its plot deals with the turmoil caused by the rising of the dictatorship of Ioannis Metaxas. A government official is visiting a political prisoner in his cell and is taken hostage by the political prisoner who is asking his freedom in exchange for the life of the official. Director Theodoros Angelopoulos and his co-writers Th. Valtinos, P. Markaris and S. Karras are not objective and do not present both sides of the issue. He presents the government officials as powerless and indecisive. In truth, the government officials were not indecisive but waited out the prisoner to exhaust him and that way to diffuse the situation. The

political mechanism, the parliament system, the preparation for dictatorship, and the prevailing anarchy are incidental interruptions instead of strong statements. Angelopoulos tries to present his personal point of view of the atmosphere of that period, the immorality, strife by the older and younger people; the dictatorship tendencies indirectly hinted the similarities with the contemporary Junta (1967-1974). However, he does not explain in the movie what was the true reason for the rise of the dictatorship. To do a political anatomy in a movie, it is preferable to be honest and not support only one ideological side. The movie **Meres Tou 36** (Days of 36) fails in some points but survives with the good cinematography by Giorgos Arvanitis and good editing (another instance where a good editor saved the movie and the directors) by Vasilis Siropoulos.

The year 1972 marks also the beginning of movies with subjects based in pure sex. Some people called them realistic, others call them trash. We all know that times change and art has to go through a transition. The point is that we accept the changes and the new way that movies are made, with new subjects and new way of directing. However, freedom of art should not be abused and should be presented in good taste. To the best of our knowledge, no one will reject in any movie a love scene, including some scenes with sex as long it is presented tastefully. There is a difference between pure realism, nudity, and vulgarity. In the category of bad taste was the movie **Diamandia Sto Gimnosou Soma** (Diamonds On Your Naked Body), a movie with sex as its theme, but covered up and presented as a police story instead of what it truly was. This movie did not belong in the Greek film festival of Thessaloniki. One more movie with a plot based in a true story, according to the director and writer Pavlos Tasios, was **Ne Men Alla** (Yes, But). He had made his debut as a director in 1965 with some commercial movies. The story in this movie starts with a married man, who having killed his girl friend, decides to commit suicide in order to be free from the monotonous life in the city. While a reporter and his relatives are watching him, the character tries to find out the reasons that drove him to such action. It is not only the crime that he had committed, but he seems to have mixed emotions and problems with himself. He had left his village and came to the city, like many others of his generation, but he cannot adjust to the life of a big city. His big problem is that he is too weak to make the decision to go back to his home town. Indirectly, the director is referring to the problems caused by massive domestic immigration. The dialog between the reporter and the man who is getting ready to commit suicide by jumping from a building holds strongly the viewer's interest in the movie. The movie **Ne Men Alla** (Yes, But) was exhibited at the San Remo Film Festival in 1973 and received an "Honorary" award.

One movie that had many problems in 1972 with the Junta censorship was **Bartholomew** which was produced, written and directed by Manousos Manousakis. It is a satire set in a village with every-day humorous events of its people and with the main characters a merchant of the village and a young girl. The movie was not only rejected from the film festival of Thessaloniki for artistic and technical reasons, but was not permitted for a public release in any movie theater. The reasons, according to Marinos Kousoumidis (p. 217) "... It opposed social, religious, family, and state institutions in our society, promoting indirectly promiscuity and anarchy." The director Manousos Manousakis tried again in the Second Degree Committee and finally received permission for releasing his movie. The same year we see an increase to total of 20 movies based heavily on sex, but all of them were financial failures. For the rest of these movies, see our index

of movies. Their titles alone give a good indication of their plots. The question is how much these titles truly correspond to their real themes, or whether they were suggestive titles to attract audiences. They were targeting domestic audiences attracted by sex, and to have a success in foreign market which was their main target to begin with.

In 1973, the effects of tickets sale on production companies became very evident. From a production of 95 movies in 1971 (only 90 released), and a production of 85 movies in 1972 (only 81 released), the production of movies in 1973 dramatically decreased to 44. The movie industry had lost a lot of credibility. The evidence indicates that the previous announcements of “super productions” by the producers were not a successful one, as far as audiences are concerned. No records are available as to how successful was their second goal, foreign market sales.

In the 1973 film festival of Thessaloniki, eighteen feature movies participated and only eleven were selected for competition. Their themes were the usual, most of them lacking originality. It takes more than a strong social, political, or drama subject to make a good movie. The movies that based their subjects on sex decreased, with a total of 10 produced instead of 20 during the previous year, with financial failures again.

One movie that year with some originality was **Topos Kraniou** (A Bare Skull or Calvary, or Golgotha, from the Hebrew for Skull, the name of the hill outside of Jerusalem where Jesus Christ was crucified, the Latin word Calvaria ‘A Bare Skull’ is a translation of the Greek word ‘Kranion’ used to interpret the Hebrew word Golgotha by Greek Evangelists). The above movie was written and directed by Konstantinos Aristopoulos, who in 1971 came out with a short documentary **E Draki** (The Dragons) and he received an “Honorary” award as a new director in Cannes Film Festival. The subject of the movie **Topos Kraniou** was the drama of Jesus Christ. It is a very difficult subject, and an experimental work, but the director handled it with some skill. Though the movie is divided in three different parts, all of them taking place in area of Mani, they are very well interlocked with good continuity. His symbolic presentations of the drama of Jesus Christ with people of the desolate terrain of Mani have three men carrying their crosses, a symbolic transformation of their real life and its problem One man has come back to his village and finds his father dead, he buries him and returns to his personal drama to work in one of the local factories which for him is his Golgotha. The director Konstantinos Aristopoulos in the above movie had accomplished with success whatever he wanted to say by letting the images do the talking and by using short and limited dialogues to present the truth and its humanitarian statement.

The movie **O Valtos** (The Swamp) did not turn out according to producer Filopimin Finos’s and the director Dinos Demopoulos’s expectations. Somehow it was a failure and did not present the social problems between the four main characters. The main event of that movie was the “swamp” itself after those four characters crashed an airplane in that swamp. It was a very good subject but weak in the script. The movie **Lavete Thesis** (Take Positions) produced, written and directed by Theodoros Marangos, though it was a such a simple theme, very well written, with humor, drama, and some serious messages, some political indirect hints, while at the same time shows in general the life in the village of Filiatra which had started long ago to lose its residents to immigration. Its plot depicts the monotonous life in the village by focusing on a

villager named Andreas, who has nothing to do, find a way to break the monotony by training to participate in a running competition. But at the same time he gives the message that life can also be dull in big cities, even in the capital. He presents some people who left the village to work in a factory in the capital but they are alone there as well. Another message he gives is to try your best in your home town and not always run after a dream. The director Theodoros Marangos, who is a native of Filiatra, states "... I know the life in that village, the conditions and my movie shows the truth how things were and are today. I would say that it is a documentary."

Also in 1973, the director and scriptwriter Pandelis Voulgaris with his movie **Megalos Erotikos** (Big Lover) was not so successful as during the previous year with his movie **To Proxenio Tis Annas** (Anna's Match Making). **Megalos Erotikos** (Big Lover) is a tribute to the work of Manos Hatzidakis musical work. It was a combination of poetry, music, nostalgia, and romance. Somewhere between the lines, the director missed the strong points; the material of Manos Hatzidakis music was inadequate. Another good movie that year was **Ioannis O Vieos** (The Violent John) written and directed by Tonia Marketaki. She had made her debut as a director in 1967 with a short movie **O Yannis Ke O Dromos** (John and the Road). According to the director the plot of the movie **Ioannis O Vieos** (John the Violent) is a true story to which she was an eyewitness when she worked as a reporter for an Athenian newspaper. It is a psychological matter of a man who kills a woman because he thinks that he is sexually incapable and tries to blame some one else instead of himself. The originality in this movie is that Tonia Marketaki does not use the crime to make a mystery or police movie, but to analyze the reasons why these kinds of crimes happen. But up to a point she leaves her subject still open for investigation. Her main point that her character had a pathological and social problem by being sexually incapable was made too many times in the 180 minutes of the film. That is the weak point of the movie. The only thing that kept the movie going is the excellent performance by the amateur actor Manolis Logiadis who gave to the director exactly what she wanted. One more movie based on social problems by showing the greediness of some people was **E Prostates** (The Protectors) written and directed by Pavlos Tasios who in 1972 made the successful movie **Ne Men Alla** (Yes, But). **E Prostates** (The Protectors), has similarities about peoples greediness with Michalis Kakoyannis's **Zorba the Greek**. The scene is when his main female character is dying and the women in black try to empty her house before she is pronounced dead. **E Prostates** (The Protectors), shows the greediness of some relatives trying to establish that the only heiress of a well known artist painter is mentally ill, so they can take for themselves the artist's fortune. Pavlos Tasios, with his directorial talent, is in command of emotions, atmosphere and tempo of his movie and makes the viewer think strongly about the unethical action by those relatives.

In 1974 the production of motion pictures decreased to 39 movies and one feature documentary **Megara**. Out of 39 movies released, 16 of them had explicit sexual scenes. These kinds of movies started in 1972, decreased in 1973, and increased again in 1974. That was another avenue some producers took by producing movies with titles such as **Satanic Lovers**, **Perverse**, **Condemned of Sex**, and **Virgins Taking Vengeance**. They were low budget, with very weak scripts, poor taste and weak direction. These movies were financial failures and the producers realized that they wasted their capital and time, again taking the wrong avenue.

With the decrease of movie production since 1971, some producers started to have a watchful eye on television and turned their attention to that direction for easier income and less expensive production costs, while others left cinema going out of business all together.

The year 1974 started with some serious problems, at least in the committee of the Thessaloniki Film Festival. With the fall of the Junta in the summer of 1974, the new political atmosphere created some problems. The producers demanded the resignation of certain members of the festival committee that they claimed belonged to the Junta. They demanded abolition of censorship and permission for participation for competition in the festival of all feature movies, short documentaries and short movies that had been rejected by censors since the junta took over (April 21, 1967). They also demanded the abolishment of governmental trustees. However, the evidence indicates that out of the 64 short movies and documentaries that were produced, 24 of them participated in the Thessaloniki film festival, 11 for competition and 13 without competition.

Another problem was created that year when a group of dissatisfied producers and directors formed an “Anti-Festival” program by presenting their feature movies in the movie theater “Fraganis.”

The big change with the fall of Junta in the summer of 1974 was that censorship was relaxed and the political atmosphere in Greece opened the doors in the Thessaloniki Film Festival to all movies that had been previously rejected. The Thessaloniki Film Festival that year took place between 23 through 29 of September and had 8 feature movies and 11 short ones exhibited. The last day of the festival, was dedicated to the feature movie **Bartholomew**, written and directed by Manousos Manousakis (released Oct. 23, 1972) and 13 short movies and short documentaries that had been rejected the previous years because of censorship.

The same year, the movie with a political theme was **Mavro Aspro** (Black White), released February 4, 1974. It was directed by Thanasis Rentzis, and Nikos Zervos. Both directors focused on the psychological rejection of a student who does not want to participate in the uprising against the Junta at the Polytechnic School of Athens and goes against his fellow students. The Black is a society that is inert. White is the establishment. The young student with his dreams and revolutionary ideals represents both Black and White, but after he is accommodated by marrying a rich woman, he changes and represents nothing. The same subject in a smaller scale was in the feature documentary **Megara**. The second political movie was **Kierion** (Candle). It was actually produced between 1967-68, but it was released in 1974. It was written by Dimos Theos (Dimosthenis Gerasis) and Kostas Sfikas, directed by the first one. Its theme is based on “Polk’s Case,” the story of an American reporter killed in 1948. A Greek reporter was accused for being involved in the case. Actually, it is a condemnation of the American intervention in the Country and an exposé of political executions and suffering by victims of political persecution. Up to the end, the guilty one is not found and the ones doing the investigation twist the evidence to cover up their political abuses and their guilt. It indicates from the beginning that some foreign powers are involved in the crime but during the whole movie they remain unknown. The accomplishment of the above movie was the cooperation of some actors and directors such as Stavros Tornes, who played the American journalist Polk, Theodoros Angelopoulos, Alexis

Damianos, Kostas Ferris, actress Tonia Marketaki, and directors of photography Sirakos Danalis, Dinos Kavoukidis, and Takis Davlopoulos. It was not allowed to be shown in Greece during the Junta years but it was shown in the Venice Film Festival (Cinematheque Francaise) in 1968 without competition and was released in German Television. **Kierion** (Candle) with some new scenes, including some events of Junta on April 21, 1967, and with new editing, participated in Thessaloniki Film Festival in 1974 where it won two awards. One by Dimos Theos for “Best New Director”, and for “Best Artistic Movie,” which was shared with Kostas Sfikas’ movie **To Modelo** (The Model).

The director Kostas Sfikas used an innovative technique with his movie **To Modelo** (The Model). He is not using any performers, instead he is using faceless fingers “mannequins” appearing during his movie without music and sound. The mannequins that get damaged are being replaced continuously by the workers in the factory so the production will not be affected. This experimental effort by the director Kostas Sfikas was successful in keeping the audience intense. But by having those figurines appear, break and then replaced with new ones, he illustrated Marx’s theory of a capitalist economy exploiting the factory worker.

The movie of the year with historical and political impact was **E Diki Ton Dikaston** (The Trial of Judges) written and directed by Panos Glikofridis. It is a political and historical review of a period during the intervention of Bavaria in the early days of Greece. It was in 1832-33 that Greece had to accept the Bavarian Prince Otto as a King. At that time the country did not have a constitution and people had no influence in governing themselves. King Otto, with some Bavarian advisers, had unlimited power. It was not until 1844 when Greece became a constitutional monarchy established after a peaceful revolution forced King Otto I to expel his advisers from Greece. The story is based on the events when the King’s court pressured the judges Polizoedis and Tertsetis to sign the death sentence for the popular revolutionary hero Theodoros Kolokotronis. He was a humble and simple soldier who had spent his life fighting to free his country from the Ottoman Empire during the War of Independence (1821-1829). Both judges refused to sign the death sentence and Theodoros Kolokotronis was put in prison in the city of Nauplion. Another court was set up to judge the original judges. The second trial found the judges innocent.

The movie was very well written and directed with sensitivity and skill by Panos Glikofridis, who presented most of the evidence and the emotional reaction during the trial. The story is a touching drama about humans who devoted their life to free their country and who did not deserve a treatment like that for reward. Nikos Kourkoulos (as Judge Polizoedis), Nikiforos Naneris (as Judge Tertsetis), Manos Katrakis (as Theodoros Kolokotronis), and Christos Kalavrouzos (as Plapoutas), another great fighter, were fluid, natural, and outstanding in their performances. Credit should be given to the producer of the movie, Filopoimin Finos.

One of the best dramas that year was **E Fonissa** (The Murderess), written and directed by Kostas Ferris who made his debut as a director in 1965. Though it participated in the Thessaloniki Film Festival in 1974, it was released to the public two years later on February 9, 1976. It was an adaptation of a novel by Alexandros Papadiamadis (1851-1910) under the same title, with some changes by the scriptwriters Kostas Ferris and Demos Theos (Demosthenis

Gerasis). The leading actress Maria Alkeou as a **Fonissa** (Murderess) gave an outstanding performance. The murderess rejected the patriarchal society she lived in because of the way they were treating women those days, which in many cases it was like slaves. She rejected that and became a missionary at least that was what she thought. As a social protest she killed the young girls to save them from the same suffering and bitter life that she went through. Before every killing, the director Kostas Ferris shows what is going through the mind of the murderess, her past, the bitter suffering and miseries. The high point of the movie is when they discovered who the murderer is. Then she attempts to drown herself in the sea instead of being captured. Here again is the same question: Was she mentally okay, because the author Alexandros Papadiamadis presents her as a peasant woman who gradually went mad and her reaction was to die for what she believed in. The director succeeded to present authentically the psychological and social environment of that period and accurately represented Papadiamadis's story and dialogue. The original work by Alexandros Papadiamadis needed a very skillful scriptwriter and director. Kostas Ferris proved to be both those and was in total command of this sensitive subject and in control of his performers, the tempo and choreography of his movie. Contributing to the success of the movie was the work by Stavros Hasapis as a director of photography, Stavros Logaridis, for his music, and the performances of Maria Alkeou in the leading role.

Alexandros Papadiamadis (1851-1910), the novelist of the above movie **E Fonissa** (The Murderess) was born on the island of Skiathos and died there January 3, 1910. He was a novelist and short story writer. During the period he lived in Athens, when one of his novels appeared in Greek newspapers or magazines it was considered to be a literary event. In most of his work, he blended his feelings with the people of his island, Skiathos, simple and humble folk such as himself. He was a true and dedicated practitioner of stoic philosophy as we can see very clearly in his magnificent work **Ta Rodina Akroyialia** (The Happy Shores). He is credited with two hundred short stories which depict life in poor Athenian suburbs but mostly in small island communities. He treats his subjects with humor, human and optimistic sympathy, picturing his characters brilliantly and his compassion is his ultimate message across. **E Fonissa** (The Murderess) is one of his long novels presenting a peasant woman that inside her mind starts going crazy. It has been said that if Russia gave a birth to a great Fedor Dostoevski, and France is to take pride in Honoré de Balzac, Greece takes the same pride for the great novelist Alexandros Papadiamadis.

On November 18, 1974, another good movie was released, **Dia Asimandon Aformi** (For Unimportant Reason), directed by Tasos Psarras. Its theme is based on social and political problems with the cultivation of tobacco and its exportation since 1920 in Macedonia. The director based his theme in a true event, the murder of small tobacco businessman by one of his competitors. This event is the reason for the rest of the people to start looking to form a union to eliminate the middleman in their business and reduce exploitation by the tobacco factories. The director focused on the 1950's period. The drama, dreams and hopes for better times in that city, their emotions and their social messages are given realistically by performers who are professional actors as well as by amateur villagers as directed with skill by Tasos Psarras.

The year 1975 shows the production and release of 44 movies. Nine of those were feature documentaries. Twenty five were based mostly on sex. The other 11 movies were with subject drama, comedy, police stories, and light satire: The movie **Aldevaran** was one of those a combination of drama, comedy and satire. The contemporary drama of people with conscience presents a generation going through all the problems of life. This is the main point of the movie director Andreas Thomopoulos makes in his movie **Aldevaran**. Five others belong to the drama category (two psychological dramas, one love story drama, one sexual family drama, and one war drama). There were two satires, one was a war adventure, and one had a social political theme.

We will mention also a few movies that were shown in the Thessaloniki Film Festival, although these were not released in 1975. One humorous satire that year was **Ta Chromata Tis Iridos** (The Colors of the Rainbow) written and directed by Nikos Panayiotopoulos. The movie is a very funny combination of comedy and satire. The plot centers on an event taking place where they are shooting a movie and an unidentified man appears and disappears into the sea in front of the camera. An eyewitness tries to resolve that mystery in a funny and clever way. It is a combination of cinema fantasy and reality, a logical and unreasonable one, with some indirect hints of socialistic messages. Alexander Bloom remarks in "The Greek Journal" (April 5, 1979 p. 7), that "... The end of the film hints at socialist message when masses of people gather at the sight of the 'disappearance' and the truth cannot be kept from them. This mélange of techniques makes the movie at times enjoyable, at times pretentious, and at times ambiguous." The originality by the director Nikos Panayiotopoulos in this movie is the use of a combination comedy and satire to portray people's everyday life. That technique gives a different flavor and makes his movie interesting and pleasurable. Noteworthy that year was also the movie **Promitheas Se Deftero Prosopo** (Prometheus in a Second Face). The scriptwriters were Kostas Feris and Kostas Vrettakos. The director Kostas Feris gives a free narration of Aeschylus adaptation of **Prometheus Bound** in a surrealistic way through the changes of his symbolic images, and in a small scale also gives political messages, the relation between the audiences and political power. The movie **Metropolis** written and directed by Kostas Sfikas has to do with the great cities of the West during their growth into "capitalist centers."

Another noteworthy movie was **To Chroniko Tis Kiriakis** (Sunday's Chronicle) written and directed by Takis Kanellopoulos. Its theme is based on some people who live a life of their past. They are six stories blended with bitterness, romance and loneliness. The director Takis Kanellopoulos, from his debut as a director in 1960 with the documentary **Makedonikos Gamos** (Macedonian Wedding) has improved his directorial talents and he is always in control of his theme, the emotions his performers the atmosphere and tempo of his movie.

One of the political movies not released in 1975 was **Keli Miden** (Cell Zero). It is a movie by the new director Yannis Smaragdis. He was also the scriptwriter and the director of photography. He based his movie in the journal of Anastasis Minis, **111 Meres in ESA** (111 Days in Military Police Detention), and from Periklis Korovesi's book **Anthropofilakes** (Guards of People). It is the personal story of an officer that has been accused for his activity against the Junta in 1972. It presents the victim's, and other leftwing prisoners, relationship with the torturers and the drama between him and his wife. The director, through a psychological events

and emotional reactions, gives us the picture that the right wing officer develops an interest in the left wing's ideas and at the same time indirectly hints that the right wing was wrong while the left wing and the victim had justice on their side. We all know that both left and right were wrong up to a certain degree. Both sides made mistakes and many times went overboard in their activities. Also, there were times that both left and right wings were the victims of failed justice. But the real victims were the average people as a whole. The leftwing directors should present both sides with the real facts when they are involved with movies based on political subjects; they should give the facts and the truth not only the leftwing writer's opinion and let the audiences to decide. The fact is that the left wing's writers they never present the true evidence in any of their movies and they never present the left wing's atrocities against the people.

The second political movie was **O Thiasos** (The Travelling Group), written and directed by Theodoros Angelopoulos who follows the new way of making a movie. The movie gives a strong message using the political cinema technique, something that was for many years absent from Greek productions, with minor exceptions. He clearly takes sides against the conservative governments that took over in 1952. He starts the movie going back and showing the political events since the Ioannis Metaxas dictatorship starting on August 4, 1936, the German occupation from 1941 to 1944, and the civil war caused by Communist insurrection that broke out in 1946-1949. To present those political events chronologically, uses a theatrical group touring the country between 1939 to 1952 performing the folk play **Golfo**, a comedy lion by Spiridon Perisiadis adapted by the director. The events of Greek history during this period are shown through the experiences of the troupe. The messages and the points that director Theodoros Angelopoulos wanted to make with his four-hour movie could be done in a ninety minutes, something other directors had accomplished with a similar subjects in their short documentaries or in a part of a major movie. The highest point of the movie was the depiction of the country's terrible left-right division. We raise the question, what was the main reason that created the division? Extremists of left wing took justice on their hands and wanted to impose their political philosophy on everyone else in the country. Angelopoulos is definitely supporting the left wing and the movie clearly shows his bias. The extreme length of the movie also is unnecessary because at times it is boring with long scenes without any dialog and other times with scenes with too much unnecessary dialog. Also, the movie loses its point when the director compares two different political theories, mixing ancient drama with contemporary drama and Marxist theory.

One more noteworthy movie for this year was **Evridiki B. A. 2037** (Eurydice B. A. 2037), produced, written and directed by a new director Nikos Nikolaedis. The story deals with a political theory, romanticism with a poetic flavor and the psychological problems of one woman who is imprisoned in her own house isolated from the outside world. In the end she frees herself from the nightmares that she lived with her past in a hypothetical country run by a military government, and was tired waiting for the order from the authorities to move her. When she realized that there is no hope for changes or any chance to get away from that place, she has mixed emotions and realizes that even in a new place nothing will improve her past, present or her future. Those mixed emotions and lost hope are interrupted by some phone calls from friends who try to break her away of her dream world and her depression.

Movies with a romantic atmosphere in 1970 started with director Nikos Nikolaedis in his short movie **Lacrimae Rerum**, and then with his feature movie **Eurydice BA-2037** and was followed by a new director Andreas Thomopoulos in his feature movie **Aldevaran** as we mention above. **Eurydice BA-2037** the theme has to do with people with mixed feelings, emotions, dreams, disappointments, lost hopes, fate, and their struggle with life and its problems.

In 1975, Irene Papa with Burt Lancaster, Anthony Quayle, Ingrid Thulin and William Lancaster participated in a big English and Italian production of the movie **Moses**. It was an epic movie edited for movie theaters from the six part television mini series, directed by Gianfranco De Bosio. The weakness of this movie was that some of the performers did not have the necessary freedom from the director to sufficiently improvise and develop their characters.

The well known director Vasilis Georgiadis that year made the movie **Omfalos** (The Navel), written by V. Manousakis in English.

During the period 1940-1975, Greek distributors had to put up with the foreign distributors forcing them to accept a certain amount of bad movies just to get the three or four good imported ones. The imports averaged 500 movies yearly, with about 350 second and third class productions in comparison with 20 good Greek movies exported. There was no balance or control whatsoever in the import-export trade of movies. Not even one to five or even one to seven exchange out of the one hundred Greek movies that were produced yearly. That situation created an unfair trade competition for the Greek film production.

Greek production alone was disproportionate according to the country's population. The Greek market could not absorb 500 foreign movies plus 100 domestic ones, so most of them had to lose money.

With the foreign market closed even for the year's ten best Greek movies, producers did not risk their extra capital to make a better movie when they did not have any prospects in the foreign market. They could dub their movies or make them in two versions (with Greek language and English) or with subtitles, both having major disadvantages. Another factor for the lack of foreign sales was the fact that Greek producers never seriously studied what the foreign market wanted. Another reason was the great competition among them and fragmentation of the production companies and the failure to merge into a few companies instead of large number of mediocre ones.

Hence, the big crisis during the years 1960 to 1975 in the Greek cinema was basically because producers failed to understand the changes happening in the country due to a number of factors, including foreign competition, low budget and mediocre movies, television, and changes in the tastes of people for entertainment. Producers realized the problems and around 1971 to 1975 tried to change with better movies, mostly in color, better scripts, very carefully selected themes and better directing but it did not do them any good because, by that time, it was already too late.

People of vision in other countries tried to avoid the pitfalls of the Greek cinema by placing some controls on foreign imports. In France and Italy the government took steps to help their domestic production years earlier. In 1964 Belgium passed a law controlling the movies

importation. Germany tried to pass a law collecting a portion of the ticket value to help only domestic productions. Since 1963, in Sweden ten per cent of the income from movie tickets went to the Swedish Institute of Cinema which divided money that received 30% for training directors, Set Designers, Cameramen and other technical fields and 70% was spent in artistic movie productions.

Another serious problem was censorship. The censors were easy on foreign productions but very strict on domestic works. According to Rena Velissariou (Motion Pictures Almanac, New York, NY, 1971 pp. 693-94) that censorship changed in 1967 to be equally tough on both domestic and foreign productions. The 14 year age limit for adult films accepted for years was raised to 18 in 1967 and the minimum age to attend movies was set to 4 years old. In 1968, a new law passed by which the films fall into three classifications: Suitable for youths under 13. 13 to 18, or 18 and over. Local productions had to have their scripts approved before shooting and re-examined just before release to receive a license for showing. According to Rena Velissariou again the annual attendance had started dropping since 1968 and dropped another 30% in 1969-70. The censorship hurdles did not help at all.

Meanwhile, during all these years (according to articles in the magazine **Theamata** from 1959 through 1971 issues) many politicians were promising Greek film makers that they would pass legislation to solve the problem once they would come to power. All these turned out to be empty promises.

Despite all the problems we mentioned, some producers, directors, and scriptwriters who were very careful with their products contributed to the Greek cinema's development and progress. Above all was the producer Filopoimin Finos (as they called him the father of the Greek film industry) owner of "Finos Film." In the early 50's was also Antonis Zervos, owner of the "Anzervos" his son producer-director Giorgos Zervos, Yannis Karatzopoulos, Mavrikios Novak, owner of "Novak Film," Christos Spentzos owner of "Spentzos Film," Nikos Sabatakos, Stelios Tatasopoulos, Klearhos Konitsiotis, James Paris (Demetris Parashakis), producer, director Kostas Karayannis, Apostolos Tegopoulos, Demetris Karabelas, Kostas Strantzalis, producer Antonis Karatzopoulos, and a few others.

This is the way the period of 1971 through 1975 ended.

The themes of Greek cinema from the early days of the silent movies (1911-1933) and during the sound period were based on comedies, dramas, melodramas light farce and satires. Comedy and drama flourished first in the silent and also in sound movies. The reason for that was the influence by the foreign productions. Using a stage play (an adaptation) in the early days of the cinema it was easier for them, because no one knew how to write a script. Later they were writing an original story for a movie but based on a play, not as a professional screenplay that we know today. After the period of 1950 to 1975 things changed. Again they were using adaptations of theatrical plays, which some were better written for the movies and some of those adaptations were worse than the original stage play. It requires great skill to adapt a novel or of a stage play for a movie, even if the original author is involved. As mentioned in chapter IV, the well known stage playwright Demetris Psathas had stated that he had a difficulty recognizing most of his plays when they were made into movies. It was not until around 1972-74 that some movies with

political views were made. With few exceptions, most of the dramas, comedies, and satires were very light with mediocre results.

CHAPTER 7

1976-2000

From 1976 to 1980 several significant changes occurred in the motion picture industry, including significant decline in production and ticket sales due to competition of other forms of entertainment. The rate of annual movie production fell from 100 releases prior to 1975, to 29 in 1976, 19 in 1977, 17 in 1978, and 25 in 1979 and 1980. During this period the producers continued to lose money, which further reduced the number of productions. The evidence indicates that in the same period the number of imported movies fell in half from the previous years. Television and video productions affected seriously the motion picture industry.

In the same period there was no serious support by the government for motion picture production. A new producer, Giorgos Papalios, helped some directors such as Tasos Psarras, Theodoros Angelopoulos, Dimos Theos, (Dimosthenis Gerasis), Nikos Panayiotopoulos, and Yannis Smaragdis, to mention only a few, who successfully produced some movies. At this time, the government-sponsored New Greek Cinema was created, but no one gave a simple explanation what is meant by “New Greek Cinema.” After its creation, 1976 to 1980, we see a weakening in Greek cinema, both commercial as well as in the “new” one, with several financial failures so that producers could not continue producing movies and losing their investments. Declaring the cinema as “new” did not really have a beneficial effect.

During 1976, the well-known director writer Giorgos Th. Tzavellas died. Also, in the following year died the most prolific producer, Filipoimin Finos, owner of “Finos Film”. With the loss of these two men, the style of movies they made died too.

Filipoimin Finos (1908-1977). He reached his success as the most prolific producer in the 1960's and up to his death in 1977. Filipoimin Finos was one of the few people who saw early that cinema was here to stay. He was the first to establish a Motion Picture production company in a Hollywood style (If we can use that term). He built his own studio, with laboratory facilities and later established a distribution company. After 1960, he employed technicians, artists, directors, scriptwriters and created the domestic star system. In the beginning, in many movies that he produced he was also the editor. In comparison to the other productions from other studios and independent producers with low budget movies, Filipoimin Finos movies were improving constantly in quality and reached exceptionally high standards. Filipoimin Finos produced a variety of movies, comedies, melodramas, musicals, and even westerns. He also produced contemporary adaptations, mostly work by the duet Alekos Sakellarios and Christos Yannakopoulos, while Alekos Sakelarios was also the director. Though the movies that Filipoimin Finos produced were mostly commercial productions, he took a risk in some artistic ones too. He is the one who created some few stars such as Aliki Vouyouklaki (the highest paid

actress of her time in light comedies and melodramas), Jenny Karezi (another major star of the commercial Greek cinema a great competitor of Aliko Vouyouklaki), Zoe Laskari, Maro Kodou, actors such as Nikos Kourkoulos, Petros Fisoun, Phethon Georgitsis and many more. He also supported many actors, actress and directors in the beginning of their career.

In 1976, out of the 29 movies produced, 14 were heavily sexual. It appears this was the last gasp by the producers to bring back the lost audiences and improve the returns of their investments, no matter the cost. Needless to say, even sex was not a powerful enough to fulfill their expectations.

In 1976, the movie **Happy Day**, directed by Pandelis Voulgaris was released and ushered in the political theme as a main subject. Even with a lot of personal funds for advertisement, the tickets sold were less than 60,000 in the first run; and that was the most successful movie of the year. By comparison, during 1970 to 1975, a single movie by “Finos Film” grossed as much as 350,000 to 420,000 tickets.

The script of **Happy Day** was an adaptation of Andreas Fragias novel “O Limos” (The Pestilence). It depicted two categories of people, the good and the bad. These people can be found in every country; the only difference is that the author dresses the bad people with uniforms to make their appearance more impressive and to emphasize their power and authority. The uniform does not make such a strong statement by itself because it does not make the person. Political subjects became commonplace in the cinema. Pandelis Voulgaris used for location the uninhabited rocky island Makronisos a concentration camp for communist political prisoners during and after the Greek Civil War. Like other directors using political subjects in their movies, he used for his central theme the political strife between the left and right. However, he is not impartial because he ridiculed the right and presented the leftists as victims of the right wing. Of course, the truth is that both sides made mistakes and neither side had a monopoly on excesses during this terrible, Cold-War, years of 1944 to 1949. Unfortunately, there are some people who never admitted their mistakes and always complain about what other people did to them. They never acknowledge what they did to their opponents when they had the opportunity to hurt them. According to Pandelis Voulgaris the characters performing in his movie are imaginary, but it is obvious that he has applied some of his personal experiences and memories from his years in exile in the island of Yiaros, spicing up it with some humor at the expense of the bungling authorities.

From the 19 movies released in 1977, only four were on the subject of sex, and only two in 1978. This indicates that movies on sex did not sell according to the expectation of the producers. The director Pavlos Tasios presented his movie **Vari Pepomi** (Heavy Melon) based on the social and political subject of domestic immigration from villages to urban areas due to the decline of jobs in the rural areas of the country. It also studies the psychological reaction of the immigrants and shows what it takes to survive in the big city with all its problems and traps.

The director Manousos Manousakis directed the movie **E Arhondes** (The Rulers) based on his unpublished work on **Prometheus Bound**. At the same time he analyzed the relationship between authority and the subjugated, directly and indirectly focusing on the issues of political power, capitalism, military, and religion. A different movie was the comedy **Peftoun E Sferes San to**

Halazi (The Bullets Fall like Hail) with Nikos Alevras as the director who uses humor to study the daily human problems of life and satirizes everybody and everything.

On the same year, Michalis Kakoyannis directed **Iphigenia**, an adaptation of the Euripides tragedy with the same title. Kakoyannis probably used Euripides because his work is so contemporary even though written centuries ago. The performances by the young actress Tatiana Papamoshou in the title role and Irene Pappas as (Klitemnistra), wife of Agamemnon, were outstanding. Agamemnon faces the great dilemma between saving his daughter and maintaining his power. It is a collision between religious beliefs and his authority. The movie was nominated for an Oscar as best foreign language movie. Unfortunately it did not have the same impact and success as his previous movie based on the tragedy **Electra**, which was released in 1962.

Also in 1977, the directors Theodoros Angelopoulos and Nikos Koundouros participated in Thessaloniki's film festival without competition, the first with the movie **E Kinigi** (The Hunters) and the second with the movie **Vortex to Prosopo Tis Medousas**. (Vortex, the Face of Medousa). The movie **E Kinigi** (The Hunters) directed by Theodoros Angelopoulos turns into a political drama when a group of hunters found a dead person on the snow, and from that point on it flashes back to the politically unstable period of 1949 -1967. It is a study of a period with main theme the conflict between the political extremes of left and right, a favorite subject of the Greek screen which will continue to be used for a few more movies until the year 2000. It seems that winners and losers of that politically turbulent period reflect on the problems and their mistakes and want to deal with them on film. Those on the left still wonder why they lost, what happened to the dream and their vision of the decade of '40s. The director Theodoros Angelopoulos completed his cycle of the political movies on the subject of the Civil War with the movie **E Kinigi** (The Hunters), which he had started with **Meres Tou 36** (Days of 36) in 1972, and **O Thiasos** (The Travelling Players) in 1975. The movie **E Kinigi** (The Hunters) is boring and longer than it needs to be, but this director's trademark is the long shots and the very slow moving story. But the work of the director of photography Giorgos Arvanitis with his photographic composition redeemed the film.

The second movie **Vortex to Prosopo Tis Medousas** (Vortex, The Face of Medousa), directed by Nikos Koundouros, has a long production history and problems. It started in 1966-67 in Greece and was partly completed in Rome, Paris, and finally finished in London in 1970. It deals with non-conformists who defy family traditions, live apart from society and ignore what happens around them. Koundouros gets away from the social clichés and psychological problems and instead presents his characters through daring scenes, as tragic figures which are misunderstood by some as pornographic depictions.

The following year, 1978, Nikos Koundouros appeared again with the title **1922**, a free adaptation of Elias Venezis book, **Number 31328**. The director gives the historical events very realistically to remind the world that **1922** is not just a date in world history. **Number 31328** was written in 1923 as a personal journal by Elias Venezis recording the facts of his death march with thousands of other Greeks on the coast of Asia Minor. This is apart of the gripping dramatization of the above period when thousands of Greeks and Armenians were forced to march on foot under intolerable and inhuman conditions across the barren plains of Anatolia by the Turks under Kemal

Ataturk. The Turkish plan was to exterminate the Greek and Armenian population in Turkey. During the war between Turkey and Greece in Asia Minor (1920-22) the victorious Turks intensified their atrocities against non-Turkish residents in Turkey, ignoring even the formal protest note sent by the United States on February 17, 1916. Fifty thousand Greek women were sold as slaves in 1916 in Anatolia and other places. George Horton, the United States Consul in Smyrna in 1922-23 resigned when he realized the European powers (England, France, Germany, Italy) and United States ignored the butchering of civilians and stated that "... I left Smyrna feeling deeply ashamed that I belong to the human race." Koundouros allows the historical facts to speak for themselves. As a director, Koundouros like Giorgos Th. Tzavellas and Vasilis Gergiadis, breaks new ground and brings out an unexpected result in every successive movie. As in his previous work, his directorial work in the above movie was outstanding.

On the same year, director Theodoros Marangos presented the social-political satire **Apo pou Pane Yia Tin Havouza** (Which Way to the Cesspool). The performance by the leading comedy actor Athanasios (Thanasis) Vengos was excellent. An honest man tries to clean the environment and struggles against the moneymakers. Marangos tries to give audiences his leftist political messages. One more social-political movie was **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley), directed by Nikos Panayiotopoulos. It is an adaptation of Alber Kosery's work. A father and his three sons move into a country estate after inheriting a big sum and live an idyllic, peaceful and calm life, so calm that they gave up all normal human activities. Their servant is a young lady, who has to do everything for them and is the only one who behaves normally. She convinces the youngest son to try to escape the house of death, as they called it, and get away from that nightmare. The girl helps the young man to get out. Unable to walk, she carries him because he is so out of shape from inactivity that he falls asleep in her arms. The director satirizes the middle class for self-destructing by emphasizing the political divisions in the family. The father is an old fascist, the oldest brother a traditional right winger, while the other two brothers are politically moderate. The maid is politically neutral and clearly represents the working class. This is the second movie by Nikos Panayiotopoulos, and had a better financial success than his first one **Chromata Tis Iridos** (Colors of Rainbow), released on March 3, 1975.

Also released during 1978 was **Kangeloporta** (The Screen Door), directed by Demetris Makris, an adaptation of Andreas Fragias novel of the same title. It depicts a parallel career of two people in a contemporary society trying to survive and make it with their small business. A third person, a typical outlaw, gets involved in their life. This movie gave rise to a dispute between critics and the director. The critics called the movie a political, esthetic and ideological scandal, because it compared the elections of 1977 with the civil war of 1944-49 and that it defamed the ex-prime minister Konstantinos Karamanlis. The director was criticized for his intentional or unintentional gross deviations from the original work. Strangely enough, the movie attracted some attention, not because of the way it was made, but because of its controversial aspects. Unfortunately the movie did not have the same financial success as the novel.

Three movies with mediocre success, if not failures, were **Nikos Mertis** directed by Demetris Kollatos, the **Romantiko Semioma** (A Romantic Note) directed by Takis Kanellopoulos, and **O Elios tou Thanatou** (The Sun of Death), directed by Dinos Demopoulos. Kollatos's movie did

not have the same impact as his previous movie **O Thanatos tou Alexandrou** (The Death of Alexander). Kanellopoulos's movie did not have any appeal to the audiences or the critics. Demopoulos's movie was adapted from a work by the same title written by Pandelis Provelakis. Although a veteran director, Demopoulos unfortunately did not present anything new in his directorial work to attract any attention from the audiences or the critics. A noteworthy movie is **Dio Fegaria Ton Avgousto** (Two Moon's in August) directed by Kostas Ferris. It is the story of a boy and a girl who spend time on a particular night of August between a dream, reality and an adventure that both will remember for long time.

The well-known comedian Athanasios (Thanasis) Vengos co-worked again with producer, director Dinos Katsouridis. Vengos performed as a leading actor successfully again in the comedy **Palavos Kosmos Tou Thanasi** (Thanasi's Crazy World). It was released in 1979. The director Dinos Katsouridis gave to the audiences a combination of pure comedy and refined humor in seven satirical events. The versatile actor Thanasis Vengos was able to deliver comedy, drama and satire, something he proved several times in his previous movies. On that year the movie **Palavos Kosmos Tou Thanasi** (Thanasi's Crazy World) was financially successful, as was his previous movie in 1978 **Apo pou Pane Yia Tin Havouza** (Which Way to the Cesspool), a unique phenomenon for that period.

In 1979, like the previous year, most movies were mediocre productions. Typical of these were **Tzak O Kavalaris** (Jack the Rider) directed by Dimis Dadiras; **Ishiri Dosi ... Sex** (Strong Dose of Sex) directed by Elias Milonakos; **O Asimvivastos** (The Irreconcilable) directed by Andreas Thomopoulos; and **Anthropos Lachio** (Lucky Man) directed by Giorgos Papakostas. Their scripts were very weak and poor in many other aspects including acting, directing, sound recording, etc. Those movies and many more were financial failures.

The last year of this period (1976-1980), a few movies were produced that had some financial success. **O Anthropos me to Garifalo** (The Man with the Carnation) directed by Nikos Tzimas, a political movie, based on a true story, with main theme again the conflict between the left and right wing political ideologies and the events during the period 1944-1949. The main character was arrested by the police, after having been betrayed, and was tried as a communist spy. During the trial, he refused to betray his co-conspirators and was executed. The directing of Nikos Tzimas made the characters and the overall story believable. **Poniro Thiliko... Katargara Gineka** (Sly Woman) directed by Kostas Karayannis, starring the well-known Aliko Vouyouklaki, is an adaptation of Somerset W. Maugham's stage play "The Theater Girl." It was made the old "commercial way", but what brought the audiences to the movie theaters was the name of the leading actress, her popularity and her success in her movies of the period 1960-1975.

The third movie was **Megalexandros** (Alexander the Great), directed by Theodoros Angelopoulos. In this political, and partly historical, movie the events took place in contemporary Greece several years after independence but the economy and the political situation were still in bad shape. The incompetence of the government is illustrated by what happened after in several historical incidents, which were separated in time but integrated into a single story in the movie. In this case, some brigands kidnapped a group of young English tourists and wanted a huge ransom and an end to interference from foreign governments. The government was unable to deal

with the situation so the English navy blockaded the port of Piraeus to force a conclusion, but this led to the murder of the tourists. The leader of the bandits was a demented figure who called himself Megalexandros, or Alexander the Great. It is hard to see a comparison between the historical Alexander and this brigand who killed a school-teacher in the village, killed the hostages, was responsible for the death of his companions and was himself killed by the villagers. According to the critics **Megalexandros** (Alexander the Great) is one of the best work by Theodoros Angelopoulos and received many awards domestic and international.

A very interesting movie having also a criminal as its main character is **Paragelia** (Special Request) directed by Pavlos Tasios. The plot is based on a true story about the underworld characters of the night, involving a combination of love, hatred, betrayal, punishment, criminal behavior, and cheap showoff with a tragic ending. This criminal completely ignores normal behavioral mores and detests the legal system and the authorities. The media often take this type of character and make a hero because it makes for an interesting story to increase sales. Of course these characters are deluded in believing that they are much more interesting than the average, lawful, citizen. In reality they are nothing and deserve much less attention than the media give them. The director presents these elements realistically and in a fast tempo.

The year 1980 was a turning point for the Greek motion picture industry. The Greek Film Center, established in 1970 as a subsidiary of the Greek Industrial Development Bank, came under the management of the Ministry of Culture and was subsidized by the state. Since that year it has become in essence “the center” of film activity in Greece.

The period of 1976 -1980 closed with a decrease in good motion picture productions, and with the annual attendance in the movie theaters having dropped by about thirty percent since 1977-1980. The directors of the “New Greek Cinema” were not successful in bringing audiences to the movie theaters the same way that the so-called “commercial” movies used too. The Greek Film Center was only partially helpful to the motion picture industry.

From 1981 to 1990 we see a very unbalanced volume of production. 33- movies were released in 1981, 49 in 1982, 43 in 1983, 29 in 1984, 36 in 1985, 37 1986, 33 in 1987, and 20 in 1988 and 1989. The period closed with 12 movies released in 1990.

In 1982, Melina Merkouri became Minister of Culture and tried very hard to improve the movie industry by subsidizing some producers and directors to produce their movies. The Greek Film Center assisted in the promotion of films hoping to achieve international recognition for the New Greek cinema. Later an agreement between Greek Film Center and ET-1 (Greek Television-1) was made and the latter participated as co-producer in many films which were made as feature movies and as television series. The average annual production breaks down to 15 feature movies, 15 short movies and 3 or 4 feature documentaries. The financial support by the Greek Film Center gave the opportunity to some new directors to make their debut. For the first time in 1983 the Greek Film Center financed also the writing of some scripts and continued to do so through 2000. It also announced awards for scholarships and for studies in Greece and abroad, and published books about the history and development of the Greek cinema.

On May 21 1986 Law 157/86 was passed by the Parliament which provided protection, development, and promotion of Greek cinema both domestically and internationally. That gave to the Greek Film Center the financial and administrative autonomy operating in the public interest but still being supervised by the Ministry of Culture. In this decade 1981-1990 about 100 feature movies and 120 short movies were produced by Greek Film Center participating in the budgets of the movies from 30% to 70% and in 14 international co-productions by various European funds and in some cases financing only the writing of scripts. During the same decade, 55 directors made their first film with financial assistance from the Greek Film Center. According to Greek Film Center records, about 40 movies participated in international film festivals and won awards and about 70 movies were successfully promoted in the international market, something that previous productions were unable to do.

The main achievement of the Greek Film Center was to open wider the door to the export market. It succeeded in having over twenty films participate in international film festivals and receiving forty awards. During the last two decades, 1980 – 2000, the Greek Film Center was the main sponsor of domestic film production. It also sponsored retrospectives and Greek film presentations abroad. As of 1993, 1.6% of the gross advertising revenue of all television channels went to support domestic film productions. These films are obligated to be telecast after their cinema run is completed.

Some films made during the period 1981-1990 are worthy of mention. **Mathe Pedimou Grammata** (My Child, Get an Education) (1981) directed by Theodoros Maragkos. As in his previous works, the director again presented the leftist ideology about the struggle between victims and victimizers, repeating the old clichés just like all the other directors who dealt with political themes. In this film, the two opponents are represented by the father (the rightist) and his modern, overeducated and unemployed son (the leftist). The director is trying to convince the audience that his opinion (and the son's) is correct but the father's is old fashioned and of course wrong. This director, as well as many of the hardcore leftists, make films with government financial assistance and yet have always idealized the leftist point of view for a long period of time and have never found a blemish in their leftist ideology. The audiences are tired of these old clichés and have shown their scorn by rejecting them.

E Dromi Tis Agapis Ene Nichterini (The Streets of Love Belong to the Night) directed by Frida Liappa, is a psychological film about two sisters who fall in love with the same person, a cousin of theirs who lived in Paris and came to visit them in Athens. The visitor created an emotional upheaval in the two sisters who, before this, lived peacefully and in isolation since arriving in Athens awhile back from their village. In their forties, the two sisters had no prior love affairs and fell hard for their cousin. The cousin takes one of them and goes away. The rejected one feels betrayed and commits suicide. The director Frida Liappa presents the night as an important parameter in love and eroticism. The director's point of view is that the two sexes are different, in that the woman longs for the era when there was a mystique about the woman's body, in contrast to naked truth, which is a negative element in relationships.

Angelos (Angel), (1982), directed by Giorgos Katakouzinis, who made his debut in this feature movie. It is the story of a real person, Christos Roussos, a homosexual convicted of

murdering his lover. Angel was well played by Michalis Maniatis. The director presented the events in a way to emphasize the psychological aspects of the victim and ultimate murderer who was weak and exploited by the stronger person in the affair. His father and mother were alcoholics living a filthy life. His sister was paralyzed and no one cared for her except for Angel. His only hope was his grandmother, a former prostitute. Angel's lover convinced him that the only way to survive financially was prostitution. Angel had been violently abused by his lover and other homosexuals until he could no longer take it any more. He felt so betrayed by his lover's behavior that he stabbed him to death. This begs the question, is that simply revenge against his lover or a cry to society, or is it his destiny to have such a dramatic end? The movie in general exposes the unseemly side of the Athenian gay community.

The next movie **Balamos** is one man's work, produced, written, directed and acted remarkably by Stavros Tornes. It is a combination of a poetic fantasy, reality, dream and imagination. Stavros Tornes's character, Balamos, lives all those elements. Balamos in the Gypsy society means the one who avoids living their way of life. In the movie, he strongly wishes to buy a horse and travel with it and live his life in his own way, far away from his clan. In an effort to do that, he goes through many obstacles and adventures, living between reality and imagination, or better he walks in a dream or an ecstasy that keeps him on the move. Stavros Tornes movie in Thessaloniki's film festival received the Greek film Critic's Association prize.

The movie **Roza**, directed by Christoforos Christofis, is based on a real story during the dictatorship years of the junta in the early 70' and deals with the violation of human rights, a main concern of the Council of Europe in Strasbourg. The film moves with great energy but with some empty spaces. It participated in Thessaloniki's Film Festival where it received four awards, Best Director, Best Photography, Best Actress, and Best Music.

Rebetiko (1983) directed by Kostas Ferris was a very good musical drama. It's plot is a powerful biography of the well known singer, Marika Ninou, starting from her birthplace in Snyrna (1917) to her death in Athens in 1955. It also covers several decades of the turbulent history of Greece. The director Kostas Ferris presented not only the story of Marika Ninou's life, but also some historical and political events that happened during that melodramatic period which paralleled the development of the rebetiko style music. It is similar to the **Lady Sings the Blues**. Some people rejected the movie as not portraying the real story of the rebetiko song. The fact is that the protagonist of that story, Marika Ninou, suffered terribly in her life yet she became a very successful singer until her life ended tragically at the peak of her career (As a young girl she saw her mother get killed by her father). The performance by Sotiria Leonardou in the leading role and her display of the emotional levels of the heroine were exceptional. Themis Bazaka and Nikos Kalogeropoulos in supporting roles, the work of the director of photography Takis Zervoulakos, the music by Stavros Xarhakos and the directorial work by Kostas Ferris who recreated the period well and with an authentic atmosphere made the movie a success.

Prosohi Kindinos (Caution, Danger) (1983) directed by Giorgos Stabouloupoulos, the movie had some originality. It depicts a father (Titos Vandis) controlling his family—two sons and a daughter—like a dictator. The father sets up traps to rob victims who happen to pass by his hiding place. The father kills the daughter's fiancé and then has sexual relationship with his daughter.

She accepts it so she can partake of his stolen goods. The oldest brother challenges his father trying to replace him unsuccessfully. Strangely enough the police in that area, for political reasons, overlook the crimes and behavior of the family. This part is not clear why this happens and what is behind the past and political beliefs of this man's life. Somehow, later on in the story, law and order returns and everything goes back to normal. Titos Vandis, who specializes in roles of this kind, received the best actor's award in Thessaloniki's film festival for his performers as the father.

One more movie worthy of mention is **Glikia Simmoría** (Sweet Gang) directed by Nikos Nikolaedis. It is a contemporary story from the period of flower children. A group of two men and two women living in a dream world, totally irresponsible and sickening, take everything in life as a game. In the mean time one more woman joins the strange group. They even talk about murder, but "small murder" as they say. It looks like this period was a delayed reaction of the previous decade of decadence in America, perhaps inspired by the Charlie Manson gang in Los Angeles and the SLA gangsters of the early 1970's.

The same year 1983 the movie **To Tragoudi Tis Epistrofis** (Homecoming Song); was released, directed by Yannis Smaragdis. It is a political and psychological subject. When democracy was restored in Greece and the Junta was out, one anti Junta person returns to his village in Crete, in 1981, after a long absence. It did not take him long to realize that the relationship with his old friends had changed. Their past is something that they avoid to talk about. It appears that everyone wanted to forget the past and go on with the future. They did not like to discuss the past with him and avoided his questions about it. He soon realized that he is a stranger in his own village and that events passed him by. The time since 1969 is a lost period of his life.

One more movie with a political subject was **Ipoia Diadromi** (Underground Passage) directed by Apostolos Doxiadis who made his directorial debut. The subject of the Junta is again the theme of the movie. It is a combination of political fantasy and thriller. The old Junta was deposed by a new corrupt administration with everyone having a personal agenda of self-aggrandizement. The movie **Delirio** (Delirium) directed by Nikos Zervos is based on the people of the motion pictures industry, their activities, the battles with their problems and what they go through to produce a movie. Nikos Zervos depicts a frustrated movie director who feels that he exists only when he makes movies. The director Nikos Zervos creates an atmosphere of several events combining drama and humor.

In 1984 the director Tonia Marketaki came up with her movie **E Timi Tis Agapis** (The Price of Love) an adaptation of Konstantinos Theotokis's novel 'The Honor and Money'. It is a combination of social, psychological drama, explaining to all classes of society the good and bad use of money. The honor for the family and self-respect will come first before to be exchange for any amount of money. It is also a story of love and its betrayal by class distinction. The director Tonia Marketaki handles realistically the sentimental story about a poor girl and her problems without following the old cliché that society is to be blamed for her condition. The old-age problem of dowry affects everyone's life. The question in this girl's life is the amount of dowry and the ensuing arguments continue until the devastating end and the degradation of the young

girl is immense. The dowry system has turned the woman a subject for sale. The beauty of Corfu at the turn of the century, the music by Eleni Karaindrou, the work of director of photography Stavros Hasapis, the performance of Anny Loulou and Tonia Marketaki's directorial work contributed to the success of the movie.

The same year came out **Xafnikos Erotas** (Sudden Love) directed by Giorgos Tseberopoulos, an adaptation from Vasilis Alexakis novel "Talgo." The plot is a contemporary love story of a young woman in her thirties living in Athens for about ten years and still haunted by some memories of her village life. Frustrated and bored with her life, no longer feels love for her husband, meets a successful young man who has lived in Paris and came to Athens to recover his boyhood years. When they meet, it is love at first sight. Needless to say, this turns their life upside down. The director handles the story carefully, avoiding the old cliché with a happy ending.

Two more movies were produced that year **Taxidi Sta Kithera** (Journey to Cythera) directed by Theodoros Angelopoulos, and **Andistrofi Metrissi** (Down Hill, released under the title Wrong Timing) directed by Panos Papakiriakopoulos. Both movies deal with the subject of political refugees. In **Taxidi Sta Kithera** director Theodoros Angelopoulos tries to get away from his previous political and historical subjects and follows an old man (Manos Katrakis) in his poetic fantasy-journey of love, life, nostalgia, loneliness, agony, old age and death. The veteran stage and movie actor Manos Katrakis gives one of his best performances. Some critics believe that indirectly Angelopoulos deals with a political-historical subject. It is a journey that takes place through Greek history, although the director stated that it is a poetic love story with a return to the romantic period yet others can plainly see a political connection in the story. His protagonist, the old man portrayed by Manos Katrakis, is a refugee from Russia. He sees everything in his village with the eyes of the past, his property has been sold out and he unsuccessfully tries to retake it. Failing that, he ends up isolated in the ruins of his house with his old wife contemplating about their life's lost dream.

The movie **Andistrofi Metrissi** (Down Hill) directed by Panos Papakiriakopoulos is similar in its subject matter with the movie **To Tragoudi Tis Epistrofis** (Homecoming Song) directed by Yannis Smaragdis released in 1983. There is a political refugee in each movie who returned after the fall of the Junta. This time the political refugee lived in France instead of Sweden, which was the case with **To Tragoudi Tis Epistrofis** (Homecoming Song). Both refugees came home to face the same problem, reality. The younger generation held responsible the previous generation for the defeat of the left. Conditions such as way of thinking, way of life, attitude and behavior changed but the political refugees were left behind, alone and disappointed. Yannis Voglis in the leading role on the movie **Andistrofi Metrissi** (Down Hill) gives a very impressive performance.

Another movie of that year, **E Poli Pote Den Kimate** (The City Never Sleeps), is directed by Andreas Tsilifonis, and was released in 1984. Its subject is the new generation's way of life, motorcycles, faded blue jeans, black boots and black leather jackets, some good bike-races, the type of theme we have seen in American cinema years ago. The script is very simple. Some one, tired to ask for his friends' help to searching for his brother's death, decides to get revenge for his brother's murder. For him the setting is the streets at night where young people seek adventure, danger, and sometimes even death. The movie is worthy of mention for the work of the director of

photography Christos Triandafillou who received the Best Cinematography Award and Yannis Tseklenis who received the Best Costumes Award.

After seven years of absence from the film industry the director Nikos Koundouros in 1985 presented his new realistic movie **Bordello**. The setting is the island of Crete in 1897 when the natives demanded from the Great Powers to recognize their independence from the Ottomans. The fictitious characters and the historical facts are very well blended. On that year an English, Russian French and Italian fleet of warships blockaded the port of Chania in Crete ostensibly to keep control of the island and protect the Greeks and Turkish inhabitants. Madame Rosa Bonaparte with her twelve girls from her Marseilles brothel followed suit and settled in the ruined ex-Town Hall. In this house of pleasure gathered the Allied officers, racketeers and multilingual adventures from all parts of Europe wearing different costumes and blended like an international salad. This resulted in psychological problems and strange behavior due to conflicts of people from different cultures. The house of pleasure eventually burned down. The women of this “glorious career”, haunted by their past and prisoners of their fate, leave the deserted port for new adventures in some other ports. However, the romantic Rosa Bonaparte remained, hoping to fulfill her dream of having a big house with big windows in the seashore watching the ships come and go. We see a similarity of Madame Rosa Bonaparte with Madame Hortense in Nikos Kazantzakis **Zorba**. There is also a young rebel who is disappointed of the revolution and kills because of despair but gets killed. The movie is a combination of poetic, romantic, love, hate, crime with a cloud of death over them. Mixed in with these is the Cretans revolt against the occupiers of their country. The historical events, the fairy-tale and that lost world with its nostalgia are well captured by the performance of Marina Vladi as Madame Rosa Bonaparte, her girls. Nikos Kavoukidis as director of photography, Mikes Karapiperis with the sets, Giorgos Patsas with his authentic costumes, and Nikos Koundouros with his overall direction contributed to the realistic, yet mystic, milieu and to the originality that made the movie so interesting. The director Nikos Koundouros also made a very strong political point by having foreigners gathering in Madame Rosa Bonaparte’s brothel. He castigates the foreign intervention in the affairs of the country. With many characters from different regions, such as Crete, Ionian Islands, Peloponnese, Cyprus, and foreign countries, gives the movie a dialectic confusion and humor similar to the 19th century plays of **Vavilonia** (Babylon) and **O Pirgos Tou Vavel** (The Tower of Babel) written by Demetris Vizantios (a pseudonym of Demetris K. Hatziaslanis).

Also released in 1985 was the movie **Meteoro Ke Skia** (Meteor and Shadow) directed by Takis Spetsiotis. The movie covers the political, cultural, and historical events and the European influences following the country’s independence through the works of the poet Napoleon Lapathiotis (1888-1944). The poet Napoleon Lapathiotis was a distinctive and romantic character, a homosexual, a communist and a drug addict, who scandalized his social class and the conservative society of Athens of his time. Eventually, he got to the point where he could not be creative any longer and committed suicide. Director Takis Spetsiotis blends historical and political events from 1909 through the German occupation with Lapathiotis’s life, and that way he makes an interesting movie instead of having a plain biography.

On the same year, Pandelis Voulgaris presents his movie **Petrina Chronia** (Stone Years). His main theme again is the country's turbulent years from the Civil War to the end of the dictatorship in 1974. A parallel story in the movie is a couple's love affair. The victims are always leftists, the victimizer's right wingers. That subject has become a recurrent joke in movies of this kind. The answer is obvious that those at fault are no one else but the participants themselves. These filmmakers always blame some one else for their mistakes. The film is similar to the previous movie by Pandelis Voulgaris **Happy Day** released in 1976. Again there are two categories of people: the good and the bad. The only difference is that the bad people are those wearing the uniform, while the good ones who are the victims are the poor civilians. The movie **Petrina Chronia** (Stone Years) attracted the audience's attention because of the political events, the conditions and the psychological behavior of prison life. Themis Bazaka's performance in the leading role was very good.

The movie **Mia Toso Makrini Apousia** (Such a Long Absence) directed by Stavros Tsiolis is a psychological drama and a family's problem with mixed emotions. A serious decision must be taken which will affect some one's life. A young woman goes against her family's decision not to commit her psychotic sister to a mental institution. Her devotion to her ill sister, the general atmosphere, the isolation from the rest of the world, and the communication with her sister affects so strongly that she turns into a psychopath like her sister. The performance by the actress Penny Zouni in the leading role and Demetra Hatoupi in the supporting role holds the audience's attention throughout the movie.

A lovely fairy tale is Manoussos Manoussakis' movie **E Skiachtra** (The Enchantress), a humorous adventure and a fantasy for all ages adapted with skill by the director.

One more movie with a political subject and opposition to the Junta is the movie **To Thermokipio** (The Green- House), directed by Evangelos Serdaris.

The movie **Mania** directed by Giorgos Panousopoulos, is a psychological fantasy where many unexpected things happen to people and change them and their way of life. The director uses a complex subject to tell his story using many symbolic aspects and succeeds in convincing his audience.

A combination comedy - satire is the movie **To Kolie** (The Necklace) directed by Nikos Kanakis. The main characters are middle class people and the subject is their greediness. The movie has a very rich, fast dialogue and tempo.

A police mystery with satire is the movie **En Plo** (On Course) directed by Stavros Konstantarakos.

In 1985 the director Dinos Mavroedis made his first musical movie **Scenario**, blending in his plot a love story of a poor young girl and a rich young boy separated by class distinction. A subject that Greek cinema had overused from 1950 to 1975. A poor girl is in love with a rich boy or a poor boy is in love with a rich girl. His or her family rejects their love affair and here again, like the old days, the class distinction is the main subject controlling people's destiny and their future has to overcome great obstacles.

Though in 1985 some good movies were made, financially they were not what their producers expected.

In 1986, a strong and shocking movie, which is really a feature documentary with political material, is Michalis Kakoyannis **Glikia Patrida** (Sweet Country). The story is based on materials smuggled out of Latin America and adapted from the historical novel by Caroline Richard. Those materials are presented in a movie theater in New York. The director presents the facts realistically and with shocking detail. The climax is a group of nude women of different ages who are tortured and sexually humiliated in front of soldiers of all ages. These women did not even know why they were imprisoned. As Kakoyannis has stated “ ... to achieve the desired impact of horror and pity in a scene where nudity is dramatically essential and ultimately a poetic ingredient, the key lay in the careful casting of the women.” He discarded the idea of professional actresses or extras and put out an appeal for volunteers through his associates and friends. He interviewed women of different backgrounds and different nationalities, including Greek. Included in these women were a well-known professor, secretaries, college professors, housewives and a journalist. Most of them had never seen a film camera, let alone undress before one. They were imprisoned without a warrant, sadistically tortured, physically and psychologically, by the military dictatorship. The movie is a cry to society by the human race. Their performance holds you in suspense for the next scene.

Worthy of mention for its originality is the movie **Alligoria** (Allegory) directed by Kostas Sfikas. It is a study of mystical masks, the fall of paganism and what comes after that, presented by the director with images and symbols. Mention should be made for the work of set designer and costumes Dora Lelouda Papaeliopoulou, and the work of director of photography Giorgos Kavayias. In the same year was released the movie **Kali Patrida Sindrofe** (Happy Homecoming Comrade/Beloinnysz) directed by Eleftherios Xanthopoulos. The director visited the village Beoloinnysz, about 25 miles south of Budapest, and made his personal investigation to find out what happened. This village was created to house about 1800 Greek partisans and political refugees who moved there a year after the Civil War ended in 1949. The participants in the movie are people who lived in this village and record the changes after 35 years of personal exile and human tragedy. The director gathered his information from the few residents still left in the village. The majority of the political refugees and their families had been repatriated. The movie could be considered also as a documentary, a genre that the director had some experience with.

One more movie with subject the end of the Civil War was **Caravan Serai** directed by Tasos Psarras. The director realistically reconstructs the Civil War period (1944-1949). To present the events, the director depicts a villager and his family who are forced to move to the city of Thessaloniki just a few months before the war ended. The director follows the adventures of the villager and his family step by step from the time of their departure to the time of their arrival, which concludes the end of the Civil War.

The director Stavros Tornes presented the movie **Danilo Treles** (Danilo Treles, The Famous Andalusian Musician). A poetic mystery with strange plot that raises the question, who is Danilo Treles? It's a collage of poetic images that create comic situations. Tornes's trade mark is comical mystery, and this movie is more of the same.

After an absence of many years from the film industry, the director Nikos Papatakis who lived all of his life in Paris came out with the movie **Photograph**. The main theme here again is the period of dictatorship in Greece. The hero does not return to Greece like in all the previous movies on the same subject. When the hero left his rural home for Paris, during the Junta years, he found a picture, a portrait of a local entertainer unknown to him, on a street in his village and carries it with him. In Paris he searches for a relative to get help in getting a job. After accomplishing that, he showed the picture to the relative. His dream was to “make it” and return to show those left behind that he is somebody. The image of the unknown person in the photograph obsesses him. The performance by Aris Retsos and Christos Tsangas are impressive.

Worthy of mention is the movie **Enas Isichos Thanatos** (A Quiet Death) directed by Frida Liappa. A combination of personal psychological drama with mixed emotions strange behavior and a strong decision of a woman writer who decides not to write again. Mentally unstable, she leaves her husband and her psychiatrist and stays in isolation wandering in the streets without knowing what she is searching for. Director Liappa makes the movie believable and interesting by skillfully using a lot of flashbacks with a quick tempo that contribute to a good character development. This movie is similar to her previous one, **E Dromi Tis Agapis Ene Nichterini** (The Streets of Love Belong to the Night) featuring a love triangle of two women and one man in the night. Adding to the drama, this time she uses a gloomy, rainy night.

In 1987, director Kostas Ferris brought out the satirical movie **Oh Babylone**, based on **Bacche** (405 B.C.) by Euripides (480-406 B.C.). The above movie is a choreography of colors, costumes, dancing, emotions music and the political crisis due to the Babel language confusion. It is a poetic, symbolic film, crossing the thin line between reality, drama and fantasy. This movie resembles Giorgos Dizirikis' movie by the same title, **Babylone**, which came out in 1970 and was an adaptation of Demetris Vizantios play written in 1836. The director Kostas Ferris in his **Oh Babylone** gives to the audience an imaginary orgy and a good show. The work of the director of cinematography Takis Zervoulakos, the set by Tasos Zografos, the costumes by Pavlos Kiriakidis, the music by Thessia Panayiotou, the directorial work and the performers made the movie successful.

The movie **Doxobus**, directed by Fotos Lambrinos, is based on a story of a Byzantine village. The setting is in medieval Macedonia during the 14th century and the hero is a fatherless lad from Doxobus-Xenos during a war which later became a civil war. The rebels defeated the Emperor's troops and Xenos who took changed the life of the poor villagers. Xenos was an orphan protected by the oldest man in the village, Doxodus, and left the monastery where he lived since the age of 18 and joined the rebels against the Emperor. The director succeeded in presenting the conditions of the 14 century Balkans. The village Doxobus is located near a lake that is connected with the sea and many villagers made a living with fishing. The director states that his movie is not a historical one but contemporary presenting the every day life of people in that particular village. The work of the director of photography Giorgos Arvanitis was again outstanding. His work is like a painting, using different lenses instead of colors. Director Fotos Lambrinos has reproduced skillfully, with style, and hard work the period of that time.

Proeni Peripolos (Morning Patrol) directed by Nikos Nikolaedis is a very unusual story about an abandoned city or a city in another world without inhabitants. Is it a poetic fantasy and a contemporary thriller, a nightmare, or game of science fiction? The audience will decide since every one has his own opinion. A woman wanders alone through that city and gets close to the so call forbidden zone. What is the reason for this forbidden zone or why this city has been ruined? There are morning patrols all over, but why? There is a contradiction because the city is abandoned with some life. The woman gets friendly with one of the survivors guarding the city. Shortly after, a love affair develops between them and they decide to cross the line of the forbidden zone together, knowing that the only thing they will face is violence. They do not have any proof of any one who crossed the line and came back a life. It is an interesting piece of work showing some professionalism by director Nikos Nikolaedis who also wrote the script. The mosaic of scenes, emotions, events, behavior and reactions of his characters puts the audience in a puzzled mood.

One more movie in 1987 again based in the period of the Civil War (1944-1949) but with some originality is **O Klios** (The Encirclement/The Noose) directed by Kostas Koutsomitis. It is a combination of political drama and action thriller with a very strong plot. A year before the end of the war, six young leftists foresee the outcome of the war and their possible arrest and even death, decide to hijack an airplane to take them to communist Yugoslavia. It did not take them long to realize that conditions in Yugoslavia were not what they expected. They felt the same noose in there that they felt in Greece, which caused them to leave in the first place. Lacking all the technical facilities needed for a movie of this kind, the director deserves credit for succeeding to capture the powerful suspense, the reaction of the passengers in the airplane, and the emotions of his main characters. The work by director of photography Nikos Smaragdis and the music by Argiris Kounadis created the right atmosphere and contributed to the success of the movie.

A poetic essay is the movie **Theophilos** directed by Lakis Papastathis. It is a documentary based on the biography and work of the self-taught artist-painter Theophilos Hatzimichalis (1868-1934). He was a legendary folk painter who has become well known much later after his death. He was a patriot, an artist and a great human being who through his work sent many messages about past historical events to his people. He was a restless dreamer living in his own world. As a boy he wanted to paint on every flat surface he could find. He was born on the island of Lesbos, lived for a while in Smyrna, and spent the latter part of his life and did most of his work in the villages of Pelion. Demetris Katalifos in the title role of Theophilos gave an impressive performance of the artist touching the audience in a unique and strong way. The director Lakis Papastathis skillfully and faithfully presented that period with details. The work of the director of photography, Theodoros Margas, and the authentic costumes by Julia Stavridou contributed to the success of the movie and helped it garner the best film award in the Thessaloniki film festival of 1987.

In 1988 the Greek movie that received the most awards in international film festivals was **Topio Stin Omichli** (Landscape In The Mist) directed by Theodoros Angelopoulos. It is a psychological drama of two young orphans, a 5 years old boy and his 11 year old sister, living with the dream that one day they will be reunited with their father in Germany. The image of the

father had been created by the mother to make the kids feel better. The kids decided to leave home and go to Germany to look for their father and to fulfill their dream. The movie highlights their adventures from the time of their departure in the railway and their drama since they were penniless. The critics of **Los Angeles Times**, **The Times** (London), **Screen International**, **Variety**, **San Francisco Bay Guardian**, **Contemporary Review**, and **L'Unita**,¹ to mention only a few, praised the film as a masterpiece.

In the same year, the movie that received the most awards domestically was **Stin Skia Tou Fovou** (In the Shadow of Fear), directed by Giorgos Karipidis and based on Yannis Xanthoulis best seller by the same title. It is a psychological drama, nightmare, and thriller about a composer who gets in trouble with the law from the time that he deposits some money in the bank. Later, he is accused of being a counterfeiter and is harassed not only by the police but by the counterfeiter gangs and a stranger. This nightmare and the injustice perpetrated against him affected him to the degree that he no longer can create anything with his music. After the police let him free, but still watches him, he moves to a countryside hoping to find better living conditions and better human beings. Giorgos Karipidis received very good reviews for this movie by the critics of **Diario**, **Pravda**, **Avghi**, **Fix-Carre**, **To Vima**, **Ethnos**, **Othoni**, **Eleftherotipia**, **Acropolis**, **Kathimerini** and **Playboy**.

Another movie that shared awards with the above movie was **Akatanikiti Erastes** (Invincible Lovers) directed by Stavros Tsiolis. It is the life of two different characters, a young boy about 12 and a mature woman. Everyone, in their own way, dreams and looks for something in life. The young boy's main goal is to get to his grandmother's village. The boy escapes from an orphanage and heads for his grandmother's village. On the way, he meets a woman with a broken down car. They start together a new kind of adventure wandering around but getting nowhere the whole summer. They develop a strong friendship and they protect each other like they were friends for a long time. One day the woman is gone. The young boy is disappointed with the woman's disappearance, and also because he could not find his grandmother. He leaves the village for the big city of Tripolis where he does odd jobs to survive.

The next political movie that year was **Fakelos Polk Ston Aera** (The Polk File Thrown Out) directed by Dionisis Grigoratos. It is a mystery about the unsolved murder of American journalist George Polk in 1948. An actress and a sound recorder are doing a contemporary investigation with flashbacks of the 1948 period. They are interviewing some people who are still alive. A strong witness is the unfairly accused Grigoris Staktopoulos, plus Kostas Hatziarigiris Polk's assistant, John Donovan Polk's prominent American friend, Vassos Tsibidaros and Polk's wife Rea. The movie also refers to the latest terrorism in Greece. Other films based on the same subject include **Kerion** (Candle) directed by Dimos Theos (Dimosthenis Gerasis) and produced in 1967-68. It was not allowed to be shown in Greece during the Junta years. With some new scenes, including some events of Junta on April 21, 1967, and with new editing it was released in 1974. Also, three years later, in 1978, was released the film **Ipothesis Polk** (The George Polk Affair), directed by Angelos Malliaris.

A movie with an original subject is **E Zoe Me Ton Alki** (Life with Alkis) directed by Demetris Kollatos. It is a social drama essay about the psychological health of people who are

autistic with high IQ. Alkis, who is autistic, lives isolated in his own world without communicating with other people, even with his own family. The situation brings strong disagreement between the two parents to the point where the mother, unable to cope with, leaves the family. The father also disagrees with the child's psychiatrist and the method of treatment. The drama reflects the personal life of the director who has an autistic son. A new woman in the father's life is also unable to cope with the burdens of the child and their relationship deteriorates. However, father and son eventually find a way to communicate and both look towards a better tomorrow. The performance by Alexandros Kollatos, the director's healthy son, in the role of his brother Alkis was outstanding.

Another noteworthy movie is **To Magiko Yiali** (The Magic Glass), produced and directed by Maria Gavala. Her subject is old as well as contemporary, a love story about the problems of married people: jealousy, lies, truth, infidelity, and love. When true love really exists, it is a wonderful thing to have and every one dreams of achieving it. The husband and wife are burdened by the usual problems facing married people and are created distance between them. She takes off for a while and he waits for her return hoping that time will heal their wounds. Later they decide to travel together hoping to discover the true love. Meanwhile they meet a young lady at the beach who claims to have a magic glass through which they can see things that no ordinary human can see.

Another movie in that year was **E Fanela Me To # 9** (The Striker with No. 9) directed by Pandelis Voulgaris. It is an adaptation of Menis Koumandareas' novel under the same title. It is an action-drama about the rise and fall of a young soccer player, whose desperation for success includes even crooked and immoral means, and is exploited by corrupt organizations. When he is no longer useful to these organizations, he is cast aside as useless. The film makes a statement about the condition of contemporary soccer which has fallen to its lowest moral level.

The year 1988 closed with some good movies such as **Lipotaktis** (Deserter) directed by Giorgos Korras and Christos Voupouras, the comedy **M' Agapas?** (Love Me Not?) Directed by Giorgos Panoussopoulos, and **E Gineka Pou Evlepe Ta Onera** (The Woman Who Dreamed) directed by Nikos Panayiotopoulos. Every one was a good movie in its own way but did not appeal to audiences and resulted in financial failures.

A few movies on tiresome political subjects were produced again in 1989. One was **Dexioteratis Dexias** (Farther Right than the Right) directed by Nikos Antonakos on a theme based on his own book. It is a political thriller referring to people who belong to the extreme right, namely those who supported the recent military Junta of 1967-1974. It is a movie on a subject that has been well traveled before by various directors who want to get it out of their system. Let's hope that everyone does this as quickly as possible and all new movies will be on some fresh subject which will finally appeal to wider audiences.

A combination of comedy, satire and drama is the movie **Gamos Sto Perithorio** (A Wedding on the Fringe) directed by Vasilis Kesisoglou. The setting is the village of Perithorio located somewhere in Greece. The main characters are an old couple reunited after 60 years of separation when their engagement was dissolved because of family disagreements, but their love for each other never faded out. During the period of their separation, both had families with kids and even

grandchildren. When they met again both were widowed and their old love was not extinguished. They wanted to marry and live the years that were lost and what was left of their love. Unfortunately their families, from both sides, again had their own ideas and self interests in mind and were against the marriage. This time, the old couple had more self-assurance to let relatives ruin their plans. They take off and got married. The performance of the veteran actor Stavros Xenidis and veteran actress Aleka Paizi were remarkable. The director Vasilis Kesisoglou not only gave to audiences a comedy but, indirectly, presented in a sentimental way the psychological drama that the old couple went through after they met since their separation 60 years ago.

One more thriller for the year was the movie **Athos E Enohos** (Innocent or Guilty) based on Kostas Tsarouhas book under the same title directed by Demetris Arvanitis. The plot is a true story on Pagratidis case who was accused for attempted raped in the orphanage of Thessaloniki in the 1960's. Till now this is a dark case because the public never found out if Pagratidis was really innocent or guilty. The court found him guilty with questionable evidence and he was executed. Pagratidis insisted up to the last minute that he was innocent. Because the trial took place during the Junta period, it was created doubt on the valid of evidence because at that time it was important to convict whether no matter what. The author and the director still have doubts about Pagratidis's guilt.

A psychological drama full of adventure is the movie **Xenia** directed by Patrice Vivancos, a Greek born in Spain, and raised and educated in France. He made his debut as a director in Greece with this movie. **Xenia** is a very determined and strong willed woman who knows what she wants from life. She met a young Frenchman, Mathew who came to tour Greece with his old car. He claimed to be an actor and Xenia introduced herself as a student and pregnant with an ex-boy friend from Italy. Xenia and Mathew wandered around but Xenia was determined to go to Andalusia to give birth to her child, no matter the cost. She strongly believed that a person has a choice where to live and where and how to die. Mathew accepts her determination because he wants to be with Xenia. Their adventures begin when they leave Greece for Andalusia with the old car, which keeps breaking down. The events and the difficulties make their friendship even stronger. Eventually they made it to Andalusia where she gave birth to her child but unfortunately Xenia died and Mathew had no choice but to take the newborn and return to Greece. In this psychological drama, the performance by Themis Bazakas was outstanding. It is a well-made movie and well directed with details by Patrice Vivancos who tells the story of his two heroes and shows the Mediterranean landscape with great beauty. The work of photography by Giorgos Arvanitis and Yannis Daskalothanassis contributed to the movie's success.

Two more directors made their debut this year, Christos Vakalopoulos in the thriller **Olga Robards** and Kostas Zirinis in the psychological/political thriller **To Telefteo Stihima** (The Last Bet). In the unusual but realistic movie **Olga Robards**, the director Christos Vakalopoulos presents three strange people. First it is Olga Robards, a Greek-American, born in Athens randomly kills people without motive. Second is a young man, a professional thief, who discovers Olga's murders and tries to get close to her and her life. The third a retired man working at a gas station, an ex-outlaw, knowledgeable with Olga's activities. In his position at the gas station he observes everything and everyone. Many people are involved with Olga Robards, they come and

go in her life, including the above two characters. In the end, she gets killed. It is a movie with tense action, and it is not influenced by Hitchcock as some critics have indicated. The director has made a realistic, good thriller with some humor. In the movie **To Telefteo Stihima** (The Last Bet) the director Kostas Zirinis presents a subject that has over-burned the Greek screen with the setting again on the post-dictatorship period. It is a time of the first political assassinations and police violence. Again, like many other movies, the left wing is always the victim and the right wing is the villain. Neither of them accepts their mistakes. Demonstrators, outside of the university and some inside, destroy university property and equipment. After they are arrested, of course they blame it on police brutality and the parents insist their kids are angels. The director, like most directors on the subject of the Civil War and Junta periods, are not impartial. These directors do not give audiences the true facts and allow them to make their own decisions.

A combination of comedy, drama and satire was the movie **E Kokkini Margarita** (The Red Daisy) directed by Vasilis Vafeas. The main subject is love, and what love can do to you if you are not careful. That's what happened to a business executive when he felt that his company was in a crisis and he quit his position after falling in love with a stage actress. Then he became jack-of-all trades in the theater where she worked. After going through of a lot of dramatic and funny events chasing a fantasy, he found out that he was trapped again by reality. His main goal now was to escape the banalities of life. The leading actor, Kostas Voutsas, proved once again that he can be very creative when there is a good script.

The directors Stella Belesi, Andreas Tarnanas, and Vasiliki Eliopoulou made their debut in the following feature movies. Stella Belesi directed the movie **Viografies** (Biographies), a plot with two stories connecting the first story's hero with the daughter of the second story's heroine. The director Andreas Tarnanas presented the movie **Nichtes Tis Omonias** (Omonia's Nights). It is three parallel stories in Omonia Square by night. Vasiliki Eliopoulou directed **To Perasma** (The Passage/The Crossing). The full-length film deals with the theme of an unplanned tragic murder of a policeman by two young men who were just released from the army and were on their way home. One of the young men also died in the accidental scuffle. The surviving young man is in shock and blames his predicament as a "bad accident" while he is flooded with feelings similar to Oedipus's patricidal guilt. The question remains how the accidental killer pays for his crime. Will he be punished or escape? One more police story is the movie **Simadia Tis Nichtas** (Scars of the Night) directed by Panos Kokkinopoulos, a simple and contemporary plot of a man just released from jail that is after one of his friends who owes him some money. Searching for his friend he arrives in a Greek island and gets involved with a strange woman who drives him to a dangerous world and a way of living the night life in this island. One more comedy this year is the movie **Iper Epigon** (Supper Urgent) directed by Pavlos Filippou. The year 1989 concluded with all the above movies and few more.

The last decade of the 20th century 1990-2000 ended with no major changes from the previous decades in the motion pictures production. The world cinema had its birthday in the year 2000 when it became 100 years old. Attendance continued to decrease by 20% compared to 1989 and 1990. The following year, 1991, there was a further drop in attendance to 30 % from the previous year due to an increase in the number of private TV channels in addition to the state supported

ones which showed domestic and foreign movies. The number of imported movies decreased yearly from 500 during the peak years of 1950 – 1975 to 250 in 1989 and less than 180 in the period 1990 – 2000. The domestic production remained almost the same an average of 14 to 15 movies per year. According to records in 1990 twelve domestic productions were released.

In 1990, the well known director Takis Kanellopoulos died. His death was a serious loss for Greek cinema.

In 1990, the director Demetris Spirou presented his movie **O Psillos** (The Flea). The Flea is the name of a handwritten newspaper published by a precocious twelve-year old boy with the help of a like-minded girl. They live in a mountainous village near Ancient Olympia where their elders misunderstand the effort and scoff at them. They give him the nickname “the flea.” Everything changes when an Athenian journalist discovers the youngsters and learns of their quixotic efforts. Of course the villagers are surprised that this project is worthy of notice, especially when they realize the potential of increased tourism for their village. The boy realizes that the villagers are trying to exploit him and rebuffs their friendship. In his “editorial” he rejects any monetary reward for the emotional benefit of “daydreaming, taking imaginary trips beyond the borders of my own village.” The director handles his subject with skill and sensitivity, particularly when dealing with kids.

In the same year, director Nikos Nikolaedis came out with a love thriller called **Singapore Sling**. In this film noir the director, deals with his “ghosts and with the sounds and music” on which he invested the “best years” of his life. The main character, Singapore Sling, a drifter, spent his life chasing lost causes and being involved in affairs that lead nowhere. His current effort is to find Laura; an old friend who he admits might be dead for years. He goes to a house searching for her and discovers two women trying to bury a dead man in the garden. Knowing that his efforts are a lost cause, he persists in his search, nonetheless. The director has created a very enigmatic movie which makes the audiences think.

The movie **E Niki Tis Samothrakis** (Nike of Samothrace) is a comedy directed by Demos Avdeliotis. The film is a poetic fantasy interwoven with historical events. Two families live their old-age conflicts and try to resolve their differences wherever they meet. A priest gets involved and confuses Christianity with pagan beliefs, which is consistent with many other illogical and strange actions of the characters.

The movie **E Nichta Tis Mistikis Sinandisis** (Night of the Secret Encounter) is directed by Takis Antonopoulos. The film deals with the generation gap between an older lady and a teenager, interwoven with historical events during the dictatorship of the late 1960’s and brings the story through the ‘80’s. The lady meets the leader of a motorcycle gang while searching for her ex-companion and quickly leads the young man to maturity. She joins him and his gangster friends for a week, willing to risk everything in the anti-social behavior of this marginal group. In seven nights she completes the “secret encounter” of her world with that of the teenager who fears daylight. On his part, the young man is eventually transformed from a rebel to a man similar to the lady’s ex-companion, abandoning his motorcycle and his “cause” to enter “adulthood.” The sets at night, the several motorbikes, the black leather jackets with chains and the work of the director of photography create the right atmosphere for the movie.

One more movie of 1990 that could be in the category of the short movies because of its length sixty minutes is the movie **Despina**, directed by Sotiris Goritsas. It is a psychological drama between a lieutenant and a girl named Despina twenty years of age from a village outside the border city of Alexandroupolis. The lieutenant, despite his encounter, attempts just to get the chance to talk to her in her father's coffee shop. He finds Despina as the most difficult wildcat to catch who would not let him close to her. Many things happen in that village and Despina has her own plans. Finally they get together and she agrees to travel with him until they reach Thessaloniki. That way she will have accomplished her old plan and dream to escape from the village life and her father's suffocating environment in his coffee shop. With the events that happen during their traveling, the untamed Despina realizes the suffocating behavior of her friend and now searches for a way to escape from him.

One more movie in 1990 worthy of mention is the **Ante Yia** (Take Care); directed by Giorgos Tsemberopoulos, it is a story of contemporary life in Athens based on a fiction work by Yovanna. It consists of simple narratives about events concerning our next door neighbors which usually go unnoticed but can be very dramatic to the individuals involved. The owner of a butcher shop dies and his young assistant tries to save the business but in the meantime gets involved romantically with the widow as well as her daughter. In the end, the widow seeks romance elsewhere for the sake of her daughter's future. The film is simple with good acting by Kate Papanika as the widow, Tania Tripe as her daughter, and Alkis Kourkoulos as the butcher's assistant. It is a well directed with poignant social messages and one of the few movies of that year having a financial success and which received a state awards.

In 1991 the movie **Korakia, E to Parapono Tou Nekrothapte** (Crows, or the Grave Digger's Complaint) directed by Takis Spetsiotis was released. It is an adaptation of Emmanouel Roides' classic novel under the same title first published in 1895. It is a story full of irony and sarcasm towards the corrupt politicians and their empty promises. In this story, a fisherman with his wife and seven children leave their island and move to Athens where they are persuaded to invest all their life savings in a mining venture. When they lose all their money, the fisherman is given a government job as a grave-digger in the neighborhood cemetery. The theme of the film is that nothing has changed substantially after 100 years.

The next movie for that year, **O Drapetis** (The Escape -released under the title Master of The Shadows), is based on nostalgic historical events and is directed by Eleftherios Xanthopoulos. The rise of cinema's popularity in the early 50s brought the gradual decline of shadow puppetry. This film tells the story of a puppeteer's sufferings during this transition period. The puppeteer's romanticism for the past and stubborn refusal to accept the reality of the new medium brings him much pain and conflict with his friends and associates. He is a prisoner of the past and refuses to become a fugitive into the future. He ignores the facts and refuses to accept reality and life's changes in general.

With a contemporary subject is the movie **E Alli Opsi** (The Other Side) directed by Tasos Psarras. The story deals with a prominent attorney who is married and has a secret love-affair with a colleague. When he volunteered to give blood, he discovers that he is HIV positive. That turns his life and his career upside down as he wonders from which woman he acquired the disease.

When he finds out that his wife is also having an affair and is HIV carrier, he asks for a divorce and decides to marry his lover. However, she refuses and reveals to him that she also is HIV positive. Faced with this predicament, he returns to the safety of his marriage. The film gives the message that the protagonists are paying the ultimate price for the sins of our generation.

After an absence of seven years, the director Tonia Marketaki returned with the movie **Kristallines Nictes** (Crystal Nights). Her movie starts with the period of dictator Ioannis (John) Matakas in 1936, continues through the German occupation of the early 1940's, the Civil War of 1944-49 and come up to the end of the decade of 1950's. The strongest part in the movie is the event of a great love affair that happen during the German occupation in Athens, emphasizing the extermination of Jews by the Germans. The title of the movie is based on the notorious Crystal Night of the mass attack by Nazis on Jewish shop windows in 1938. It is also a really strong love story, drama and thriller. A German woman, married with a Greek officer, falls in love with a young Jew. A part of the script is not realistic. The German woman who is so much in love with the young Jew decides to commit suicide and to return in her daughters body to live from the beginning her passionate love. The director, with the flashback and pictures of color and black and white, makes a dramatic statement that war is the basis of death while love is the basis of life. Tonia Marketaki chose a difficult subject with a complicated set of elements –the historical events, the psychological emotions of the two lovers, the war's atrocities, death, and love — but she had the skill to create a good movie. It could be her best movie ever and with stronger impact if the script was stronger. Unfortunately the critics overlooked and underestimated the movie. Because of her excellent performance, the leading actress, Tania Tripe, received the best actress award in Thessaloniki's film festival in 1992.

The movie which deals with night life, pimps and prostitution is **O Johnny Keln, Kiria Mou** (Johnny Keln, Madam) directed by Athanasios (Thanasis) Skroubelos. The director deals more with personal feelings of his characters, their attitudes, behavior, morals and their beliefs in the night life. In this love story set in the underground world, Johnny Keln brings to Athens a prostitute and her daughter named Sonia. From that point the director analyzes the feelings and personal behavior of his main character, Johnny Keln. It shows the downfall of a pimp who is now paying for his past mistakes by losing the respect from his associates who think that he has reached the bottom of his glorious days. But no matter what happens to him and his world, young Sonia is the only one who stands by him. The question is, will Johnny Keln, a man who all his life exploits women, appreciate Sonia's behavior and support. That's the director's psychological analysis of his character's feelings.

Two more movies of that year worthy of mention were **Esihes Meres Tou Avgoustou** (Quite Days in August) directed by Pandelis Voulgaris, and **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork) directed by Theodoros Angelopoulos. The romantic and sentimental Pandelis Voulgaris presents three different stories for lonely people in a big city who have to put up with city's activities, traffic jams, pollution, motorbike noise, the high temperature of Athenian August, and live with their memories. To overcome these hardships, and particularly their loneliness, they try any kind of communication with any human being, at any cost. The performances by the veteran Athansios (Thanasis) Vengos, Aleka Paezi and Themis Bazaka are

noteworthy. As Voulgaris cannot get away from the sentimental and romantic elements in his movies, Theodoros Angelopoulos cannot get away without directly or indirectly mentioning a political subject. In **To Meteoro Vima Tou Pelargou** (The Suspended Step of the Stork), Angelopoulos again based his plot on a contemporary political subject dealing with national borders which changed dramatically since the fall of communism in Eastern Europe and the former Soviet Union. In a remote ghost town, which has been forgotten by the world because of its location, a river divides the town they called "Waiting Room." The reason for that name is because the inhabitants are refugees and they are waiting for the right time to cross the border for a new life anywhere else. A reporter, in his investigation of the whole area, gets suspicious with the behavior and the manipulations of a particular refugee, Marcello Mastroianni. He is not sure but he believes that this particular refugee is a well known Greek politician who left Greece with many questions unanswered. The reporter is determined to find the truth about him, to expose him, and at the same time improve his own career. He finds the wife of the self-exiled politician and both go searching for him. The climax of the movie is a wedding ceremony on a river dividing the two regions where on one side stands the bride with her family and on the other side the groom and his family. Some of the refugees are asking themselves, "How many borders we have to cross to get home? We have crossed so many and we got nowhere." One refugee stands on the bridge of the divided city with his foot one on each country on the air like a stork. The political message by the director is clear, what is going on in any country's borders? When and what measures politicians will ever take to prevent that chaos of international immigration. Does anybody care? The main characters played by Marcello Mastroianni, Jeanne Moreau and Gregory Karr were convincing enough to make the movie one of the year's best.

The movie produced in 1991 and released the next year was **Dio Eli Ston Ourano** (Two Suns in the Sky) directed by Giorgos Stambouloupolous. It's a historical fiction work set on the 4th century A. D. chronicling Christianity's struggles in Antioch while competing with other religions. A stage director/actor of a classical play teaches pagan works and comes into conflict with the Christians and the Byzantine emperor. Much of the film is about the staging of Euripides's *Bacchae*, a subject that would bore modern day film audiences. The outstanding feature of the film is its sets and costumes.

On 1991, the well-known stage and film director/writer Alekos Sakellarios died. The journalist and cinema critic Kostas Stamatiou also died on the same year.

The number of movies released in 1992-93 was twelve domestic productions and one hundred-fifty foreign ones. In 1992 Greek cinema lost the veteran poet, scriptwriter, actor and director Orestis Laskos, the prose writer, critic and director Christos Vakalopoulos, and the producer/director Kostas Karayannis also died.

In 1992, the movie **Byron E Balada Enos Demonismenou** (Byron, Ballad of a Demon) directed by Nikos Koundouros, was Greek-Moscow production. The theme deals with the last days of the romantic poet Lord Byron who, ostracized, left England because of his outrageous behavior and went to Greece to help in the revolt against the Ottomans. Byron arrived in devastated Greece ready to throw himself into battle and die like a hero out of Homer. He led a raggedy group of peasant rebels, wanderers, and other adventurers. In the end he died an

inglorious death from malaria on his 37th year, just as a fortune teller had once told him. The performance by the actor Manos Vakousis in the title roll under the direction of the veteran director Nikos Koundouros was very impressive. In the Thessaloniki Film Festival the movie received 7 awards, including the best picture and best actor for Manos Vakousis.

On the same year was released the movie **Donusa**, directed by Angeliki Antoniou. The dramatic story deals with the incestuous relationship of a father with his daughter in a remote Aegean island. The girl becomes pregnant and is killed by the father to cover up his crime. The villagers accuse a young German photographer as the killer because of his attraction to the girl. Fortunately, the young man proved his own innocence, uncovered the real criminal, and indicted the other villagers for their silence in covering up the crime and island's sins.

The next noteworthy movie was **Pano, Kato Ke Plagios** (Up, Down and Sideways). The noted director Michalis Kakoyannis returned to the film, after a long hiatus, with a satire on contemporary Athens by following the life of a beautiful woman during a 24-hour period. He parodies daily life in Athens by having as background burglars, sailors, cab drivers, drag queens, and a lot of sexual misbehavior. Kakoyannis's humor provides some comic relief from the stress of life in this overcrowded city and its frenzied pace.

During 1993-94 there were released one hundred-sixty-four foreign movies and eleven domestic ones. On the same year, the well-known film editor, director Greg Talas (Grigoris Thalassinos) died, followed a few months later by the well-known director of photography Grigoris Danalis.

The movie **Mia Tolmiri Istoria** (A Daring Story) was released in 1993 and directed by Demetris Makris. The theme of the film is based on the book of the same title by Nikos Dimos and it is about three stories of some unusual sexual experiences. Each of the three characters of the movie presents to the audience his most unusual personal sexual experience. A teacher ruins family and career going after a teenager girl of his dreams. A monk finds temporary pleasure with a prostitute, and a well-known writer describes in a book, which his son presents to the audience posthumously, porno movies. It appears that the old man was addicted to porno movies, and had died while watching one of them. The director tries to pass on the message that people can get into trouble when not careful while dealing with the subject of love and sex.

The next movie was **Metechmio** (No-Man's-Land, or On the Edge -- It was released under the title Borderline); directed by Panos Karkanevatos. The film's setting is an old, decaying mining town where the father of two sons still ekes out a living underground in the mines. His two young sons struggle to discover their identity above ground. Their mother is dead. The oldest disappeared in a lake, presumed dead. The younger becomes a policeman, lies low, and becomes insignificant. While checking the documents of an illegal immigrant, the policeman discovered his brother's identification papers. He now begins a great effort to find his brother who must still be alive somewhere but nobody knows where.

On the same year the director Kostas Aristopoulos released his new work **Enastros Tholos** (The Starry Dome), an allegory based on the myth of Antigone and Oedipus with quotations from Western European literary giants such as Shakespeare, Goethe, Seferis, Chekov, Dostoyevski,

Camus, and others. Much of the music is borrowed from Gounod's "Sappho" and Bizet's "The Trojans." The story is set in contemporary Europe but in the end, Oedipus returns to his homeland in order to die. The allegory is that classical Greek civilization travels throughout Europe and beyond to meet the European spirit. Finally, it too returns to Greece in its old age.

Aftoptis Martis (Eye Witness) was directed by Markos Holevas. The film is a thriller about Petros, a loner who has dreams in which a horrifying murder is committed. It is one of several unsolved crimes that have unnerved the people of his town. It appears that the dream is the actual murder committed by a known homeless character called Simos. Meanwhile, Petros is obsessively pursuing Anna who rejects his advances. Petros kills Anna thinking that this way he will be free from his obsession and accuses Simos as the murderer, but the testimony is not sufficient to convict Simos. Petros is convinced he is not a suspect, finds another girl, a substitute for Anna. However, he fails to interpret his recurrent dreams about murders that his own death is approaching.

Onirevome Tous Filous mou (I Dream of My Friends) directed by Nikos Panayiotopoulos. The film records the turbulent history of Greece from 1965 to 1990 through the biographical record of the main character. It is a well made movie and keeps the audience transfixed because of the way it is made and because audiences relate to the main character. This very personal movie is the 6th major work by the director.

The director Nikos Grammatikos in 1993 presented his second feature movie **Epohi Ton Dolofonon** (Season of Assassins/released under the title an "A Time to Kill"). A "thinking man's thriller," the film examines the passion for love contrasted with the desire for money to feed a gambling habit. When the passion for money overcomes human values, even human life, serious crimes are committed. Two roommates and best of friends accept a proposition made by an underworld character to commit murder for a big amount of money. Urged on by a girlfriend, who is determined to run the operation her own way, the implication is that murders are committed but no violence is shown on the screen. Though the movie is very well directed, and with Akis Sakellariou receiving the best actor award and Baty Livanou receiving the best supporting actress award, it did not have the success of his previous movie **Klisti Strofi** (U -Turn), a car thief thriller released in 1991.

Periklis Hoursoglou made his debut as a director in the feature movie **Lefteris Demakopoulos**. On a New Year's Eve the hero reflects on his life of the past 15 years. Through his reminiscing the director gives a documentary account of the hero's adventures in his travels throughout Western Europe covering the decades of the '70s and '80s. The hero is a contemporary Greek trying to maintain his equilibrium. The film received several awards at the Thessaloniki Film Festival, including best picture, and was a financial success.

Another movie based on the subject about immigrants was **Apo to Hioni** (From the Snow), directed by Sotiris Goritsas. The immigrants this time are Albania's. Two friends of Greek heritage, whose families had lived for centuries in the mountains of Albania, leave to descend to the ghettos of Athens to make a new life. Their hopes are quashed when they arrive in the country of their dreams. "In Albania they call us Greeks and here they call us Albanians," says one of the

characters to his fellow immigrant friend. Eventually, the quiescent discrimination against immigrants leads to violence and the death of one of the two. The other one returns to the snowy mountains, where one can hang on to one's dreams.

During the period of 1994-95 one hundred-ninety foreign movies were released and twelve domestic ones. In 1994 Greek cinema lost an internationally known actress, a great figure of modern Greece and minister of culture, a woman who had inspired so many, Melina Merkouri (1925-1994). The whole country mourned her for a week. On same year, on June 15, the internationally known composer Manos Hatzidakis died quietly. Unexpected was the death of director Tonia Marketaki (1942-1994) by heart attack. Other significant figures who died during that year were the poet and actress Katerina Yoyou, the actresses Christina Sylva, Aleka Katseli, the director Frida Liappa and the veteran director Kostas Andritsos.

Some good movies were produced in 1994, one of them was **E Gineka Pou Epistrefi** (The Woman Who Is Coming Back), a triangle of a dramatic love story of two women and a man, and it was directed by Maritina Passari and Nikos Savvatis. In the beginning of the movie, the main characters, Stavros and Maria, are madly in love as they cross Greece traveling with their car. Stavros, a compulsive gambler, cannot figure out Maria's strange behavior. While they stopped in a gas station, Maria vanished. Madly in love with Maria, Stavros searches for her for a whole year before settling down for a quiet country life and gets married to his ex-girl friend, Irene. Shortly after, everything blows up when unexpectedly Maria shows up out of nowhere. That's where the real drama and triangle love-tragedy starts. Maria and Stavros are still obsessed for each other. Irene is in love with Stavros and is not going to let him go. The climax of the movie is the psychological behavior of the three people and the jealousy, betrayal, lies, love and hatred, which are strong enough to destroy them. Sometimes, love is a killer.

The movie **Terra Incognita** was made in English and was directed by Yannis Tiplados and produced in Greece with foreign leading actors. It is a psychological drama of the life and activities of the writer Odie Atragon who isolated himself in a hotel to finish a book. The bad news about the death of his very close friend, also a writer, turns his life upside down. While searching to find out the reason for his friend's death, he had to face his own past and recognize his family problems and the problems with his publisher. Unexpectedly he finds both love and betrayal in a woman, and in the end realizes his own shortcomings and comes to terms with them.

With a different plot and events is the drama-thriller **To Spiti Stin Exohi** (The Country House) directed by Layia Giourgou. This is another murder movie where the main protagonist, also a writer isolates himself in a country house instead of a hotel as in the previous movie. In the mean time, with all the events happening to the hero, his wife tries to exploit the opportunity to reunite with her husband.

A musical drama was the movie **To Harama** (The Dawn) directed by Alexis Bistikas. It is a love story with betrayal and forgiveness. A couple who are singers and in love work for the night club "The Dawn." After becoming successful, Nikos leaves the nightclub and his love, Vasso. On the other hand, Vasso remains devoted to the nightclub, develops into a confident performer and becomes a well-known and respected singer. One night, her old love, Nikos, reappears asking for a second chance. Vasso reflects on how she struggled to get to where she is today, and then, after

a momentary expression of passion, she turned cold and indifferent. She offers him small financial help but stays steadfast in keeping her freedom and protecting her career. Most of the movie takes place in a traditional nightclub featuring contemporary popular songs. The director shows his preference for both traditional and contemporary Greek songs. This mixture brings memories and nostalgia to older audiences and introduces to the young some of the styles of movies made in the period of 1950-1975.

Based on a family which has communication problems is the movie **Kouarteto Se 4 Kinisis** (Quartet In Four Movements) directed by Loukia Rikaki. The film examines human relationships, love, sex and other emotions through a couple and their children. Husband and wife have a problem of communicating with each other. The quiet life of the couple changes suddenly when another attractive man gets involved with the wife and the husband finds an attractive young lady. Their children interfere with the relationships and are catalysts in helping their parents rediscover themselves. The music is an important element in shaping the various moods in the film. The sex scenes, particularly with the husband and his new girl friend, did not affect the mood of the movie and did not help to improve the movie. In fact the opposite may be true. On the other hand, the love scenes with his wife and her new lover were made with far better taste. This movie was one of the few movies of the year with some financial success. Of the same level of financial success was the movie **Telos Epohis** (End of An Era) directed by Antonis Kokkinos and **Eleftheri Katadisi** (A Free Dive or Out of Their Depth - released under the title 'Love Knot') directed by Giorgos Panousopoulos.

Kavafis (Cavafy) directed by Yannis Smaragdis is a biography of the poet Constantine P. Cavafy (1863-1933). The movie follows the secret events of his adult life, his personal desires and failures. He had established an imaginary world of his own and his early poems were influenced by romanticism. He revealed his poetic genius when he reached middle age. His love poems are inspired by homosexual expressions and his feelings for unfulfilled desires, beauty, and nostalgia. The movie picks up Cavafy's life in Alexandria Egypt where his family had emigrated early in the 19th century from Constantinople. At middle age he visited Athens, Paris, and London where he had spent part of his childhood. Besides those short visits to the above countries he spent the rest of his life working in the Egyptian Ministry of Public Works in Alexandria.

A political-psychological movie is **Enas Ipoptos Politis** (A Suspicious Citizen, released under the title Presumed Suspect) directed by Stelios Pavlidis. The film examines the way some characters rise to the top social levels during times of political or social upheavals. This character exploits the difficulties facing ordinary citizen during the dictatorship years in Greece so he can achieve personal power. When the dictatorship fell apart, so did the life of the miscreant.

A contemporary Greek tragedy is the movie **Eleftheri Katadisi** (A Free Dive or Out of Their Depth - released under the title 'Love Knot') directed by Giorgos Panoussopoulos. Two young people fall in love not knowing they have the same father. Their adopted parents know the truth and separated them when they were young, without revealing the truth to them. After many years and failed marriages they meet again and start all over. This time, there is also another woman involved.

In 1995 Greek film industry and theater lost the actress Aiki Georgouli, the actor Virron Pallis, the director Alexis Bistikas, and the producer-director Giorgos Zervos.

The first and best musical of the year 1995 was the movie **Acropole**, directed by Pandelis Voulgaris. *Acropole* was the number one theater of the 50's and 60's in Athens and its theatrical producer, Prince, was the undisputed king of his kind in Athens. The film reconstructs the glamorous scenes and costumes of the period, which mimicked Hollywood films. The story is about one of the theater's premieres in which a memorable event occurred. The leading lady was found drunk and was fired. The Prince decided to replace her with a young man specializing in performing comic female roles. Everyone involved in the production expected a humiliating failure but the young man proved them all wrong. The film is an entertaining musical and successfully recreates the period of the 50's and 60's.

In the film **Eniochos** the director Alexis Damianos follows the life of a young man through the World War II occupation, the subsequent Civil War, and through the present time. After escaping from prison by the Italian Fascists he joined the partisans in mountains where he witnessed atrocities by the German occupiers and counter atrocities by the partisans. He keeps his distance from the action of the drama and is only a reluctant observer. The director gives an interpretation of recent history through the experiences in the life of this young man.

The director Theodoros Angelopoulos in **To Vlemma To Odyssea** (Ulysses' Gaze) follows the Odyssey of man through the Balkans in the aftermath of the Communist disintegration and the explosion of nationalist passions in Yugoslavia. The movie chronicles the devastation of the war in Yugoslavia descriptively and symbolically. Unfortunately, the three movies **Acropole**, **Eniochos** and **To Vlemma Tou Odyssea** fell far short of their financial goals because they were limited to specialized audiences.

With a contemporary subject is the movie **Me Mia Kravgi** (With A Cry/Released under the title **Desire**); directed by Vasiliki Eliopoulou. The film follows the life of a brother-sister pair of children, Zoe and Lou, who grow up unsupervised and spend most of their young lives in institutions. When they are ten and eleven years old, they are separated and grow up in orphanages for the next five years. Subsequently Zoe becomes sexually involved with a man who abandons her shortly thereafter. Zoe and Lou meet again at their mother's funeral. They decide to leave the orphanages. They separate again when Zoe goes to Athens to search for her lover. Meanwhile Lou searches for Zoe. Through these events, the film shows the passing from youth to adulthood of the two siblings.

The director Christos Siopahas after his last movie in 1984 returned in 1995 with the movie **To Ftero tis Migas** (The Wing of a Fly). The story is about a young mother who abandons her six-month old baby boy and runs off to America with her husband's younger brother. She returns after a 21-year absence and tries to find her son. With the help of a male friend she finds him, as a member of a band "The Wing of a Fly". The film dwells on the youthful indiscretions of the group. The young man rejects his mother and attempts to get his revenge by robbing her and beating up her husband (his uncle). He also behaves brutally to his girlfriend, ignores his best friend, and heads for a violent confrontation with his mother and her friends.

O Hamenos Thisavros Tou Hursit Pacha (The Lost Treasure of Hursit Pacha); directed by Stavros Tsiolis. The subject concerns a jail breakout by 80 prisoners and their adventures throughout the Peloponnesus. Among the escapees is an old musician who possesses a map he had purchased in the U.S. for \$2500. The map supposedly had the directions to a huge treasure left behind by one of the Ottoman generals when the Revolution of 1821 broke out.

The director Nikos Triandafilis presented his movie **Radio Moscow** (Radio Moscow). “Radio Moscow” is a nightclub in modern day Athens where a beautiful Russian immigrant dancer does her strip tease act. The owner of the club is also her pimp and very jealous when she is with customers. An old, washed out violinist tries to protect her. The film shows the internationalism of Europe after the crumbling borders as a result of the European Union.

In the period of 1996-97 the foreign movies released were 170, and domestic productions were 16. In 1996, the well known actress Aiki Vouyouklaki, the actor Nikos Tzoyias and the producer Michalis Lefakis passed away. Director Soulis Georgiadis followed one year later.

In 1996, the most financially successful film was **Orgasmos Tis Ageladas** (A Cow’s Orgasm), directed by Olga Malea. It tackled the subject of sexual liberation of young girls after high school graduation. During the discovery of sexual secrets from each other, a man overheard about the orgasm of a cow, became very curious, and wanted to see more but all he saw was a couple of girls doing ordinary things. However, he suspected more and suggested to his friends to go see something strange. They obliged him but saw nothing. Another subject is the pressure to the youth with the customs of their village.

Balkanizater was directed by Sotiris Goritsas. The film follows the tragicomic adventures of two middle-aged friends traveling through the Balkans and Europe trying to strike it rich by various shady schemes. On the way they spend money by defrauding others. In the end, all of their schemes failed to make them any money and they ended up where they started off, broke. The film is different than the usual Greek comedy and offers mostly character development of the two 40ish characters playing juveniles.

Based on an ancient myth on contemporary time is the movie **Adis** (Hades); directed by Stelios Haralambopoulos. The film uses the ancient myth of Hercules’s descent into Hades in a modern setting. The search for a woman who had disappeared years earlier provides the hero the pretext for a journey to the Balkan countries of the North during the years of civil strife and upheaval in Kosovo and Bosnia. The symbolism of Hades with the dangers in these countries is evident. The story of Alcester, who in the myth went to the underworld in place of her husband, is analogous to the woman the hero is searching for.

Apondes (Absentees); directed by Nikos Grammatikos. The film follows the lives of six young men through a seven-year period and their slowly disintegrating friendship. The time starts in 1987 with the Euro basket and ends with the World Cup in 1994. It shows the gradual erosion of friendship and decrease in communication between them. The final break becomes starkly evident at the athletic event of the World Cup where they realize the longing for what is irretrievably lost will prove romantic wishful thinking.

Prin To Telos Tou Kosmou (Before the End of the World); directed by Panayiotis Maroulis. This science fiction movie is based on a novel by Boris and Arcady Strougaski and examines the premise that in the Universe each action is followed by a reaction to bring back equilibrium. Our corner of the world is temporarily destabilized by humans so the law goes into effect with unpleasant consequences.

The director Andreas Pantzis in **E Sfagi Tou Kokora** (The Slaughter of the Cock) tried to present several subjects in one movie. It is a 2.5-hour film about communication on many different levels, including love, sex and various other senses and several different languages. The main character goes through various experiences, some of them very weird, and covers many themes on different levels. Finally he finds love and understanding when he meets and falls in love with a deaf-dumb girl. In the end he wants to be like her and takes the extreme measure of hurting himself so he can become deaf to improve his understanding and communication by other means. It appears that the director wanted to cram into one film material for several films.

The directors Dionisis (Sakis) Maniatis and Nikos Zervos presented a love story **O Varonos** (The Baron). It is based on the novel with the same title by Bobis (Haralambos) Tsikliropoulos. An older and financially successful stage actor (nicknamed “the baron”) falls madly in love but is abandoned and turns into a vagabond. After an interval of loneliness he helps a young man get out of the insane asylum, then he meets another woman and the three of them move to the countryside to live a life of bliss. Again the “baron” was betrayed by his young friends who became lovers. This brings him to a state of extreme loneliness and depression.

The director Haris Papadopoulos made his debut with the movie **Pros Tin Eleftheria** (Towards Freedom). A star of the good old days of cinema, which lives in seclusion with only a few friends, is persuaded to accept the leading role in a stage production. However, before accepting she has difficulties to reconcile her comeback. An incentive for her return is her feelings about a younger actor who pretends to like her so he can use her influence to advance his career. In the end she withdraws into her own world and towards her freedom.

Anemos Pano AP Tin Poli (Wind over the City); directed by Petros Sevastikoglou. A Russian production of an allegory of post-communist Russia and its uncertain direction. The story is of an old actor-manager of a small touring theater of magic who tries to re-energize his act by giving it the glory it once had in the past. The company’s young lead lady falls in love with a man who works in the construction site of a utopian city. It symbolizes the eternal conflict between the new world and the old one.

During 1993 and 1994 movie theater attendance dropped by another 10 percentage points. In 1995, Greek audiences were so discouraged by the drop in quality of local television programs that they turned to movies, resulting in a 15% increase in attendance. This was followed by a 20% increase for 1996 and 1997. But even with these increases during 1996 and 1997, very few movies had good financial returns.

The year 1997 was the best year for the director Theodoros Angelopoulos with his movie **Mia Eniotita Ke Mia Mera** (Eternity and One Day). A man suffering with a terminal disease starts wandering the streets where he meets a homeless immigrant child and together they form a bond

of friendship as they wander throughout Greece. The man “buys” words from anyone he meets to complete his poems. After a while, as he nears death, the boy leaves him and the man returns to his family home where he converses with the sea about his unfinished book. The film is an allegory of the dying Greek language. The film won the Golden Phoenix Award at Cannes.

After about 10 years absence from the film industry, director Evangelos Serdaris returned in 1997 with the movie **Vassiliki**, a tragic love story during the period near the end of the Civil War (ca. 1949). His message is the struggle for freedom of the individual to love, to dream and to hope. This message is portrayed by low-level characters in both camps of the civil war that are being equally oppressed by the corrupt higher ups.

Ola Ene Dromos. (It’s A Long Road); directed by Pandelis Voulgaris. The film consists of three stories about three different lonely men at a critical time in their life. In the first part, an archaeologist discovers a grave of an ancient soldier who has a coin in his mouth to pay Hades his fare for the underworld. The man recalls his soldier son’s suicide while serving in the army at the border. The archaeologist leaves his job to search for the details of his son’s suicide. Part II is about an old game warden who guards the rare birds of the Evros Delta. A team of ecologists follows rare geese through Europe until it comes to this game preserve. An unconscionable hunter kills the geese and the despondent warden kills the hunter in return. In Part III, the main character, a small factory owner, becomes despondent when his wife leaves him. He goes to a night club called “Vietnam” where he spends a fortune by breaking everything in the nightclub hoping that he will get some kind of a relief of his problem. He ended up buying the club and then destroying it, seeking a weird form of satisfaction.

Kokinis Drakos (Red Dragon) directed by Manoussos Manoussakis. The director states: “What do a monk, a cabaret singer, an architect, a taxi driver and two bungling thugs have in common? Whatever a pimp, a thief and a designer do? A mad, yet tender world to live in. The monk is forced to live the monastery and come into conflict with what at first sight seems to be an ugly and heathen world. Three others are suspects to a murder that each would love to commit. Behind the dead man’s death there is a secret of his money. For three crucial days they all live together in a mischievous game of petty intrigue. Friendship, understanding and a big love affair emerge from their chaotic playfulness.”

The director Giorgos Korras, and Christos Voupouras presented the movie **Mirupafshim** (“See you soon” in Albanian). The chance meeting of 35-year old Greek, a professor of history, with a group of Albanian illegal immigrants will awaken him, enrich him spiritually and in a way reshape his personality. Ideologically the man is on the fringes of the left, a misfit according to the conservative majority. The racism of the average person against the new immigrants and their mistreatment angers him and makes him receptive to inquire about the condition of three Albanians he befriends. His observations lead him to the realization that he who suffers racism and exploitation exercises it in his turn on someone weaker. The second part of the movie is like a scripted documentary on the plight of the immigrants and the contrasts between the majority Christians and minority Moslem immigrants which lead to friction.

O Kirios Me Ta Gri (The Man in Grey); directed by Periklis Hoursoglou. This psychological film is about a middle-class clerk, always dressed in a gray suit, who retires after 30 years of

service and meets another woman. His life had been the same all his adult life until now when he falls in love with her. The problem is that she lives in Switzerland. He, orders a lighter color suit, abandons the family he loves, especially his beloved son, and goes after his lover. When he gets there, he realizes that he is lonely for his family. He returns and asks for forgiveness. The family forgives. Then, as he relaxes in his normal routine, the phone rings. It is his lover who announces that she is the neighborhood. He is now facing the decision of his life....

O Ergenis (The Bachelor), directed by Nikos Panayotopoulos. The setting is contemporary Athens. The wife of Thodoris, a 35-year old man, disappears. Later he finds out she is in a call-girl ring. Her pimp takes Thodoris under his wing also. When Thodoris finds a new girl friend, the couple becomes dependent on the pimp. Is this a coincidence or is Thodoris's character defective?

Kamia Symbathia Yia to Diavolo (No Sympathy for the Devil); written and directed by Demetris Athanitis, a romance of extremes in futuristic Athens. A cashier finds true love in the face of a young waitress who has recently been released from prison. When he loses her, he travels all the way to hell to get her back, something like in the myth of Orpheus and Euridice.

To Athoo Soma (The Innocent Body, released under the title Desert Sky); written and directed by Nikos Kornilios. The science fiction story unfolds in a deserted city which, because of some present-day hubris, has been deprived of water. Its few remaining inhabitants go on with their lives trying to remember those who are absent, preparing themselves for sacrificing to whatever may come to them.

The period of 1998-99 saw the release of two hundred fifty foreign films and fifteen of domestic productions. In 1998, the well known and most natural stage and film actor of his time, Demetris Horn, died. The comedian actor Nikos Rizos and the actor Vasilis Diamadopoulos appearing in character roles also died. In the same year, the film industry lost also the director of photography and editor Aristidis Karidis-Fouchs, and the choreographer and film director Evangelos Seilinos.

In 1998, **Arithmemeni** (Numbered) was released, written and directed by Tasos Psarras. It is about the modern alienated society where people are self-absorbed and spend interminable hours with their computer. In this story, a young drifter, a former electronics student, meets a washed out businessman of an outdated industry interested in getting involved with up-to-date high technology. At some point, the young man accidentally kills the businessman, breaks his computer codes, and steals his identity. His cover is lifted when the sister of the victim tries to clear up her brother's estate.

A farcical comedy is the movie **As Perimenoun E Ginekes** (Let the Women Wait); written and directed by Stavros Tsiolis. It is about three brothers-in-law who are fooling around while their wives are vacationing in the nearby island-paradise. On the way to meet their wives, two of the men run into a young stripper, interrupt their trip, just as Odysseus when he met Calypso. The third brother-in law acts as a decoy to divert the attention of the sisters-wives.

E Diakritiki Yoetia Ton Arsenikon (The Mating Game); directed by Olga Malea. Its plot is based on three "modern" young sisters, all single, who live a complex life full of ordinary boring details and are trying to get men. In the process they go through all kind of shenanigans with

comical results. Two of the sisters conspire to make the third break off a relationship and get attached to another man. This movie was financially successful due to the humorous caricatures of young couples on the hunt for the opposite sex. Their humorous confession of their passions and problems entices the ordinary viewer.

Ouli Emis Efendi (All of Us Efendi); directed by Leonidas Vardaros. A film about a historical event that occurred in the island of Ikaria where leftist political prisoners were exiled during the Civil War in the late 1940's. A group of prisoners re-enact the Communist Party's decision of "Keep your gun by your side" and interpret this statement differently than the party's orthodox line. This is a romantic interpretation by the director of a sad period in the history of the country.

A social drama of the year is the movie **Apo Tin Akri Tis Polis** (From the Edge of The City); written and directed by Kostas Yannaris. This film dramatizes the life of young immigrants from Kazakstan whose parents were of Greek descent. While their parents work at menial jobs to barely survive in the big city, their adolescent children are hungry for adventure and dare the big city that sprawls seductively before them. Their lives, their values and the blood ties that bind them start to crumble as they collide with the ruthless world around them. The search for easy money leads them to prostitution, drugs and other degrading vices. However, one of the boys, Sasha, accurately assesses this is a rite of passage.

A combination of drama, mystery, tragedy is the movie **To Enigma** (The Enigma) written and directed by Yannis Soldados. The director is also the author of **History of Greek Cinema**. In his work, page 194-95, he refers and makes the comparison of the ancient Kolonos area in Athens with the contemporary neighborhood. In ancient times, famous personages such as Socrates, Plato, and Antigone walked in this area, which is nowadays a trash-filled slum where drug addicts, petty thieves and prostitutes roam the narrow streets and neon signs advertise the ever-present brothels. The plot is about a successful female attorney who is trying to collect evidence and comes across two prostitutes, named Antigone and Mina, who had teamed up with an Oedipus-like old beggar. In the process she observes two petty thieves getting killed in a clash with the police, and the school maintenance man being a lookout for another old man who goes about solving enigmas. The old school is abandoned and serves as a brothel. The biggest neighborhood gang plans a heist to rob the local antiquities museum. The young attorney can't help comparing the present reality with the past glory of Kolonos.

A very successful historical work is the film **Gonia Tou Paradesou** (A Corner of Paradise) written and directed by Lela Voudouri and based on four stories by the great Greek of 19 century writer Alexandros Papadiamandis. The second movie that year is based on his work **Ta Rodina Akroyialia** (The Rosy Seashores, released under the title Shores of Twilight) and directed by Efthimios Hatzis. The story has a young man passionately in love with a woman to whom he does not dare reveal his feelings. To escape his torment, he steals a boat and goes out to sea to find refuge. He runs around on an isolated seashore and comes to a cave where three eccentric men keep him awake all night by telling him their own peculiar love stories. Alexandros recognizes himself in these stories and realizes that he loved a fleeting vision and not an actual person.

Monaxia mou Ola (Loneliness Everywhere, Loneliness Nowhere): directed by Demetris Panayotatos. Sexual desire has chilled and meaningful communication has ended for a young couple. She immerses herself in sexual fantasies and he gets involved in several fleeting affairs. When the young woman discovers the man's infidelity, she combats her loneliness by getting a job as a go-go dancer. When the man accidentally visits the night club and discovers the young woman perform there, their relationship takes on another dimension.

During the period of 1999 –2000 there were two hundred fifty foreign films released plus fifteen domestic.

Aliosha is a 1999 film with a police story motif directed by Athanasios Skroubelos. This is his fourth movie since 1991 when he made his debut as film director in the movie **Johnny Keln, Madam**. In **Aliosha**, a young professional hit man from the former Soviet Union comes to Athens to fulfill a contract. The police investigate him but a woman witness is unwilling to testify against him. One of his intended victims is this witness. When he comes face to face with her, he is shocked to discover that she is his own mother.

On the same year, director Kostas Kapakas presented his movie **Peppermint**. It is a nostalgic flashback of the last half of the 20th century as remembered by Stefanos, a middle-aged aircraft engineer. He remembers growing up with his parents and a great aunt. Most memorable were the visits of his female cousin's family. Among other things, he and his cousin explore their sexuality. As adolescents they realize that a love affair between them is a forbidden fruit and have an emotional break up. Thirty years later, at the death of Stefanos's mother, they have an emotional encounter. The film won several well-deserved awards, including the best actress award by Annie Loulou who played the mother, and best new director and script writer Kostas Kapakas.

The movie **Vissinokipos** (The Cherry Orchard) was written and directed by the veteran director Michalis Kakoyannis. The director adapted Chekhov's play of **The Cherry Orchard** to make this film but stayed close to the original story plot. In 1900, a Russian aristocratic but naive lady went to Paris to escape the memories of her young son's accidental death. After she spent all her wealth there, her boyfriend deserted her and she was forced to return home where she found a disastrous financial situation. Following bad advice, she was forced to put the only family property remaining, a cherry orchard, on the auction block. The buyer, a former friend, turns the orchard into a housing development. It appears that the 100-year old story is still relevant today.

To Kanarini Podilato, (The Canary-Yellow Bicycle) directed by Demetris Stavrakas. It is a social drama about a new teacher who finds in his classroom a young student, possibly autistic, who is still unable to read. The young teacher decides to help the child but finds all sorts of obstacles, not least of which is distrust from the pupil himself, hostility from his fellow teachers, apathy from the parents, and ridicule from the other pupils. However, the teacher perseveres and gets the kid's attention through a bicycle that the young boy had methodically built from scratch.

The movie **Propatoriko Amartima** (Original Sin) was written and directed by Demetris Makris. It is an old and contemporary social drama set in a rural community. A tyrannical father has an incestuous relationship with his young daughter with full knowledge of his terrified wife and young son. When the son becomes old enough to challenge the father, the father forces him to

leave on a distant voyage as a merchant marine. The young man returns after a long absence and conspires with his mother and sister to kill the old man. The three of them are freed from the tyrannical father but they still have to face criminal justice and the media frenzy.

The movie **O Dromos Yia Tin Ithaki**, (The Road to Ithaca), directed by Kostas Demetriou, is a love story that turns to drama with the Turkish invasion of Cyprus as a background. A Turkish girl, in love with a Greek (Greek) -Cypriot young man is caught up in the invasion turmoil when her boyfriend is captured by the occupation forces. She is humiliated and disgraced by the invaders because she fraternized with a non-Turk. Her childhood friend, Eleni, is pregnant by a mainland Greek who turns out to be a Turkish spy, who after the invasion disappeared. Both girls have to live with nightmares brought on by the war.

Onira Kalokerinis Nichtas (Midnight Summer Dreams) directed by Demetris Athanitis. The subject of this film is the relationships of the members of a theater troupe during rehearsals for a production. A young eccentric actor becomes the director and gets bogged down in the production process. He is terrified of the thought of failure as well as success. His personal problems get on the way due to his unique personality. The other participants have similar problems. Although it appears the production is headed for disaster, it actually becomes a success—what a dream! The director indirectly hints that life is like a rehearsal for a theater play.

A combination of farce and comedy is the movie **I Vasilissa Maimou** (The Monkey Queen) written and directed by Christopher Christophis, based on his book “The Comedy of Mythomania.” The film examines several characters who are on a ship stuck on the high seas coming from Montenegro and headed to Piraeus. These people are a weird collection of fortune tellers and other oddballs who tell incredible stories about their background. The main character is Yuri, a Black Sea Odysseus, a prankster and a schemer who gradually unfolds the mystery surrounding his former wife and the doubts about her sexual orientation and his adopted daughter, a postmodern Lolita. Other characters include a Greek-American ex-con who is looking forward to find her roots, a lover-boy, and other types with unusual backgrounds and experiences. Each of them is trying to outdo the other with incredible stories which are hard to believe.

One of the most financially successful films of the year was the comedy **Safe Sex**, written and directed by Athanasios Papathanasiou and Michalis Reppas. On the same subject, sex, but based on a true story, was the movie **Thiliki Eteria** (Female Company), directed by Nikos Perakis, a comedy about sexual games played by six women in a provincial city. Five married women and a widow meet at the hairdresser’s house and become involved in naughty games. Their motto is: “It’s better to do it with a stranger.” A young man is intrigued by the group and secretly records the happenings. He makes some of the tapes public and embarrasses both the women and their husbands. Needless to say, the “upstanding” families of this are extremely uncomfortable and try to find ways to cover things up. Though the above movie is better than **Safe Sex**, from a directorial point of view, financially it was nowhere near as successful as the comedy **Safe Sex**.

In 2000 there were about 250 foreign movies released and 15 domestic. Again the drop in quality of TV productions turned viewers to the movie theaters, but still the movies had poor financial returns.

On April of 2000, the Greek film industry lost the well-known film and television director, Vasilis Georgiadis.

Vasilis Georgiadis (1921-2000). He was born in 1921 in the Dardanelles, in Asia Minor near ancient Troy. After Greece lost the war the following year and all the Greeks of Asia Minor were expelled, his family joined the refugee exodus and settled in Xylokastro near Corinth. His father selected this town in the Corinthian Gulf because geographically it resembled its own town at the entrance of the Dardanelles. The location and the climate of Xylokastro where he grew up influenced the personality of the young refugee and directed him towards a distinguished artistic career. After graduating from the Academy of Cinema Studies he elected to join fledgling Greek cinema industry in 1951 and became a distinguished director. Many of his films represented ably Greece in foreign festivals such as Venice, Cannes, Moscow, Romania, Czechoslovakia, and Morocco, to mention only a few. Twice he was nominated for an Oscar as the best foreign film **Kokkina Fanaria** (Red Lanterns), and **To Homa Vaftike Kokkino** (The Ground was Painted Red) and also nominated for the Hollywood Golden Globe Award for the movie **Koritsa Ston Elio** (Girls Under the Sun). During the 1972 crisis in the Greek cinema, he made his debut as a director for television with distinguished works from Greek literature such as **Jesus Recrucified** by Nikos Kazantzakis, **Yougerman** by M. Karagatsis, **Panthei** by Tasos Athanasiades, and others. During the last years of his life every summer he went back to his hometown, Xylokastro, where he wrote movie scripts and his life story which indirectly is the history of Greek cinema. For his contributions to cinema and to TV, Vasilis Georgiadis was awarded some of the highest honors of the industry.

Fovou Tous Ellines is a movie of 2000 (Released under the title: Beware of Greeks Bearing Guns); directed by John Tatoulis. The film is a farce-comedy dealing with the tradition of vendetta, or exacting vengeance, in Crete for the honor of the family. The vendetta war starts in 1943 when, due to his political views, a man is killed and dies in his wife's arms. The wife vows vengeance and raises her sons, and later her grandsons, to exact vengeance for her husband's death. In the year 2000, some Cretans in Melbourne, Australia, report that they have come across the killer, now a prosperous businessman. They alert the victim's relatives. The assignment to exact the vengeance is handed to the oldest grandson who happens to be a school teacher with a mild temperament and not the killer type, the exact opposite of his younger brother who is a gun-toting, lazy bum. The school teacher is sent to Australia to carry out the assignment but becomes preoccupied more with marriage plans than with the killing. His younger brother feels obliged to do what his older brother was neglecting and complicates the situation.

Ftina Tsigara (Cheap Smokes), written and directed by Remos Haralambidis, takes place in an August night in Athens. The majority of Athenians are on vacation in the islands or the mountains to cool off. The film takes up the parallel stories of a number of unrelated individuals who are crazy enough to stay in the hot city. **Cheap Smokes** is like a game of poker where the players gradually reveal themselves. The characters and stories change with the speed of a slot machine. Who wins in the end? A young couple who wander through the empty city, because they finally manage to discover each other.

The love story **I Agape Ene Elefandas** (Love Is an Elephant, was written and directed by Stratos Tzitzis. The film has three parallel love stories told by three convicts. The main characters are totally wrong in everything they say about love, and of course all three are in failing relationships. One story revolves around nightclub activities, the second is a romance of a middleclass couple, and the third an illicit affair between well-known personalities. Due to lack of communication, the relationships become stale and boring.

A psychological drama about a young boy's life is the movie **To Fos Pou Svini** (Fading Light) directed by Vasilis Douros. A twelve-year old boy living with his mother in a remote island is going blind. He has a remarkable musical talent. A loner, he develops his other senses, including listening, to compensate for his blindness. His violin playing becomes exceptional and noticed immediately by his new teacher. With her help he enters musical competitions even though family support is non-existent. In the end, his personal and family handicaps are turned to advantage towards his musical career.

A combination of drama and betrayed love is the movie **Eonios Fitis** (Perennial Student), written and directed by Evangelos Seitanidis. The plot of this film revolves about the gambling addiction of a family. Two young employees of a casino work there for different reasons. A young medical student works for the wages. His girlfriend works to prevent her father from gambling away the family savings since relatives of employees are not allowed to gamble. The two lovers find a way to rig the roulette machine to steal a pile of money and then disappear. When the father of the girl dies, she goes to the funeral where she is confronted by the casino manager. The two reach a compromise where she returns most of the money and agrees to testify against her lover. In the end, she returns to the casino to gamble her money away while trying to earn enough to open up a gym for women, her life's dream.

O Kaliteros Mou Filos (My Best Friend), directed by Lakis Lazopoulos and Giorgos Lanthimos, is a farcical comedy. The film uses a lot of profanity and it is about the time-worn subject of a couple cheating on each other while pretending that everything is fine between them. When the man misses a flight and returns home, he finds his girl friend in bed with his best friend. He goes away wandering the streets of Athens and at the same time relives all his relationships through a series of comical situations. The script is very weak. In the end the two friends have affairs with each other's wife and try to be so open-minded about it that they smoke pot together and discuss their relationships. They fail to notice that their women were actually bisexual. The movie is a very bad imitation of the movies that had been made 10 years earlier in the United States.

The evidence indicates that television has influenced the Greek motion picture industry artistically and financially since 1972. By the year 1979-80, over two million color TV sets had been sold all over the country and sales continued to grow. Television is the most popular and cheapest entertainment nationwide, impacting significantly the motion picture industry and other kinds of recreation. As the motion picture production declined, most of the local producers turned to video film productions. Though most video movies were mediocre, they tried strongly to compete with foreign video productions. It appears that out of over a hundred video producers, only some of the most serious ones survived. As a result, by 1990-91 the video productions

declined also by 50% for video “A movies” and 90% for “video B movies”. Also, video shops declined from 3000 to 1000 by 1992. The next two years, 1993-94, the video production declined and more video shops closed down and went out of business. The decline of video production accelerated as private and foreign satellite TV channels proliferated. There are many legal and illegal private channels operating across the country. Starting with 1993-94 and continuing through 2000, movie and TV viewers declined because of low quality productions.

TV, and later video productions, amounted to about 100 films annually from 1980 to 1992-93. These affected the quality of Greek feature movies in many respects. Even though most of them were low-grade productions, they still competed strongly with foreign productions. All TV productions were intended for local consumption. History was repeating itself. The same thing had happened to the motion picture productions. There are some independent producers, however, who aimed at the foreign market. They negotiated with foreign producers to co-produce TV movies appropriate for foreign distribution.

The open-air movie theaters mentioned earlier are traditionally a seasonal business. Open-air cinemas normally operate from May to the end of September. Their numbers also decreased. In 1993, the number of open-air cinemas in the Metropolitan Athens area decreased from 1000 in its hey day to less than 100. “ To protect some of the cinema structures from destruction, the Union of Exhibitors of Open Air Cinemas requested that the Ministry of Culture designate 22 open-air cinemas in the center of Athens as “Preserved Monuments. We do not know the success of this action. There was constant pressure to abandon these structures due to the drop in attendance and the efforts by landowners to exploit their property in more profitable ways.

From 1996 to 2000 we see a 15 to 20% increases in movie audience attendance because of the poor quality of local TV programs. The foreign and domestic productions decreased annually. American movies dominated the market, as they had done for the past decades. The taxes on the movie tickets remained 12%, but a 55% of this amount is returned to exhibitors who released domestic productions. The downward trend in attendance in movie theaters continued consistently during the last two decades.

Principal production companies since 1982 through 2000 include the Greek Film Center and the public TV stations (ET-1 and ET-2). The public TV stations also required that some films be broadcast on their stations after being released in the cinemas. Also, the Ministry of Culture generally supports many of the documentary productions. Independent producers still in operation are Giorgos Karayannis Company, Greca Films (by Michalis Lefakis), Mary Paris Company and the old Finos Film. The last company, which used to be one of the most prolific during the hey-day of movie making, has greatly scaled down the number of its productions.

The New Greek Cinema remains the same, but no one yet has given any simple explanation what “New Greek Cinema” means. The difference in the style of scripts compared to those in the previous years (the period of 1950-1975), and the fact that movies are now in color, does not justify the title. Since its establishment in 1976, the “New Greek Cinema” is quite old. There is no such thing as “new” or “old” cinema. It is simply cinema with yearly changes in subject matter, ideas, life styles, behavior, way of thinking, and new way of directing and technology.

The evidence indicates that cinema was introduced to Greece by foreign cameramen as a form of entertainment to supplement variety shows and theater. Later, the new medium became an important industry which went through many phases experiencing growing pains and suffering from lack of funding due to the limited audiences of a small country. For the first half of the 20th century, the country went through terrible social and economic conditions. As a result, the film industry did not develop as it did in most other European countries.

Film makers, reporters and critics, blamed constantly the government for not helping out in their efforts to establish a film industry. Although the government, and even some of the film pioneers, underestimated the cinema, it is doubtful that the government could have helped that much. The constant wars and political instability during this period created an unfavorable economic climate for the movie industry, as for all other industries.

The stage directors involved in the new art were so limited in funds that they had cinema as their second job. As expected, in the beginning all cinema performers were from the theater. Later they developed some experience to perform in front of a camera. Of course, within their meager means, they all strived to make better films. The public was eager and thirsty to experience the new medium. At first (1910- 1930) the Greek cinema imitated theater and foreign-made movies. Then from (1930-1950) producers and directors went beyond that. Since foreign films were more advanced and more successful, Greek producers and directors naturally learned from them and improved the quality of their movies. Later they learned from each other.

In the beginning of Greek cinema, most of the cinema themes were adaptations of stage plays with slight changes, which hardly altered the original play. Unfortunately, it took too long for the Greek cinema to find itself and get over the first difficult years. We have to give credit to all of the producers, directors, scriptwriters, cameramen, performers, who persisted, despite all odds, and gradually produced credible work.

During the second half of the 20th century, producers and directors still had difficulties even though financial conditions improved. However, instead of emphasizing quality, overproduction of cheap movies became the major problem which took some time to adjust. Too many inexperienced producers, directors, scriptwriters, and fly-by-night outfits jumped in just for the glamour and gave a bad reputation to the medium. Plus they wasted needlessly a lot of money and energy. There was also a lot of bad imitations and duplication of foreign and domestic successful work. For example, after director Michalis Kakoyannis introduced in his movie (Stella 1955) folk music using the popular "Bouzouki" music in a taverna night club setting, eighty-percent of Greek movies included similar scenes. As a consequence, many performers, even some mediocre ones, were included in these and became overnight celebrities. Of course these kinds of films did not help the quality of cinema and served only as cheap entertainment.

From 1960 to 1975 we see a lot of mass-produced movies in the so-called "commercial" style (cheap), with some director-producers making as many as four and five movies a year. It's obvious that those directors did not even have time to read the scripts let alone break them down in scenes. Some scriptwriters turned in shabbily written scripts that were in terrible shape, and sometimes internally consistent, let alone creative. Producer-director Kostas Karayannis in 1971 broke all records when he directed twelve movies. Director-scriptwriter Yannis Dalianidis, who

specialized in musicals and light melodramas, in 1968, directed a total of seven movies. In four out of the seven he was also the scriptwriter, in two he was a co-writer, and only one was written by the scriptwriter Nikos Foskolos. All those productions had no casting director.

With the foreign market closed for even the year's best ten Greek movies, producers did not risk much of their capital to make quality movies. But from 1960 to 1975 they complained about the crisis in the Greek film industry. Here again they failed to seriously consider what created this crisis in the movie industry. We all know that no matter how good producers and directors are, they cannot make masterpieces all the time. But with the large number of low budget and mediocre movies that they produced, they created the crisis. Even changing that attitude in 1971 to 1975 to make better movies, mostly in color with better scripts and very carefully selected themes and better directing, did not do them much good. It was already too late.

During all these years (according to the reviews in magazine **Theamata** (Shows) from January 1959 through December 1972) many politicians had promised to help the film makers. But, as always, pre-election political promises are just that. Politicians gave hope but were not the answer to good cinema, and of course they did not help cinema at all.

Finally, we can say that it is to the credit of producers, directors, scriptwriters and technical personnel of the 20th century who worked very hard, through very difficult times. Their persistence birthed and created a credible new medium of art and entertainment. We hope that the new generation of film makers will build on these traditions to make better movies in the future, because Greece is very rich in historical and literary themes. Time will show.

**GREEK MOVIES THAT PARTICIPATED
IN DOMESTIC AND INTERNATIONAL
FESTIVALS**

1949

Marinos Kontaras; Director: Giorgos Th. Tzavellas; participated in the Brussels Film Festival.

1950

1: **Teleftea Apostoli** (The Last Mission); Director: Nikos Tsiforos; participated in Cannes Film Festival.

2: **Methistakas** (The Drunkard); Director: Giorgos Th. Tzavellas; Won Critics Union Cinema of Athens Award.

1951

Nekri Politia (Dead City); Director: Frixos Eliadis; participated in Cannes Film Festival

1952

Matomena Christougena (Bloody Christmas); Director: Giorgos A. Zervos; participated in the Karlovy-Vary (Czechoslovakia). Film Festival

1954

1: **Xipolito Tagma** (The Barefoot Brigade); Director: Greg Tallas (Grigoris Thalassinos); Won the First Prize Award in Edinburgh Film Festival (Scotland) and the Gold Daphne by David O. Selznick

2: **Kiriakatiko Xipnima** (Awakened on Sunday-released under the title Windfall in Athens); Director: Michalis Kakoyannis; participated in the Edinburgh Film Festival and received an honorary distinction award and the Diploma of Merit

1955

1. **Kalpiki Lira** (Counterfeit Crown Sterling); Director: Giorgos Th. Tzavellas; participated in the Karlovy-Vary Film Festival.

2: **Stella**; Director: Michalis Kakoyannis; participated in Cannes Film Festival and won acclaim. It received the Golden Globe Award for the Best Foreign Film from the Hollywood Foreign Press Association. It was nominated for Oscar in Costumes Design (Deny Vahlioti).

3: **Magiki Poli** (Magic City); Director: Nikos Koundouros; participated in the Venice Film Festival

1956

1: **O Drakos** (The Ogre, known also as The Fiend); Director: Nikos Koundouros; participated in the Venice Film Festival.

2: **To Koritsi Me Ta Mavra** (The Girl in Black); Director: Michalis Kakoyanis; Won a Golden Globe Award by the Hollywood Foreign Press Association for Best Foreign Film. In the Moscow Film Festival received the Silver Bear Award. Participated in Cannes Film Festival. It was listed among the ten best films of 1956 by the Sunday Times and Daily Telegraph

3: **Kalpili Lira** (Counterfeit Crown Sterling); Director: Giorgos Th. Tzavellas; it represented the Greek Motion Pictures Film Festivals in Bari and Venice

1957

1: **Protevousianikes Peripeties** (Capital City Adventures); Director: Yannis Petropoulakis; participated in the Berlin Film Festival.

2: **To Koritsi Me Ta Mavra** (The Girl in Black); Director: Michalis Kakoyannis; participated in Cannes Film Festival.

1958

1: **To Amaxaki** (The Little Coach); Director: Dinos Demopoulos; participated in the Karlovy-Vary Film Festival.

2: **E Limni Ton Pothon** (The Lake of Yearnings); Director: Giorgos A. Zervos; received the Best Picture Award in Cork (Ireland) Film Festival. The same year participated in the Karlovy-Vary and San Sebastian Film Festivals. In San Sebastian it was awarded three awards which did not receive because it had already participated in the Karlovy-Vary Film Festival.

3: **To Telefteo Psema** (The Last Lie - released under the Title a Matter of Dignity); Director: Michalis Kakoyannis; participated in Cannes Film Festival.

4: **I Paranomi** (The Unlawful Ones); Director: Nikos Koundouros; participated in the Berlin Film Festival.

5: **To Nisi Tis Siopis** (The Island of Silence); Director: Lila Kourkoulakou; participated in the Venice, and San Francisco Film Festivals.

1959

1: **Matomeno Eliovasilema** (Bloody Sunset); Director: Andreas Lambrinos; participated in Cannes Film Festival.

2: **Astero**; Director: Dinos Demopoulos; participated in the Berlin Film Festival.

3: **To Telefteo Psema** (The Last Lie - released under the Title a Matter of Dignity); Director: Michalis Kakoyannis; participated in the Melbourne and San Francisco Film Festivals

1960 Movies That Participated in the Thessaloniki Film Festival (Called at that time *The Week of Greek Cinema*)

1: **Eglima Sta Paraskinia** (Crime in the Wings); Director: Dinos Katsouridis

2: **Mia Tou Klefti** (One for the Thief); Director: Demetris Ioannopoulos

3: **To Xilo Vyike Ap Ton Paradiso** (Spanking Originated in Paradise); Director: Alekos Sakellarios

4: **Mandalena**; Director: Dinos Demopoulos

5: **To Potami** (The River); Director: Nikos Koundouros

Movies produced between 1955-1960 and participated in 1960 Thessaloniki Film Festival

1: **Stella** (1955); Director: Michalis Kakoyannis

2: **Kalpiki Lira** (Counterfeit Crown Sterling) (1955); Director: Giorgos Th. Tzavellas

3: **O Drakos** (The Ogre) (1956); Director: Nikos Koundouros

4: **E Limni Ton Pothon** (The Lake of Yearnings) (1958); Director: Giorgos A. Zervos

5: **To Nisi Ton Yeneon** (The Island of the Brave Ones) (1959); Director: Dimis (Demetris) Dadiras

6: **Astero** (1959); Director: Dinos Demopoulos

7: **To Xilo Vyike Ap Ton Paradiso** (Spanking Originated in Paradise) (1959); Director: Alekos Sakellarios

8: **Stratiotes Dihos Stoli** (Soldiers Without Uniform) (1960); Director: Demetris Ioannopoulos

9: **Kalimera Athina** (Good Morning, Athens) (1960); Director: Grigoris Grigoriou

1960 Thessaloniki Film Festival Awards

Best Director: Nikos Koundouros; **To Potami** (The River)

Best Script: Giorgos Roussos; **Mandalena**

Best Cinematography: Aristidis Karidis-Fuchs; **Eglima Sta Paraskinia** (Crime in the Wings)

Best Music: Manos Hatzidakis; **To Potami** (The River)

Best Actor: Demetris Horn; **Mia Tou Klefti** (One for the Thief)

Best Actress: Aliki Vouyouklaki; **Mandalena**

Best Supporting Actor: Pandelis Zervos; **Mandalena**

Best Supporting Actress: Jorz Sarri; **Eglima Sta Paraskinia** (Crime in the Wings)

Best Three Pictures (Produced between the Years 1955-1960). (a) **Stella** (1955); Director: Michalis Kakoyanis (b) **O Drakos** (The Ogre); (1956); Director: Nikos Koundouros (c) **To Xilo Vyike Ap Ton Paradiso** (Spanking Originated in Paradise); (1959); Director: Alekos Sakellarios

1960 International Film Festivals and Awards

1. **Pote Tin Kiriaki** (Never On Sunday); Director: Jules Dassin; Melina Mercouri shared the award for Best Actress with Jeane Moreau in the Venice Film Festival. The same year in Brussels Film Festival received the Europe Award for the Best Movie produced in a country outside of European Common Market.
2. **To Potami** (The River); Director: Nikos Koundouros; participated in Boston Film Festival and won the Best Direction Award.
3. **Eroica** (Our Last Spring); Director: Michalis Kakoyannis; participated in the London and Berlin Film Festivals.

1961 Movies That Participated in the Thessaloniki Film Festival

1. **Efialtis** (Nightmare); Director: Errikos Andreou

2. **Allimono Stous Neous** (Woe to the Youth); Director: Alekos Sakellarios
3. **Sinikia To Oniro** (Neighborhood of Dreams); Director: Alekos Alexandrakis
4. **Eroica** (Our Last Spring); Director: Michalis Kakoyannis
5. **Antigone**; Director: Giorgos Th. Tzavellas

1961 Thessaloniki Film Festival Awards

Best Picture: None

Best Director: Michalis Kakoyannis; **Eroica**; (Our Last Spring).

Best Script: None

Best Cinematography: Demos I. Sakellarios; **Sinikia to Oniro** (Neighborhood of Dreams).

Best Music: Argiris Kounadis; **Antigone**.

Best Actor: Demetris Horn; **Allimono Stous Neous**; (Woe to the Youth).

Best Actress: Irene Papa; **Antigone**.

Best Supporting Actor: Manos Katrakis; **Sinikia to Oniro**; (Neighborhood of Dreams).

Best Supporting Actress: Athina Michaelidou; **Efialtis**; (Nightmare).

1961 Critics Union Awards:

Best Director: Errikos Andreou; **Efialtis** (Nightmare).

Best Cinematography: Walter Lassally; **Eroica** (Our Last Spring).

Best Music: Mikis Theodorakis; **Sinikia to Oniro** (Neighborhood of Dreams).

Best Actor: Alekos Alexandrakis; **Sinikia to Oniro** (Neighborhood of Dreams).

Best Actress: Voula Harilaou; **Efialtis** (Nightmare).

Best Supporting Actor: Manos Katrakis; **Sinikia to Oniro** (Neighborhood of Dreams)

1961 International Film Festivals and Awards

1. **Antigone**; Director: Giorgos Th. Tzavellas; Won a Film Critics Award in

the London Film Festival where it was invited as "An Outstanding Film of The Year". Irene Pappas received the Best Performance Award. It also participated in the Berlin Film Festival and won two awards, one Special Award for Directing (Giorgos Th. Tzavellas) and Best Actor (Manos Katrakis). Antigone was selected one of the Ten Best movies for Annual Prize of Hollywood's Foreign Press Association. In San Francisco Film Festival (Manos Katrakis) received the Best Actor Award.

2. **To Xilo Vyike Ap Ton Paradiso;** (Spanking Originated in Paradise); Director: Alekos Sakellarios; participated in the Edinburgh Film Festival.
3. **Madalena;** Director: Dinos Demopoulos; participated in Cannes Film Festival.
4. **The Wastrel** (Il Relito); Director: Michalis Kakoyannis; participated in Cannes Film Festival as a Cypriot production.
5. **E Katara Tis Manas** (A Mother's Curse); Director: Vasilis Georgiadis; participated without competing in the Venice Film Festival.
6. **E Aliko Sto Naftiko** (Aliko in the Navy); Director: Alekos Sakellarios; participated without competing in Cannes Film Festival.

1962 Movies That Participated in the Thessaloniki Film Festival

1. **Elektra;** Director: Michalis Kakoyannis
2. **Thriamvos** (Triumph); Directors: Alekos Alexandrakis, Aristidis Karidis-Fuchs
3. **Poliorkia** (The Siege); Director: Clount Bernar Ober
4. **Min Eroteveste To Savvato** (Do Not Fall in Love on Saturday); Director: Vasilis Georgiadis

5. **E Pagida** (The Trap); Director: Giorgos Dizikirikis
6. **E Ekdikisis Tou Kavalari** (The Rider's Revenge); Director: Errikos Thalassinos
7. **Ta Heria** (The Hands); Director: John Contes
8. **O Ouranos** (The Sky); Director: Takis Kanellopoulos

1962 Thessaloniki's Film Festival Awards

Best Picture: Elektra; Producers: Filopoimin Finos, Michalis Kakoyannis

Best Director: Michalis Kakoyannis;
Elektra

Best Script: None.

Best Cinematography: Giovanni Varriano, Grigoris Danalis; **O Ouranos;** (The Sky)

Best Music: Kostas Kapnisis; **Ta Heria** (The Hands)

Best Actor: Titos Vandis; **Poliorkia** (The Siege)

Best Actress; Irene Papa; **Elektra**

Best Supporting Actor and Actress:
None

Critics Union Awards:

Best Picture: Elektra; Producers: Filopoimin Finos, Michalis Kakoyannis

Best Director: Michalis Kakoyannis;
Elektra

Best Script: Dionisis Milas; **Psila Ta Heria Hitler** (Put Your Hands Up Hitler)

Best Cinematography: Giovanni Varriano, Grigoris Danalis; **O Ouranos** (The Sky)

Best Music: Mikis Theodorakis; **Elektra**

Best Actor: Alekos Alexandrakis;

Thriamvos (Triumph)

Best Actress: Irene Papa; **Elektra**

Best Supporting Actor: Notis Peryialis;
Elektra

Best Supporting Actress: Aleka Katseli;
Elektra

Directing Diligence: Vasilis Georgiadis;
Min Eroteveste to Savvato (Do Not Fall in Love on Saturday)

1962 International Film Festivals and Awards

1. **Elektra**; Director: Michalis Kakoyannis; in Cannes Film Festival received the award of International Union of Youth for Best Picture. It also received the Jury Award at Cannes for Best Adaptation, Higher Technical Jury of French Cinema, and for Best Achievement in Sound. Won a Diploma of Merit and Best Music Award (Mikis Theodorakis) in Edinburgh Film Festival. Won an award for Best Directing (Michalis Kakoyannis) in Acapulco. Won the Prix Femina Award in Belgium Film Festival. Won an award in Berlin Film Festival. It was nominated for Oscar award for Best Foreign Movie
2. **O Ouranos** (The Sky); Director: Takis Kanelopoulos; participated in the London Film Festival
3. **The Wastrel** (Il Relito); Director: Michalis Kakoyannis; participated in Cannes Film Festival

1963 Movies that Participated in the Thessaloniki Film Festival

1. **Adelfos Anna** (Brother Anna); Director: Grigoris Grigoriou
2. **Tis Kakomiras** (What a Mess); Director: Dinos Katsouridis
3. **To Katharma** (The Scoundrel); Director: Kostas Andritsos
4. **Mikres Afrodites** (Young Aphrodites); Director: Nikos Koundouros
5. **Enas Delikanis** (A Gallant Man); Director: Manolis Skouloudis

1963 Thessaloniki Film Festival Awards

- Best Picture:** **Mikres Afrodites** (Young Aphrodite's); Producers; Giorgos A. Zervos, Nikos Koundouros
Best Director: Nikos Koundouros; **Mikres Aphrodite's** (Young Aphrodite's)
Best Script: None.

Best Cinematography: Demos I. Sakellarios; **Enas Delikanis** (A Gallant Man)

Best Music: Yannis Markopoulos; **Mikres Aphrodite's** (Young Aphrodite's)

Best Actor: Petros Fissoun; **Adelfos Anna** (Brother Anna)

Best Actress: Iliia Livikou; **Enas Delikanis** (A Gallant Man)

Honorary Awards: To Actor: Alkis Yannakas; **Enas Delikanis** (A Gallant Man), To Evangelos Ioannidis, and Vasilis Kaelas; **Mikres Afrodites** (Young Aphrodite's)

Best Supporting Actor and Actress: None.

Critics Awards

Best Director: Nikos Koundouros; **Mikres Afrodites** (Young Aphrodite's)

Best Script: Nikos Koundouros; **Mikres Afrodites** (Young Aphrodite's)

Best Cinematography: Demos I. Sakellarios; **Enas Delikanis** (A Gallant Man)

Best Actor: Petros Fissoun; **Adelfos Anna** (Brother Anna)

Best Actress: Iliia Livikiou; **Enas Delikanis** (A Gallant Man)

1963 International Film Festivals and Awards

1. **Elektra**; Director: Michalis Kakoyannis; participated in the Berlin International Film Festival. It received David O. Selznick Silver Wreath Award. It also received Femina Award, in the Brussels Film Festival.

2. **Mikres Afrodites** (Young Aphrodite's); Director: Nikos Koundouros; received the Silver Bear for Best Director in the Berlin Film Festival, and the Best Film of the Year Award by the International Federation (FIPRESCI) of the Film Press.

3. **Enas Delikanis** (A Gallant Man); Director: Manolis Skouloudis; In San

Francisco Film Festival (Ilia Livikou) received the Best Supporting Actress Award.

4. **Kokkina Fanaria** (The Red Lanterns); Director: Vasilis Georgiadis; participated in Cannes Film Festival.
5. **Ouranos** (The Sky); Director Takis Kanellopoulos; Won an award in the Naples Film Festival. Participated in Cannes Film Festival. It also participated without competing in the Berlin and New York Film Festivals.

1964 Movies That Participated in the Thessaloniki Film Festival

1. **Monemvasia - I Zoe Mou Sou Aniki** (Monemvasia My Life Belongs To You); Director: Giorgos Sarris
2. **Gamos All Ellinika** (Wedding Greek Style); Director: Vasilis Georgiadis
3. **To Tetragono** (The Square); Directors: Yannis Kokkolis, Stelios Tzakson, Nikos Ekonomou, Kostas Tosios, Panos Kateris
4. **Diogmos** (The Expulsion); Director: Grigoris Grigoriou
5. **Ton Palio Ekinon To Kero** (In the Old Days); Director: Alekos Sakellarios
6. **Prodosia** (Treason); Director: Kostas Manousakis

1964 Thessaloniki Film Festival Awards

Best Picture: **Diogmos** (The Expulsion); Producer: James Paris (Demetris Parashakis)

Best Director: Grigoris Grigoriou;
Diogmos (The Expulsion)

Best Script: Panos Kontelis; **Prodosia** (Treason)

Best Cinematography: Nikos Gardelis;
Prodosia (Treason)

Best Music: Nikos Mamagakis;
Monemvasia

Best Actor: Petros Fissoun; **Prodosia** (Treason)

Best Actress: Xenia Kalogeropoulou;
Gamos Alla Ellinika (Wedding Greek Style)

Best Supporting Actor and Actress: None.

Honorary Awards: By the Athenian and Macedonian Press: (a) **To Tetragono** (The Square); Directors: Yannis Kokkolis, Stelios Tzakson, Nikos Ekonomou, Kostas Tosios, Panos Kateris; (b) **Kipros Ou M' Ethespisen** (Cyprus Did Not Inspire me); Director: Ninos Fenek-Mikelidis

1964 Critics Union Awards:

Best Picture: **Prodosia** (Treason); Producers: Theofanis A. Damaskinos, Victor G. Michaelidis, Klearhos Konitsiotis

Best Cinematography: Nikos Gardelis;
Prodosia (Treason)

Best Actor: Petros Fissoun; **Prodosia** (Treason).

A Special Mention: **To Tetragono** (The Square); Directors: Yannis Kokkolis, Stelios Tzakson, Nikos Ekonomou, Kostas Tosios, and Panos Kateris

1964 International Film Festivals and Awards

1. **Zorba The Greek** (Alexis Zorbas); Director: Michalis Kakoyannis; Nominated for Best Picture, Best Director, Best Screenplay based on Material from other medium, Best Actor (Antony Quinn). It won three Academy Awards: Best Black and White Cinematography (Walter Lassally), Best Supporting Actress (Lila Kedrova), Best Art Director/Set Designer; (Vasilis Fotopoulos)
2. **Ta Kokkina Fanaria** (The Red Lanterns); Director: Vasilis Georgiadis; Nominated for Oscar for Best Spoken Foreign Language Movie.

3. **O Ouranos** (The Sky); Director Takis Kanellopoulos; participated in the New York Film Festival.

1965 Movies That Participated in the Thessaloniki Film Festival

1. **E Epistrofi** (The Return); Director: Errikos Andreou
2. **E Adistakti** (The Ruthless); Director: Dinos Katsouridis
3. **Oh! Kirie Tzonson** (No Mister Johnson); Director: Grigoris Grigoriou
4. **I Mira Enos Athoou** (The Fate of the Innocent); Director: Grigoris Grigoriou
5. **Historia Mias Zoes** (A Life Story); Director: Yannis Dalianidis
6. **O Metanastis** (The Immigrant); Director: Nestor P. Matsas
7. **Ou Klepsis** (You Shall not Steal); Director: Dimis Dadiras
8. **To Bloko** (The Blockade); Director: Athonis Kirou
9. **I Nei Theloun Na Zisoun** (The Youth Wants To Live); Director: Nikos Tzimas
10. **Egatalipsis** (Abandonment); Director: Kostas Asimakopoulos
11. **Piretos** (Fever); Director: Stelios Tzakson
12. **E Anefthini** (The Irresponsible); Director: Kostas Panayiotopoulos
13. **Enas Trellos, Trellos, Vengos** (A Crazy, Crazy Vengos); Director: Panos Glikofridis
14. **Iroes** (Heroes); Director: Omiros Efstratiadis
15. **Pikri Epohi** (Bitter Era); Giorgos Zervoulakos

1965 Thessaloniki Film Festival Awards

Best Picture: None.

Best Director: None.

Best Script: Michalis Grigoriou; **Oh! Kirie Tzonson** (No Mister Johnson)

Best Cinematography: Demos I. Sakellarios, Dinos Katsouridis; **E Adistakti** (The Ruthless)

Best Music: Yannis Markopoulos; **I Mira Enos Athoou** (The Fate of the Innocent)

Best Actor: Nikos Kourkoulos; **E Adistakti** (The Ruthless)

Best Actress: Elli Fotiou; **E Epistrofi** (The Return)

Honorary Awards: **To Bloko** (The Blockade); Produced by Grifilms of Paris; And **Ou Klepsis** (You shall not steal); Producer: Panayiotis Dadiras

Honorary Award to the Director: Athonis Kirou; for his movie; **To Bloko** (The Blockade)

Best Supporting Actor and Actress: None

1965 International Film Festivals and Awards

1. **E De Gini Na Fovate Ton Andra** (Woman Should Fear Man, released under the title “The Mistress”); Director: Giorgos Th. Tzavellas received the award for Best Director in the Chicago Film Festival. It also participated in the Berlin Film Festival.
2. **To Choma Vaftike Kokkino** (The Ground Was Painted Red); Director: Vasilis Georgiadis, It was nominated for Oscar award for Best Foreign Spoken Language Movie.
3. **Prodosia** (Treason); Director: Kostas Manousakis; it received a Special Award for Peace from Soviet Committee of Peace in the Moscow Film Festival. It also participated in Cannes Film Festival.
4. **Dihamos** (Division); Director: Errikos Andreou; it received a Best Picture Award in the Chicago Film Festival.
5. **Epitafios Via Ehthrous Ke Filous** (Funeral for Enemies and Friends); Director: Giri Sekens; participated in the Berlin Film Festival and received The Best Production Award.
6. **I Nei Theloun Na Zisoun** (The Youth Wants to Live); Director: Nikos Tzimas; participated in the Moscow Film Festival.

7. **Elektra**; Director: Michalis Kakoyannis; participated in the First Balkan Film Festival in Verna (Bulgaria).
8. **Diognos** (The Expulsion); Director: Grigoris Grigoriou; participated in the Berlin Film Festival.

1966 Movies That Participated in the Thessaloniki Film Festival

1. **Xehasmeni Eroes** (Forgotten Heroes); Director: Nikos Gardelis
2. **Prosopo Me Prosopo** (Face To Face); Director: Roviros Manthoulis
3. **Me Tin Lampsi Sta Matia** (With Glittering Eyes); Director: Panos Glikofridis
4. **Sidomo Dialima** (Short Intermission); Director: Dinos Katsouridis
5. **Ekdromi** (Excursion); Director: Giorgos Kitsopoulos
6. **O Thanatos Tou Alexandrou** (The Death of Alexander); Director: Demetris Kollatos
7. **Dafnis Ke Chloe -66** (Daphnis and Chloe -66); Director: Mika Zaharopoulou
8. **Epihirisis: Dourios Ippos** (Mission: Trojan Horse); Director: Roumanas Tredy
9. **O Zestos Minas Avgoustos** (The Hot Month August); Director: Sokratis Kapsaskis
10. **O Psaroyannos** (John The Fisherman); Director: Vasilis Mariolis
11. **Mechri To Pleio** (As Far as the Ship); Director: Alexis Damianos

Participated without competing

1. **Dama Spathi** (Queen of Clubs); Director: Giorgos Skalenakis
2. **Stefania** (Stefania Sto Anamorfortirion/Stefania In the reformatory); Director: Yannis Dalianidis

1966 Thessaloniki Film Festival Awards

Best Picture: **Xehasmeni Eroes** (Forgotten Heroes); Producer: James Paris (Demetris Parashakis)

Best Director: Roviros Manthoulis;
Prosopo Me Prosopo (Face To Face)
Best Script: Panos Glikofridis; **Me Tin Lampsi Sta Matia** (With Glittering Eyes)
Best Cinematography: Sirakos Danalis;
Ekdromi (Excursion)
Best Music: Christos Leondis; **Me Tin Lampsi Sta Matia** (With Glittering Eyes)
Best Actor: Giorgos Foudas; **Me Tin Lampsi Sta Matia** (With Glittering Eyes)
Best Actress: Voula Zouboulaki; **Sidomo Dialima** (Short Intermission)
Best Supporting Actor and Actress: None.

Honorary Awards

1. **Mechri To Pleio** (As Far as the Ship); Director: Alexis Damianos
2. **Ekdromi** (The Excursion); Director: Takis Kanellopoulos
3. **To Actor;** Anestis Vlahos; **Me Tin Lampsi Sta Matia** (With Glittering Eyes)

Critics Union Awards:

Best Director: Demetris Kollatos; **O Thanatos Tou Alexandrou** (The Death of Alexander)
Best Script: Demetris Kollatos; **O Thanatos Tou Alexandrou** (The Death of Alexander)
Best Cinematography: Sirakos Danalis; **Ekdromi** (Excursion)
Best Music: Nikos Mamagakis; **Ekdromi** (Excursion)
Best Actress; Lili Papayanni; **Ekdromi** (Excursion)

1966 International Film Festivals and Awards

1. **Mechri To Pleio** (As Far as the Ship); Director: Alexis Damianos; it received the award for Best Director in New Cinema Film Festival of Hyeres (France).
2. **To Choma Vaftike Kokkino** (The Ground Was Painted Red); Director: Vasilis Georgiadis; participated in the

Karlovy-Vary (Czechoslovakia) Film Festival.

3. **O Fovos** (The Fear); Director: Kostas Manousakis; participated in the Berlin Film Festival. It also participated without competing in Cannes Film Festival.
4. **To Bloko** (The Blockade); Director: Athonis Kirou; participated in Cannes Film Festival.
5. **Antigone**, and **E De Gini Na Fovate Ton Andra** (Woman Should Fear Man); Both directed by Giorgos Th. Tzavellas; participated in the Moscow Film Festival for the Week of Greek Cinema.
6. **Diplo pennies** (Double Bouzouki Notes); Director: Giorgos Skalenakis; participated in Cannes Film Festival.

1967 Movies That Participated in the Thessaloniki Film Festival

1. **Silhouettes** Director: Kostis (Kostas) Zoes
2. **Piretos Stin Asfalto** (Fever in the Streets); Director: Dinos Demopoulos
3. **I Sferes Den Girizoun Piso** (The Bullets Do not Ricochet); Director: Nikos Foskolos
4. **O Dekatos Tritos** (The Thirteen One-13th); Director: Dimis Dadiras
5. **Ethele Na Gini Vasilias** (He Wanted To Become A King); Director: Angelos Theodoropoulos
6. **Ah Afti E Gineka Mou** (Oh, This Wife of Mine); Director: Giorgos Skalenakis
7. **Kalos Elthe To Dollario** (Welcome To The Dollar); Director: Alekos Sakellarios; it participating without competing

1967 Thessaloniki Film Festival Awards

Best Artistic Picture: Silhouettes

Producer: Kostas (Kostis) Zoes

Best Production: Piretos Stin Asfalto

(Fever in the Streets); Producer: Filoiminos

Best Director: Dinos Demopoulos; Piretos Stin Asfalto (Fever in the Streets)

Best Script: Panos Kontelis; O Dekatos Tritos -13th (The Thirteen One -13th)

Best Cinematography: Stamatis Tripos Silhouettes

Best Music: Mimis Plessas; I Sferes Den Girizoun Piso (The Bullets Do not Ricochet)

Best Actor: Giorgos Foudas; Piretos Stin Asfalto (Fever in the Streets)

Best Actress; Peri Paravou; Silhouettes

Best Supporting Actor and Actress: None Critics Union Awards:

Best Cinematography: Stamatis Tripos; Silhouettes

Best Actor: Giorgos Foudas; Piretos Stin Asfalto; (Fever in the Streets)

1967 International Film Festival and Awards

1. **Silhouettes**; Director: Kostas (Kostis) Zoes; received two Honorary Awards. One in the Melbourne and one in the Sidney Film Festivals.
2. **Mechri to Pleio** (As Far as the Ship); Director: Alexis Damianos; Won the Best Director Award in New Cinema Festival in Yerevan, France.
3. **To Prosopo Tis Medousas** (The Face of Medousa); Director: Nikos Koundouros; participated in the Berlin Film Festival.
4. **I Thalassies I Hadres** (The Blue Beads); Director: Yannis Dalianidis; participated unofficially in Cannes Film Festival.

1968 Movies That Participated in the Thessaloniki Film Festival

1. **Randevou Me Mia Agnosti** (Rendezvous With An Unknown Lady); Director: Vasilis Georgiadis
2. **To Kanoni Ke T' Aedoni** (The Canon and the Nightingale); Directors: Iakovos and Giorgos Kampanellis
3. **Parenthesis**; Director: Takis Kanellopoulos
4. **E Ora Tis Orgis** (The Hour of Anger) Director: Grigoris Grigoriou

5. **Epistrofi Tis Medias** (Return of Media); Director: Jan Christian
6. **Sta Sinora Tis Prodosias** (At the Borders of Treason); Director: Dimis Dadiras
7. **Koritsia ston Ilio** (Girls Under the Sun), Director Vasililis Georgiades

1968 Thessaloniki Film Festival Awards

Best Artistic Pictures: (a) **Parenthesis**; Producer: Takis Kanellopoulos (b) **Koritsia Ston Elio** (Girls Under the Sun); Producer: Klearhos Konitsiotis

Best Production: Sta Sinora Tis Prodocias (At the Borders of Treason); Producer: James Paris (Demetrius Parataxis)

Best Director: Dimes Dairies; **Sat Sonora Ties Produces** (At the Borders of Treason)

Best Script: Yahoos Campaniles; **To Canonic Key T' Adonis** (The Canon and the Nightingale)

Best Cinematography: Stamatas Tripods, Siroccos Denali's; **Parenthesis**

Best Music: Starves Zahakis; **Krista Stun Eliot** (Girls under the Sun)

Best Actor: Kostas Prekas; **Sta Sinora Tis Prodosias** (At the Borders of Treason)

Best Actress: Elena Nathanael; **Randevou Me Mia Agnosti** (Rendezvous with an Unknown Lady)

Best Supporting Actor: Kostas Bakas; **Koritsia Ston Elio** (Girls under the Sun)

Best Supporting Actress: Iliia Livikou; **Sta Sinora Tis Prodosias** (At the Borders of Treason)

Critics Union Awards:

Best Picture: To Kanoni Ke T' Aedoni (The Canon and the Nightingale); Producer: Iakovos Kampanellis

Best Director: Takis Kanellopoulos; **Parenthesis**

Best Script: Iakovos Kampanellis; **To Kanoni Ke T' Aedoni** (The Canon and the Nightingale)

Best Cinematography: Sirakos Danalis for his work in feature movies

Best Music: Nikos Mamagakis; **Parenthesis**

1968 International Film Festivals and Awards

1. **Sta Sinora Tis Prodosias** (At the Borders of Treason); Director: Dimis Dadiras; Actress Iliia Livikou received Best Supporting Actress Award in the Cambridge Film Festival.
2. **Anihti Epistoli** (Open Letter); Director: Giorgos Stabouloupoulos; participated and received the Fipresci Award in the Berlin Film Festival. It also participated in the Lugarno Film Festival and received an Honorary Critics Award.
3. **Kierion** (Candle); Director: Dimos Theos (Demosthenis Gerasis); participated without competing in the Venice (Cinematheque Française) Film Festival and received a Special Mention Award.

1969 Movies That Participated in the Thessaloniki Film Festival

1. **To Koritsi Tou 17** (The Girl of 17th); Director: Petros Likas
2. **O Blofatzis** (The Bluffer); Director: Vasilis Georgiadis
3. **OHI** (No); Director: Dimis Dadiras
4. **Panikos** (Panic); Director: Stavros Tsiolis
5. **Thimisou Agapi Mou** (Remember My Love); Director: Giorgos Skanelakis
6. **Listia Stin Athena** (Robbery in Athens); Director: Evangelos Serdaris

1969 Thessaloniki Film Festival Awards

Best Artistic Picture: To Koritsi Tou 17 (The Girl of 17th); Producer: Petros Likas

Best Production: OHI (No). Producer: James Paris (Demetris Parashakis)

Best Director: Petros Likas; **To Koritsi Tou 17** (The Girl of 17th)

Best Script: Petros Likas; **To Koritsi Tou 17** (The Girl of 17th)

Best Cinematography: Demetris Papakonstadis; **OHI** (No)

Best Music: Kostas Kapnisis; **Panikos** (Panic)

Best Actor: Lambros Konstadaras; **O Blofatzis** (The Bluffer)

Best Actress: Sophia Robou; **To Koritsi Tou 17** (The Girl of 17th)

Best Supporting Actor: Christos Politis; **To Koritsi Tou 17** (The Girl of 17th)

Best Supporting Actress: None

Critics Union Awards:

Best Picture: None

Best Directors: (a) Evangelos Serdaris; **Listia Stin Athena** (Robbery in Athens); (b) Petros Likas; **To Kiritsi Tou 17** (The Girl of 17th)

Best Script: Petros Likas; **To Koritsi Tou 17** (The Girl of 17th)

Best Cinematography: Nikos Kavoukidis; **Listia Stin Athena** (Robbery in Athens); Demetris Papakonstadis; **OHI** (No)

Best Music: None

Best Actor: None

Best Actress: Sophia Robou; **To Koritsi Tou 17** (The Girl of 17th)

Best Supporting Actor: Christos Politis; **To Koritsi Tou 17** (The Girl of 17th)

Best Supporting Actress: None

1969 International Film Festivals and Awards

1. **Koritsia Ston Elio** (Girls under the Sun); Director: Vasilis Georgiadis; received a Golden Award in the Morocco Film Festival. Nominated in Hollywood Foreign Press Association, and nominated for Oscar for Best Foreign Spoken Language Movie. It also participated in the Balkan Film Festival of Romania and received a Gold Plate Award.
2. **Trikimia Mias Kardias, 11: 30 Adio** (The Tempest of a Heart, 11: 30 Good

Bye); Director: Philippas Filaktos; participated in the Panama Film Festival and received two awards; for Best Black and White Photography; (Aristidis Karidis-Fuchs) and for Best Actor (Christos Politis).

3. **Sta Sinora Tis Prodosias** (At the Borders of Treason); Director: Dimis Dadiras; participated in the Cambridge, Massachusetts Film Festival and Actress Iliia Livikou received Best Supporting Actress Award.
4. **Dama Spathi** (Queen of Clubs); Director: Giorgos Skalenakis; participated in the Chicago Film Festival.

1970 Movies that Participated in the Thessaloniki Film Festival

1. **Anaparastasis** (Reconstruction); Director: Theodoros Angelopoulos
2. **Andarsia Ton Deka** (Insurrection of the Ten); Director: Errikos Andreou
3. **Vavilonia** (Babylon); Director: Giorgos Dizikirikis
4. **O Astrapoyannos** (The Lightning John); Director: Nikos Tzimas
5. **Mia Gineka Stin Adistasi** (A Woman in the Resistance); Director: Dinos Demopoulos
6. **Enas Germanos Sta Kalavrita** (A German in Kalavryta); Director: Menas (Gerasimos) Papadatos

Participated without competing

Kalimera Athina (Good Morning, Athens); Director: Grigoris Grigoriou
Tehni (Art); Director: Grigoris Grigoriou

1970 Thessaloniki Film Festival Awards

Best Artistic Picture: **Anaparastasis** (Reconstruction); Producer: Giorgos Samiotis

Best Production: **Astrapoyannos** (The Lightning John); Producers: Filopomin Finos, Giorgos Kandilis

Best Director: Errikos Andreou; **Andarsia Ton Deka** (Insurrection of the Ten).

Best New Director: Theodoros Angelopoulos; **Anaparastasis** (Reconstruction).

Best Script: None

Best Cinematography: Giorgos Arvanitis; **Anaparastasis** (Reconstruction).

Best Music: None.

Best Actor: Nikos Kourkoulos; **Astrapoyannos** (The Lightning John).

Best Actress: None

Best Supporting Actor: Elias Logothetis; **Vavilonia** (Babylon).

Best Supporting Actress: Toula Stathopoulou; **Anaparastasis** (Reconstruction).

Honorary Award: **Vavilonia** (Babylon); Director: Giorgos Dizikirikis; for Best Effort of Production.

Honorary Award: To Actor Elias Logothetis in **Vavilonia** (Babylon) for his performance.

Critics Union Awards

Best Picture: **Anaparastasis** (Reconstruction); Producer: Giorgos Samiotis

1971 Movies That Participated in the Thessaloniki Film Festival

1. **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do in the War Thanasi?); Director: Dinos Katsouridis
2. **Papaflessas**; Director: Errikos Andreou
3. **Olokaftoma** (Holocaust); Director: Demetris Papakonstadis
4. **Ekino To Kalokeri** (That Summer); Director: Vasilis Georgiadis
5. **E Haravgi Tis Nikis** (Dawn of Victory); Director: Dimis Dadiras
6. **Evdokia**; Director: Alexis Damianos
7. **Ipovrihion Papanikolis** (Submarine Papanikolis); Director: Giorgos Zervoulakos
8. **Katanalotiki Kinonia** (Consumer Society); Director: Kostas Karayannis

9. **Katahrisis Exousias** (Abuse of Power); Director: Stavros Tsiolis

Participated without competing:

Laterna Ftohia Ke Filotimo (Organ, Grinder, Poverty and Self-Respect); Director: Alekos Sakellarios

1971 Thessaloniki Film Festival Awards

Best Artistic Picture: **Ti Ekanes Ston Polemo Thanasi ?** (What Did You Do in the War Thanasi ?); Producer: Dinos Katsouridis

Best Production: **Papaflessas**; Producers: Filopoimin Finos, James Paris (Demetris Parashakis)

Best Director: Errikos Andreou; **Papaflessas**

Best New Director: Demetris Papakonstadis; **Olokaftoma** (Holocaust).

Best Script: Asimakis Yialamas, Dinos Katsouridis; **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do in the War Thanasi ?).

Best Cinematography: Stamatis Tripos; **Ekino to Kalokeri** (That Summer).

Best Music: Yannis Spanos; **Ekino to Kalokeri** (That Summer).

Best Actor: Thanasis Vengos; **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do in the War Thanasi).

Best Actress: Maro (Maria) Vasiliou; **Evdokia**

Best Supporting Actor: Lavredis Dianellos; **Olokaftoma** (Holocaust).

Best Supporting Actress: Miranda Kounelaki; **E Haravgi Tis Nikis** (Dawn of Victory).

Honorary Award: **Ipovrihion Papanikolis**; (Submarine Papanikolis); Producers: Vasilis Belokas, Kostas Karayannis, Antonis Karatzopoulos

Honorary Award: **For Set Designer/ Costumes:** Dionisis Fotopoulos; **Papaflessas**; This award was given for

the first time since the Thessaloniki Film Festival was established in 1960.

1971 International Film Festivals and Awards

1. **Trojan Women**; Director: Michalis Kakoyannis; participated in Cannes Film Festival.
2. **Anaparastasi** (Reconstruction); Director: Theodoros Angelopoulos; participated at the Hyeres Film Festival, and received the Best Foreign Film Award, and Georges Sadoul Award. It received Fipresci Special Mention by the International Critics Association in Berlin Film Festival. It received the Prix du Bureau Catholique, Mannheim Festival. It also participated in the Barcelona, Venice, London, Chicago, Ontario Film Festivals.

1972 Movies That Participated in the Thessaloniki Film Festival

1. **To Proxenio Tis Annas** (Anna's Matchmaking); Director: Pandelis Voulgaris
2. **Lysistrata**; Director: Giorgos Zervoulakos
3. **Meres Tou 36** (Days of 36); Director: Theodoros Angelopoulos
4. **Ne Men Alla** (Yes, But); Director: Pavlos Tassios
5. **Thanasi Pare T' Oplosou** (Thanasi Pick Up Your Gun); Director: Dinos Katsouridis
6. **Ippokratis Ke Demokratia** (Hippocrates And Democracy); Director: Dimis Dadiras
7. **Boom Taratazoum**; Director: Errikos Thalasinou
8. **E Teleftea Anixi** (The Last Spring); Director: Takis Kanellopoulos
9. **Orgismeni Genia** (Anger Generation); Director: Memas (Gerasimos) Papadatos
10. **Diamadia Sto Gimno Sou Soma** (Diamonds On Your Naked Body); Director: Omiros Efstratiadis

1972 Thessaloniki Film Festival Awards

Best Artistic Picture: To Proxenio Tis

Annas (Anna's Matchmaking); Producer: Dinos Katsouridis

Best Production: Lysistrata; Produced by "New Cinema," Jenny Karezi, and Kostas Kazakos

Best Director: Theodoros Angelopoulos;
Meres Tou 36 (Days of 36).

Best New Director: Pandelis Voulgaris; To Proxenio Tis Annas (Anna's Matchmaking).

Best Script: Pavlos Tassios; Ne Men Alla (Yes, But).

Best Cinematography: Giorgos Arvanitis;
Meres Tou 36 (Days of 36).

Best Music: None.

Best Actor: Athanasios Vengos; Thanasi Pare T' Oplosou (Thanasi Pick Up Your Gun).

Best Actress; Anna Vagena; To Proxenio Tis Annas (Anna's Matchmaking).

Best Supporting Actor: Kostas Rigopoulos; To Proxenio Tis Annas (Anna's Matchmaking).

Best Supporting Actress: Smaragda Veaki ; To Proxenio Tis Annas (Anna's Matchmaking).

Best Set Designer: Tasos Zografos; Received an Honorary Award for his work in the movies; **Ippokratis Ke Demokratia** (Hippocrates and Democracy), **Boom Taratazoum**, and **Thanasi Pare T' Oplosou** (Thanasi Pick up Your Gun).

Best Editor: Pavlos Philippou; Ne Men Alla (Yes, But); Received an Honorary Award. This award was given for the first time since the Thessaloniki Film Festival was established in 1960.

1972 International Film Festivals and Awards

To Proxenio Tis Annas; (Anna's Matchmaking); Director: Pandelis

Voulgaris; participated in London, Belgrade, Los Angeles and New York Film Festivals.

1973 Movies That Participated in the Thessaloniki Film Festival

1. **Lavete Thesis** (Take Your Positions); Director: Theodoros Marangos
2. **Ioannis O Vieos** (John The Violent); Director: Tonia Marketaki
3. **I Prostates** (The Protectors); Director: Pavlos Tassios
4. **O Episkeptis** (The Visitor); Director: Giorgos Michaelidis
5. **O Valtos** (The Swamp); Director: Dinos Demopoulos
6. **Mavro Aspro** (Black White); Directors: Athanasios Rentzis, Nikos Zervos
7. **Metamorfosis** (Transformation); Director: Yannis Kokkolis
8. **Megalos Erotikos** (Big Lover); Director: Pandelis Voulgaris
9. **Satanikes Eromenes** or **O Apostatis** (Satanic Female Lovers or The Rebel); Director: Phaethon Georgitsis
10. **Topos Kraniou** (Calvary); Director: Konstantinos Aristopoulos

1973 Thessaloniki Film Festival Awards

Best Artistic Picture: **Lavete Thesis** (Take Your Positions); Producer: Theodoros Marangos

Best Director: Tonia Marketaki; **Ioannis O Vieos** (John the Violent).

Best New Director: Theodoros Marangos; **Lavete Thesis** (Take Your Positions).

Best Script: Tonia Marketaki; **Ioannis O Vieos** (John the Violent).

Best Cinematography: Nikos Petanidis; **Lavete Thesis** (Take Your Positions).

Best Actor: Manolis Logiadis; **Ioannis O Vieos** (John the Violent).

Best Actress: None

Best Supporting Actor: Minas Christidis; **O Episkeptis** (The Visitor).

Best Supporting Actress: Jorj Sarri; **E Prostates** (The Protectors).

Honorary Award: To Director; Kostas Aristopoulos; **Topos Kraniou** (Calvary).

Honorary Award: To Actor: Evangelos Kazan; **Lavete Thesis** (Take Your Positions).

Honorary Award: To Giorgos Arvanitis for his "Best Cinematography" in the movies **O Valtos** (The Swamp), **Topos Kraniou**; (Calvary), **Ioannis O Vieos** (John The Violent), and **Megalos Erotikos** (Big Lover).

Critics Union Awards:

Best Picture: **Topos Kraniou** (Calvary); Producer: Kostas Aristopoulos

1973 International Film Festivals and Awards

1. **Topos Kraniou** (Calvary); Director: Konstantinos (Kostas) Aristopoulos; participated in the San Reno, Cork (Ireland), Rotterdam, Antwerp Film Festivals. In Netherlands was classified as one of the Ten Best movies of the year.
2. **Bartholomew**; Director: Manousos Manousakis; participated in the XVI Mostra Internazionale Del film d' Autore in San Reno and received an Honorary Mention Award.
3. **Meres Tou 36** (Days of 36); Director: Theodoros Angelopoulos; participated in the Berlin Film Festival and received the Fipresci Award. It also participated in the Heyres, London, Chicago, Ontario, Barcelona, Venice, Directors Fortnight in Cannes and in the New Directors (Museum of Modern Art New York) Film Festivals
4. **Ne Men Alla** (Yes But); Director: Pavlos Tassios; participated in the San Remo Film Festival receiving an Honorary Award. It also participated in the Berlin Film Festival.

1974 Movies That Participated in the Thessaloniki Film Festival

1. **Kierion** (Candle); Director: Demos Theos (Demosthenis Gerasis)
2. **To Modelo** (The Model); Director: Kostas Sfikas
3. **I Fonisa** (The Murderess); Director: Kostas Ferris
4. **Dia Asimadon Aformi** (For Unimportant Reason); Director: Tasos Psarras
5. **Ta Chromata Tis Iridos** (Colors of Rainbow); Director: Nikos Panayiotopoulos
6. **E Diki Ton Dikaston** (The Trial of Judges); Director: Panos Glikofridis

1974 Thessaloniki's Film Festival Awards

Best Artistic Picture (a) **Kierion** (Candle); Producers: Dimos Theos, (Demosthenis Gerasis) (b) **To Modelo** (The Model); Producers: Giorgos Papalios, Anna Sfika, Contemporary Cinema

Best Director: Kostas Ferris; **I Fonisa** (The Murderess).

Best New Director: Dimos Theos (Demosthenis Gerasis); **Kierion** (Candle).

Best Cinematography: Nikos Kavoukidis; **Ta Chromata Tis Iridos** (Colors of Rainbow).

Best Actor: Michalis Boyiaridis; **Dia Asimadon Aformi** (For Unimportant Reason).

Best Actress: Maria Alkeou; **I Fonisa** (The Murderess).

Best Supporting Actor or Actress : None

Honorary Award: To Actor: Anestis Vlahos; in **Kierion** (Candle), and for his contribution to Greek cinema.

Honorary Award Make -Up Artist: Stavros Kelesidis; **E Diki Ton Dikaston** (The Trial of Judges) and for his contribution to Greek Cinema. It is the first time this award was given since Thessaloniki Film Festival was established in 1960

Public Awards

Worse Picture: E Diki Ton Dikaston; (The Trial of Judges); Producer: Filopoimin Finos. This is the first time this award was given since the Film Festival was established in 1960.

1974 International Film Festivals and Awards

1. **To Proxenio Tis Annas** (Anna's Matchmaking); Director: Pandelis Voulgaris; participated in the Berlin Film Festival and received the Fipresci, Otto - Dibelius and Ocic Awards. It also participated in the London and New York Film Festivals.
2. **Dia Asimadon Aformi** (For Unimportant Reason); Director: Tasos Psarras; participated in the Directors Fortnight of Cannes, Film Festival. It also participated in the Venice Biennale and Rotterdam Film Festivals.
3. **Ioannis O Vieos** (John the Violent); Director: Tonia Marketaki; participated in the Forum of Young Film Makers in Berlin, and received a Critical Acclaim. It also participated in the San Remo Film Festival.

1975 Movies That Participated in the Thessaloniki Film Festival

1. **O Thiasos** (The Traveling Players); Director: Theodoros Angelopoulos
2. **Vio-Graphia** (Biography); Director: Athanasios Rentzis
3. **Evridiki BA. 2 037**; Director: Nikos Nikolaedis
4. **Promitheas Se Deftero Prosopo** (Prometheus in Second Person); Director: Kostas Ferris
5. **Aldevaran**; Director: Andreas Thomopoulos
6. **Metropolis**; Director: Kostas Sfikas

7. **O Neos Parthenonas** (The New Parthenon); Directors: Kostas Hronopulos, Giorgos Chrisovitsanos
8. **To Chroniko Tis Kiriakis** (Sunday's Chronicle); Director: Takis Kanellopoulos
9. **To Keli Miden** (The Cell Zero); Director: Yannis Smaragdis

1975 Thessaloniki Film Festival Awards

First Best Picture: **O Thiasos** (The Traveling Players); Producer: Giorgos Papalios

Second Best Picture: Documentary. See Documentaries.

Third Best Picture: **Vio-Graphia** (Biography); Produced by Filmogram, Athanasios Rentzis, Christos Magkos

Best Director: Theodoros Angelopoulos; **O Thiasos** (The Traveling Players).

Best New Director: Nikos Nikolaedis; **Evridiki BA 2037**.

Best Script: Theodoros Angelopoulos; **O Thiasos** (The Traveling Players).

Best Cinematography: Giorgos Arvanitis; **O Thiasos** (The Traveling Players).

Best Music: Stamatis Spanoudakis; **Promitheas Se Deftero Prosopo**; (Prometheus in Second Person).

Best Actor: Evangelos Kazan; **O Thiasos** (The Traveling Players).

Best Actress: Eva Kotamanidou; **O Thiasos** (The Traveling Players).

Best Supporting Actor and Actress: None

Best Set Designer/ Costumes: Mari-Louise Vartholomeou; **Evridiki BA 2037**

Honorary Awards:

1. **Aldevaran**; Received an Honorary Distinction Award; Producer/Director: Andreas Thomopoulos
2. Two Cyprian productions participated without competing but they received an award.
3. **Chroniko Tis Kipriakis Simforas** (Chronicle of the Cyprus Misfortune); Director: Pavlos Pavlou

4. **Kipros 1974- Meta Matia Ton Pedion**; (Cyprus of 1974 -With Children's Eyes); Director: Yannis Karaolis

Public Awards

Best Picture: **Thiasos** (The Traveling Players); Producer: Giorgos Papalios

Best Second Picture: **Vio-Graphia** (Biography); Produced by Filmogram, Athanasios Rentzis, Christos Magkos

1975 International Festivals and Awards

1. **Thiasos** (The Traveling Players); Director: Theodoros Angelopoulos; Selected for the Directors Fortnight, Cannes Film Festival, and received International Critics Award Fipresci, Grand Prix. In the Berlin Film Festival received an Interfilm Award, and Taormina (Sicily) Film Festival received a Special Award. It was selected as the Best Film of the decade 1965-1975 in Italy. The same year it received a Grand Prix of the Arts in Japan.
2. **Kelli Miden** (Cell Zero); Director: Yannis Smaragdis; participated in the Karlovy - Vary and Bologna Film Festivals.
3. **Promitheas Se Deftero Prosopo** (Prometheus in Second Person); Director: Kostas Ferris; participated in the Cairo Film Festival and (Stamatis Spanoudakis) received the Best Music Award.
4. **To Modelo** (The Model); Director: Kostas Sfikas; participated in the Yer, Berlin (Forum), Rotterdam, Toulon, Film Festivals and in the week of Greek cinema in London.
5. **To Proxenio Tis Annas** (Anna's Matchmaking); Director: Pandelis Voulgaris; participated in the Belgrade, and Los Angeles Filmex Festivals.

1976 Movies that Participated in the Thessaloniki Film Festival

1. **Exodus**; Director: Yannis Lintzeris
2. **Matomenos Mais Tou 36** (Bloody May of 36); Director: Tasos Psarras
3. **Happy Day**; Director: Pandelis Voulgaris
4. **I Diadikasia** (The Procedure); Director: Dimos Theos (Demosthenis Gerasis)

1976 Thessaloniki Film Festival Awards

Best Picture; First Award: **Happy Day**;

Produced by Greek Film Center

Best Picture; Second Award: **To Allo**

Gramma (The Other Letter); Produced by Greek Film Center

Best Picture; Third Award: **Cyprus**;

Producer: Giorgos Papalios

Best Director: Pandelis Voulgaris; **Happy Day**

Best Script: None

Best Cinematography: Stavros Hasapis; **To Allo Gramma** (The Other Letter)

Best Music: Dionisis Savvopoulos; **Happy Day**

Best Actor and Actress: None

Best Supporting Actor and Actress: None

Best New Director: None

Best Set Designer and Best Editor: None

Honorary Distinction: To actors Stathi Yialelis, Kostas Tsoumas, Giorgos Moshidis, Stavros Karaloglou, and actress Jorz Sarri for their performance in the movie **Happy Day**

Honorary Distinction: To Giorgos Triadafillidis for his editorial work for the movie **Cyprus**

Honorary Distinction: To Athanasios Arvanitis for his sound recording for the movie **Happy Day**

Critics Awards:

Best Picture: **Happy Day**; Produced by Greek Film Center

1976 International Film Festivals and Awards

1. **Thiasos** (Traveling Players); Director: Theodoros Angelopoulos; participated in the Brussels Film Festival and received Golden Age D'Ore Award. It also participated in the London Film Festival and received the BFI (British Film Institute) award as the best picture of the year 1976. Received also a Grand Prize, Figueira da Foz, and participated in the Barcelona and Montreal Film Festivals and in the Los Angeles Expo.
2. **I Diadikasia** (The Procedure); Director: Dimos Theos (Demosthenis Gerasis); participated in the Pezaro (Italy, a Week of Ideology and Cinema) and Cahiers Film Festivals.
3. **Happy Day**; Director: Pandelis Voulgaris; participated in the Locarno, New Delhi, Belgrade, Rotterdam, and Los Angeles Film Festivals.
4. **Vio-graphia** (Biography); Director: Athanasios Rentzis; participated in the Rotterdam, Bologna and Poretta (Italy) Film Festivals.
5. **Aldevaran**; Director: Andreas Thomopoulos; participated in the Bologna (Italy) Film Festival.

1977 Movies that Participated in the Thessaloniki Film Festival

1. **Klisto Parathiro** (Closed Window); Director: Ermis (Ermolaos) Vellopoulos
2. **Iliographia** (Sun Script); Director: Demetris Demogerodakis
3. **E Megali Apofasi** (A Great Decision); Director: Dimis Dadiras
4. **Iphigenia**; Director: Michalis Kakoyannis
5. **Gamos Alla Ellinika** (Marriage Greek Style); Director: Vasilis Georgiadis; participated without competing

1977 Thessaloniki Film Festival Awards

Best Picture: First Award: **Iphigenia**;

Produced by Greek Film Center

Best Picture: Second Award: See Documentaries

Best Director: None

Best Script: None

Best Cinematography: Kostas Papayannis; **E Megali Apofasi** (A Great Decision)

Best Actor: None

Best Actress: Tatiana Papamoshou; **Iphigenia**

Best Supporting Actor, and Actress: None

Best New Director: None

Best Set Designer: Mikes Karapiperis; **Klisto Parathiro** (Closed Window)

Honorary Distinction: To actress Gogo Antzoletaki for her performance in the movie **Klisto Parathiro** (Closed Window)

Honorary Distinction: To Elias Ionasko for his sound recording in the movie **Megali Apofasis** (The Great Decision)

1977 Movies that Participated in the Thessaloniki Anti - Festival.

1. **Vari Peponi** (The Heavy Melon); Director: Pavlos Tassios
2. **Vortex or To Prosopo Tis Medusas** (Vortex or The Face of Medusa); Director: Nikos Koundouros
3. **O Tihos** (The Wall); Director: Stelios Pavlidis
4. **Arhodes** (Lords); Director: Manousos Manousakis
5. **Peftoun I Sferes San To Halazi** (The Bullets Fall Like Hail); Director: Nikos Alevras
6. **I Kinigi** (The Hunters); Director: Theodoros Angelopoulos; participated without competing

1977 Thessaloniki Anti -Festival Awards

Best Picture: First Award: **To Vari Peponi** (The Heavy Melon); Producer: Pavlos Tassios

Best Pictures Second Award: See Documentaries

Best Pictures: Third Award **E Ginekes Simera** (Women Today); Producers: Iason Velisaratos, Giorgos Apostolidis

Best Director/Scriptwriter: Pavlos Tassios **To Vari Peponi** (The Heavy Melon)

Best Actor: Demetris Chrisomallis; **To Vari Peponi** (The Heavy Melon)

Best Actress: Katerina Gogou; **To Vari Peponi** (The Heavy Melon)

Best Supporting: Actor, and Actress: None

Best Editor: None

Best Sound Recording: Nikos Achladis, Andreas Achladis; **O Tihos** (The Wall).

Honorary Distinction: To Director of Photography/Cameraman: Nikos Smaragdis for his total offer in the sector of photography.

Honorary Distinction: To Giorgos Panousopoulos for his Cinematography in the movie: **Arhodes** (Lords).

Honorary Distinction: To A. Kiriakouli for his costumes in the movie: **Arhodes** (Lords).

Critics Awards (Pan Greek Union of Film Critics Award)

Best Movie: **To Vari Peponi** (The Heavy Melon); Director: Pavlos Tassios

1977 International Film Festivals and Awards

1. **Iphigenia**; Director: Michalis Kakoyannis; it was nominated for Oscar Award for a best foreign movie. It also participated in Cannes and Chicago International Festivals.
2. **I Kinigi** (The Hunters); Director: Theodoros Angelopoulos; participated in the Chicago International Film Festival and received the First Prize. It also

- participated in Cannes, Montreal, (Festival of Festivals) and London, Film Festival.
3. **Klisto Parathiro** (Closed Window); Director: Ermis Vellopoulos; participated in the Berlin Film Festival.
 4. **Happy Day**; Director: Pandelis Voulgaris; participated in, the New Delhi, Belgrade, Rotterdam, Los Angeles Film Filmex, Sydney, and Festival da Figueira da Foz Portugal.
 5. **Viographia** (Biography); Director: Athanasios Rentzis; participated in the San Sebastian, and Cannes (Cinematheque Française manifestation) Film Festivals.

1978 Movies that Participated in the Thessaloniki Film Festival

1. **1922**; Director: Nikos Koundouros
2. **Dio Fengaria Ton Avgousto** (Two Moons in August); Director: Kostas Ferris
3. **Kageloporta** (The Screen Door); Director: Demetris Makris
4. **Ipothesis Polk** (George Polk Affair); Director: Angelos Malliaris
5. **Romadiko Simioma** (A Romantic Note); Director: Takis Kanellopoulos
6. **O Elios Tou Thanatou** (The Sun of Death); Director: Dinos Demopoulos
7. **Chrisomallousa** (The Girl With Golden Hair); Director: Tonis Likouressis
8. **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley); Director: Nikos Panayiotopoulos
9. **Nikos Mertis or Strofi Dexia** (Nikos Mertis or Right Turn); Director: Demetris Kollatos

1978 Thessaloniki Film Festival Awards

Best Picture: First Award: **1922**; Produced by Greek Film Center

Best Picture: Second Award: **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley); Produced by Alix Film.

Best Picture: Third Award: **Dio Fengaria Ton Avgousto** (Two Moons in August); Producer: Kostas Ferris

Best Director: Nikos Koundouros; **1922**.

Best Script: Giorgos Skourtis; **Dio Fengaria Ton Avgousto** (Two Moons in August).

Best Cinematography: Nikos Kavoukidis; **1922**.

Best Music: Christodoulos Haralis; **Elikia Tis Thalassas** (The Age of the Sea).

Best Actor: Evangelos Kazan; **Chrisomallousa** (The Girl with Golden the Hair).

Best Actress: Eleonora Stathopoulou; **1922**.

Best Supporting Actor: Vasilis Langos; **1922**.

Best Supporting Actress: None

Best New Director: Tonis Likouressis; **Chrisomallousa** (The Girl with the Golden Hair).

Best Set Designers: Dionisis Fotopoulos, Mikes Karapiperis; **O Elios Tou Thanatou** (The Sun of Death), **1922**, **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley), **Kageloporta** (The Screen Security Door).

Best Editors: (a) Giorgos Triadafillou for **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley), **E Chrisomallousa** (The Girl with the Golden Hair), and **Elikia Tis Thalassas** (The Age of the Sea) (b) Takis Hatzis **O Elios Tou Thanatou** (The Sun of Death)

Best Sound Recording: (a) Mimis Kasimatis **Dio Fengaria Ton Avgousto** (Two Moons in August); (b) Argiris Lazaridis **Ipothesis Polk** (George Polk Affair)

Honorary Distinction

To Actor; Evangelos Kazan for his performance in the movies; **Ipothesis Polk** (George Polk Affair), **Kageloporta** (The Screen Security Door), and **Chrisomallousa** (The Girl with the Golden Hair).

Honorary Distinction: To Actress Antigone Amanitou as new and not professional actress for her performance in the movie **1922**.

Honorary Distinction: (a) To Christos Triadafillou for his Cinematography in **Romandiko Simioma** (A Romantic Note); (b) To Aris Stavrou for his Cinematography in **O Elios Tou Thanatou** (The Sun of Death), and **Kangeloporta** (The Screen Security Door).

Honorary Distinction: To Giorgos Stavrakakis as a Make -Up Artist in the movie **1922**.

Yannis Vellidis Awards: the Greek Film Center for the honor and memory of **Yannis Vellidis** offered four awards:

Best Director: Kostas Ferris **Dio Fengaria Ton Avgousto** (Two Moons in August).

Best Script: Nikos Koundouros, Stratis Karras in **1922**.

Best Actor: Takis Chrisikakos **Ipothesis Polk** (George Polk Affair).

Best Actress: Mirto Parashi **Dio Fengaria Ton Avgousto** (Two Moons in August)

PEKK Awards (Pan Hellenic Cinema Critics Union)

Best Pictures (a) **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley); Director: Nikos Panayiotopoulos (b) **E Kageloporta** (The Screen Door); Director: Demetris Makris

Special Mention (a) **Dio Fegaria Ton Avgousto** (Two Moons in August); Director: Kostas Ferris (b) **Chrisomallousa** (The Girl with the Golden Hair); Director: Tonis Likouresis (c) **Parastasi Yia Ena Rolo** (Performance

for One Character); Director: Dionisis Grigoratos

1978 International Film Festivals and Awards

1. **Iphigenia**; Director: Michalis Kakoyannis; participated in Cannes Film Festival. It also participated in the Belgium Film Festival and received the Prix Femina and Critics Award for best foreign movie.
2. **I Kinigi** (The Hunters); Director: Theodoros Angelopoulos; participated in the Chicago Film Festival and received the Golden Hugo Award.
3. **E Tembelides Tis Eforis Kiladas** (The Lazy People of the Fertile Valley); Director: Nikos Panayiotopoulos; participated in the Locarno Film Festival receiving the first prize award the Gold Leopard Award and in the Chicago Film Festival, received the second prize award the Silver Hugo Award. It also participated in the Director's Fortnight Film Festival in Cannes.
4. **E Kageloporta** (The Screen Door); Director: Demetris Makris; participated in the Rotterdam, Venice, and Hyeres Film Festivals.
5. **Parastasi Yia Ena Rolo** (Performance for One Role); Director: Dionisis Grigoratos; participated in the Nyon Film Festival and received an Honorable Mention Award.
6. **Niko**; Director: Kostas Demetriou; participated in the Grand Prix at the Gijon, Salerno and Milan International Film Festivals. In York Film Festival received the Silver Medal, and the Second Prize at the Berlin Film Festival.

1979 Movies that Participated in the Thessaloniki Film Festival

1. **Ta Kourelia Tragoudane Akomi** (The Rags Still Sing); Director: Nikos Nikolaedis

2. **E Ora Tou Likou** (The Wolf's Time); Director: Marios Retsilas
3. **Taxidi Tou Melitos** (Honey Moon); Director: Giorgos Panousopoulos
4. **Anatoliki Periferia** (Eastern Territory); Director: Vasilis Vafeas
5. **Lamore or Sto Dromo Tou Lamore** (In The Street of Love); Director: Demetris Mavrikios
6. **O Asimvivastos** (The Irreconcilable); Director: Andreas Thomopoulos
7. **Exoristos Se Kendriki Leoforo** (Exile in Main Street); Director: Nikos Zervos
8. **An Mathete Tipota** (If You Learn Anything); Director: Michalis Yiarimoutsas
9. **Agria Ikogenia, or Arnitiko Thetiko** (Wild Family, or Negative-Positive); Director: Simos (Simeon) Varsamidis
10. **Periplanisi** (Wandering); Director: Christoforos Christofis
11. **E Dadades** (The Baby Sitters); Director: Nikos Zapatinas

1979 Thessaloniki Film Festival Awards

- Best Picture:** First Award: **Anatoliki Periferia** (Eastern Territory); Producer: Vasilis Vafeas
- Best Picture:** Second Award: **Periplanisi** (Wandering); Produced by Creativity
- Best Picture:** Third Award: **Taxidi Tou Melitos** (Honeymoon); Producer: Giorgos Panousopoulos
- Best Director:** Nikos Nikolaedis; **Ta Kourelia Tragoudane Akoma** (The Rags Still Sing).
- Best Script:** None
- Best Cinematography:** Andreas Bellis; **Periplanisi** (Wandering)
- Best Actor:** Stavros Xenidis; **Taxidi Tou Melitos** (Honey Moon), and Christos Valavanidis; **Ta Kourelia Tragoudane Akoma** (The Rags Still Sing)
- Best Actress:** Betty Livanou **Taxidi Tou Melitos** (Honey Moon)

Best Supporting: Actor, and Actress: None

Best New Director: Giorgos Panousopoulos; **Taxidi Tou Melitos** (Honeymoon)

Best Set Designers: Zorjet Themeli, Christoforos Christofis; **Periplanisi** (Wandering)

Best Editor: Andreas Andreadakis; **Ta Kourelia Tragoudane Akoma** (The Rags Still Sing)

Best Sound Recording: Marinos Athanasopoulos; **Ta Kourelia Tragoudane Akoma** (The Rags Still Sing)

Honorary Distinction:

- 1: **To Mega Dokoumedo** (The Great Document); Producer: Giorgos Filis
- 2: **Corpus**; Producer: Athanasios Rentzis
- 3: **Emfilios Logos** (Civil Speech); Produced by Sinetik

City of Thessaloniki Awards:

Best Picture: (a) **E Periplanisi** (Wandering); Produced by Creativity Films; (b) **Anatoliki Periferia** (Eastern Territory); Producer: Vasilis Vafeas

PEKK Awards (Pan Hellenic Cinema Critics Union)

Best Picture: **Periplanisi** (Wandering); Director: Christoforos Christofis

Special Mention: **Anatoliki Periferia** (Eastern Territory); Director: Vasilis Vafeas

EKKA (Greek Film Center of Athens) Awards

Best Picture: **Ta Kourelia Tragoudane Akoma** (The Rags Still Sing); Producer/Director: Nikos Nikolaedis

Special Mention: (a) **To Mega Dokoumedo** (The Great Document); Producers: Giorgos Filis, Katia Tsamati (b) **Corpus** Produced by Athanasios Rentzis, Stefi Film

1979 International Film Festivals and Awards

Anatoliki Periferia (Eastern Territory);
Director: Vasilis Vafeas; participated in
the Karlovy-Vary, Gijon and Sao Paulo
Film Festivals.

1980 Movies that Participated in the Thessaloniki Film Festival

1. **Megalexandros** (Alexander The Great);
Director: Theodoros Angelopoulos
2. **Melodrama**; Director: Nikos
Panayiotopoulos
3. **Omihli Kato Ap' Ton Ilio** (Fog Under
The Sun); Director: Nikos Ligouris
4. **O Anthropos Me To Garifallo** (The
Man with the Carnation); Director:
Nikos Tzimas
5. **Kapos Etsi** (Something Like That);
Director: Agamemnon (Menios) Ditsas
6. **Paragelia** (Special Request); Director:
Pavlos Tassios
7. **Ke Xana Pros Tin Doxa Trava** (And
Again Forward to Glory); Director:
Giorgos Staboulopoulos
8. **O Girologos** (The Peddler or Door to
Door Salesman); Director: Panos
Glikofridis

1980 Thessaloniki Film Festival Awards

Best Picture: First Award: **Megalexandros**
(Alexander the Great); Producer: Theodoros
Angelopoulos.

Best Picture: Second Award: **Paragelia**
(Special Request); Produced by Greka
Film, Pavlos Tassios.

Best Picture: Third Award: **Melodrama**;
Producer: Christos Mangos, and **O**
Anthropos Me to Garifallo (The Man
with the Carnation); Produced by Arma
Films

Best Director: Nikos Panayiotopoulos;
Melodrama

Best Script: None

Best Cinematography: (a) Giorgos
Arvanitis; **Megalexandros** (Alexander
the Great) (b) Stavros Hasapis;

Melodrama

Best Music: Kiriakos Sfetsas; **Paragelia**
(Special Request)

Best Actor: Antonis Antoniou; **Paragelia**
(Special Request)

Best Actress: None

Best Supporting: Actor, and Actress:
None

Best New Director: None

Best Set Designers: Mikes Karapiperis,
Giorgos Ziakas; **Megalexandros**
(Alexander the Great)

Best Editor: Yannis Tsitsopoulos;
Paragelia (Special Request)

Best Sound Recording: Argiris Lazaridis;
Megalexandros (Alexander the Great),
and Elias Ionesko; **Paragelia** (Special
Request)

Yannis Vellidis Award.

Honorary Distinction: To Giorgos
Staboulopoulos, Yannis Kakoulidis for
their script: **Ke Xana Pros Tin Doxa**
Trava (And Again Forward to Glory)

Honorary Distinction: To Nikos
Smaragdis for his cinematography
work.

City of Thessaloniki Awards

Megalexandros (Alexander the Great);
Director: Theodoros Angelopoulos;
received the Gold Award by the
Municipality of Thessaloniki.

Favorable Mention: To Nikos Lingouris
for his directorial work in the movie
Omichli Kato Apo Ton Elio (Fog
under the Sun).

PEKK Awards (Pan Hellenic Cinema
Critics Union).

Best Picture: **Megalexandros**
(Alexander the Great);
Producer/Director: Theodoros
Angelopoulos

Favorable Mention: Melodrama;
Director: Nikos Panayiotopoulos
EKKA (Greek Film Center of Athens)
Awards

Best Picture: (a) **Paragelia** (Special Request); Produced by Greka Film, Pavlos Tassios (b) **Melodrama;**
Producer: Christos Mangos.

Favorable Mention: Ke Xana Pros Tin Doxa Trava (And Again Forward to Glory); Director: Giorgos Staboulopoulos.

An Honorary Award To Theodoros Angelopoulos for the Honorary Distinction that he offered to Greece.

1980 International Film Festivals and Awards.

1. **Megalexandros** (Alexander the Great); Director: Theodoros Angelopoulos; participated in the Venice Film Festival and received the Golden Lion Award, Fipresci Award, and New Cinema Award (Cinema Nuovo).
2. **Periplanisi** (Wandering); Director: Christoforos Christofis; participated in the Rotterdam Film Festival.
3. **Anatoliki Periferia** (Eastern Territory); Director: Vasilis Vafeas; participated in the Karlovy-Vary, Gijon, Sao Paulo, Film Festivals, and at Greek Cinema Week in Verona and Moscow.
4. **Lamure** or **Sto Dromo Tou Lamure** (Lamure, or In the Street of Love); Director: Demetris Mavrikios; participated in the Yer and Letse Film Festivals.

1981 Movies That Participated in the Thessaloniki Film Festival

1. **Istories Mias Kerithras** (Stories of A Honeycomb); Director: Nikos Vergitsis
2. **To Ergostasio** (The Factory); Director: Tasos Psarras

3. **Souvliste Tous** (Stick It To Them); Director: Nikos Zervos
4. **Stin Anapaftiki Meria** (In a Restful Place); Director: Takis Spetsiotis
5. **O Keros Ton Ellinon** (The Time of the Greeks); Director: Lakis Papastathis
6. **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night); Director: Frida Liappa
7. **Elektrikos Angelos** (Electric Angel); Director: Athanasios Rentzis
8. **Mathe Pedimou Grammata** (Get An Education My Son); Director: Theodoros Marangos

1981 Thessaloniki Film Festival Awards

Best Picture: To Ergostasio (The Factory); Produced by Greek Film Center, Tasos Psarras

Best Director/Best Script: Apostolis (Lakis) Papastathis; **O Keros Ton Ellinon** (The Time of the Greeks)

Best Cinematography: Nikos Smaragdis; **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night)

Best Music: Demetris Lekkas, Demetris Papademetriou; **Elektrikos Angelos** (Electric Angel)

Best Actor: Vasilis Diamadopoulos; **Mathe Pedimou Grammata** (Get an Education My Son)

Best Actress: Mirka Papakonstantinou; **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night), and Anna Matzourani; **Mathe Pedimou Grammata** (Get an Education My Son)

Best Supporting: Actor, Actress: None.

Best New Director: Frida Liappa; **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night)

Best Set Designers: Stamatis Tsarouhas, Angeliki Maragkou, Stavroula Fassea; **Mathe Pedimou Grammata** (Get an Education My Son)

Best Costumes: Nikos Politis; **Ton Kero Ton Ellinon** (The Time of the Greeks)

Best Editor: (a) Takis Yannopoulos; **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night) (b) Evangelos Yousias **Ton Kero Ton Ellinon** (The Time of the Greeks).

Best Sound Recording: None.

Honorary Mention: Elektrikos Angelos (Electric Angel); Director: Athanasios Rentzis

Yannis Vellidis Awards:

First Special Award: To Nikos Vergitsis for his work in the movie: **Istories Mias Kerithras** (Stories of a Honeycomb)

Second Special Award: To Rinio Papanikola for her music in the movie: **Istories Mias Kerithras** (Stories of a Honeycomb).

Third Special Award: To Nikos Kalogeropoulos for his performance in the movie: **Mathe Pedimou Grammata** (Get an Education My Son).

First Honorary Distinction: To Athanasios Rentzis for his directorial work on the movie: **Elektrikos Angelos** (Electric Angel)

Second Honorary Distinction: To Sakis Maniatis for his cinematography work in the movie: **Prin Apo Tin Parastasi** (Before the Performance)

Third Honorary Distinction: To Director Theodosis Theodosopoulos for his problems of research for his movie: **E Diki Tis Houdas** (The Trial of Judas).

PEKK Awards: (Pan Hellenic Cinema Critics Union)

Best Pictures: (a) **To Ergostasio** (The Factory); Produced by the Greek Film Center, Tasos Psarras; (b) **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong To The Night); Produced by the Greek Film Center, Electra Film Productions; (c) **Ton Kero Ton Ellinon** (The Time of the Greeks);

Produced by Greek Film Center, Apostolos Papaefstathiou

EKKA (Greek Film Center of Athens)

Awards

Best Picture: Istories Mias Kerithras (Stories of a Honeycomb); Producer/Director: Nikos Vergitsis

1981 International Film Festivals and Awards

1. **I Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong to the Night); Director: Frida Liappa; participated in the Berlin, London and Valencia Film Festivals.
2. **To Ergostasio** (The Factory); Director: Tasos Psarras; participated in the Rencontres Cinema Monde Rural, Aurillac in France and received the Golden Umbrella Award.
3. **1922**; Director: Nikos Koundouros; participated in the London Film Festival

1982 Movies that Participated in the Thessaloniki Film Festival

1. **To Eftihismeno Prosopo Tis Leonoras** (The Happy Face of Leonora); Director: Dinos Mavroedis
2. **Angelos** (Angel); Director: Giorgos Katakouzinis
3. **Balamos**; Director: Stavros Tornes
4. **To Fragma** (The Dam); Director: Demetris Makris
5. **Taxidi Stin Protevousa** (Journey To The Capital); Director: Takis Papayannidis
6. **Arpa - Kolla** (Grab And Put It Together); Director: Nikos Perrakis
7. **Repo** (Day Off); Director: Vasilis Vafeas
8. **Stigma**; Director: Pavlos Tassios.
9. **Roza**; Director: Christoforos Christofis
10. **Peri Erotos** (About Love); Directors: Maria Gavala, Theodoros Soumas
11. **To Ema Ton Agalmaton** (Bleeding Statues); Director: Tonis Likouressis

12. **Agapantheon** (Flowers of Death); Director: Kostas Vrettos
13. **Sto Dromo Tou Theou** (In God's Path); Director: Demetris Arvanitis
14. **E Anametrissi** or **Epikindino Pehnidi** (Confrontation or Dangerous Game); Giorgos Karipidis

1982 Thessaloniki Film Festival Awards

Best Picture: **Angelos** (Angel); Produced by Greek Film Center, Giorgos Katakouzinis.

Best Director: Christoforos Christofis; **Roza**.

Best Script: Giorgos Katakouzinis; **Angelos** (Angel)

Best Cinematography: Andreas Bellis; **Roza**

Best Actor: Michalis Maniatis; **Angelos** (Angel)

Best Actress: Olia Lazaridou; **Stigma**, and Eva Kotamanidou; **Roza**

Best Music: None

Best Supporting Actor, Actress: None

Best New Director: Dinos Mavroedis; **To Eftihismeno Prosopo Tis Leonoras** (The Happy Face of Leonora)

Best Set Designer: None

Best Editor: None

PEKK Awards (Pan Hellenic Cinema Critics Union) (a) To Stavros Tornos for his poetic directorial and cinema language in his movie **Balamos**; (b) **Repo** (Day Off); Director: Vasilis Vafeas

Yannis Vellidis Award

Special Award: To Stavros Tornos for his poetic directorial and cinema language in his movie **Balamos**

Special Award: To Tasos Zografos for the Set Designing in the movie **Roza**.

Special Award: To Eleni Karaindrou for her Music in the movie **Roza**.

EKKA: (Greek Film Center of Athens) Awards

Best Film (a) **Angelos** (Angel); Director: Giorgos Katakouzinis (b) **Anametrissi** or **Epikindino Pehnidi** (Confrontation or Dangerous Game); Director: Giorgos Karipidis

1982 International Film Festivals and Awards

1. **1922**; Director: Nikos Koundouros; participated in the Cape Town International Film Festival and received the Best Movie and Best Director Award.
2. **To Eftihismeno Prosopo Tis Leonoras** (The Happy Face of Leonora); Director: Dinos Mavroedis; participated in the Mediterranean Film Festival in Sicily, the Mostra of Valencia, the French Cinematheque, and the Cannes Film Market.
3. **Repo** (Day Off); Director: Vasilis Vafeas; participated in the Munich, La Rochelle, the Memoirs Purcell in Never, as well as in the San Sebastian Film Festivals.
4. **I Drama Ties Agapes Inez Nectarine** (The Streets of Love Belong ToThe Night); Director: Freda Lapp; participated in the Berlin, London, and Valencia Film Festivals.
5. **Ta Opla Mou Rihnoun Louloudia** (The Guns Throw Flowers at me); Director: Yannis Fafoutis; It participated in the Bastian (Corsica) Film Festival and received a best actress award. It received an Honorary Award in Vagiadolid Film Festival.
6. **Roza**; Director: Christoforos Christofis; Participated in Cannes, and Montreal Film Festivals. In Montreal it received the Special Distinction Award.

1983 Movies That Participated in the Thessaloniki Film Festival

1. **Rebetiko** (A Sort of Popular Song); Director: Kostas Ferris
2. **Revans** (Revenge); Director: Nikos Vergitsis
3. **Prosohi Kindinos** (Caution, Danger); Director: Giorgos Staboulopoulos
4. **Parexigisi** (Misunderstanding); Director: Demetris Stavrakas
5. **Ipogia Diadromi** (Underground Passage); Director: Apostolos Doxiadis
6. **Horis Martires** (Without Witness); Director: Nikos Papamalis
7. **To Tragoudi Tis Epistrofis** (The Song of Return); Director: Yannis Smaragdis
8. **O Fonias** (The Murderer); Director: Takis Christopoulos
9. **Glikia Simmoria** (Sweet Gang); Director: Nikos Nikolaedis

1983 Thessaloniki Film Festival Awards

Best Pictures: (a) **Revans** (Revenge); Producer: Nikos Vergitsis; (b) **Rebetiko**; (A Sort of Popular Song); Produced by Greek Film Center, Giorgos Zervoulakos, Kostas Ferris

Best Director: Nikos Vergitsis; **Revans** (Revenge)

Best Script: None

Best Cinematography: Aris Stavrou; **Glikia Simoria** (Sweet Gang)

Best Music: Christodoulos Halaris; **Prosohi Kindinos** (Caution, Danger)

Special Music Award: Stavros Xarhakos; **Rebetiko**; (A Sort of Popular Song)

Best Actor: Titos Vandis; **Prosohi Kindinos** (Caution, Danger)

Special Best Actor Award: To Nikos Kalogeropoulos; in **Rebetiko** (A Sort of Popular Song), Antonis Kafetzopoulos, in **Revans** (Revenge), Takis Spiridakis; in **Glikia Simoria** (Sweet Gang)

Best Actress: Yiota Festa; **Revans** (Revenge), and Sotiria Leonardou in **Rebetiko** (A Sort of Popular Song)

Best Supporting Actors: (a) Andreas Vaios; **Prosohi Kindinos** (Caution, Danger); (b) Andreas Poulikakos; **Revans** (Revenge)

Best Supporting Actress: Themis Bazaka; **Rebetiko** (A Sort of Popular Song).

Best New Director: Apostolos Doxiadis; **Ipogia Diadromi** (Underground Passage)

Best Set Designer/ Costumes: Maria Louise Vartholomeou; **Glikia Simoria** (Sweet Gang)

Best Editors: (a) Andreas Andreadakis; **Glikia Simoria** (Sweet Gang) (b) Yannis Tsitsopoulos; **Revans** (Revenge)

Best Sound Recording: Marinos Athanasopoulos; **Glikia Simoria** (Sweet Gang)

EKKA Award; (To Lambros Liaropoulos Memory)

Special Award: To Stavros Xarhakos for his music in the movie: **Rebetiko** (A Sort of Popular Song)

Special Award: To Aristidis Karidis-Fuchs for his editorial work in the movie: **Prosohi Kindinos** (Caution, Danger)

Special Award: To Antonis Kafetzopoulos; in **Revans** (Revenge), Nikos Kalogeropoulos, in **Rebetiko** (A Sort of Popular Song) and Takis Spiridakis in **Glikia Simoria** (Sweet Gang), for their performance to the above movies respectively

Honorary Distinction: To Yannis Samiotis for Special Effects; **Prosohi Kindinos** (Caution, Danger)

Athens Film Critics Association Awards

Best Picture: **Glikia Simmoria** (Sweet Gang); Produced by Greek Film Center, Nikos Nikolaedis

PEKK Awards: (Pan Hellenic Cinema Critics Union)

Best Picture: **Revans** (Revenge); Producer/Director: Nikos Vergitsis

EKKA (Greek Film Center of Athens)
Awards

Best Picture: Glikia Simmorria (Sweat Gang); Produced by Greek Film Center, Nikos Nikolaedis

1983 International Film Festivals and Awards

1. **Ta Opla Mou Rihnoun Louloudia** (The Guns Throw Flowers at me); Director: Yannis Fafoutis; it participated in the Puatie Film Festival
2. **To Tragoudi Tis Epistrofis** (Homecoming Song); Director: Yannis Smaragdis; participated in the Moscow Film Festival
3. **Angelos** (Angel); Director: Giorgos Katakouzinos; participated in the Directors Fortnight Film Festival of Cannes

1984 Movies That Participated in the Thessaloniki Film Festival

1. **Ti Ehoun Na Doun Ta Matiamou** (What My Eyes Have Yet to See); Director: Theodoros Marangos
2. **I Kothodos Ton Ennea** (The Descent of the Nine); Director: Christos Siopahas
3. **Loufa Ke Paralagi** (Loafing And Camouflage); Director: Nikos Perrakis
4. **I Poli Pote Den Kimate** (The City Never Sleeps); Director: Andreas Tsilifonis
5. **Ostria To Telos Tou Pehnidou** (South Wind, The End of The Game); Director: Andreas Thomopoulos
6. **O Erotas Tou Odyssea** (Ulysses' Love); Director: Vasilis Vafeas
7. **Karkalou**; Director: Stavros Tornes
8. **Edo Ene Valkania** (Here Is Balkans-released under the title Balkan Reflections); Director: Vasilis Boutouris
9. **Adistrofi Metrissi** (Down Hill-released under the title Wrong

Timing); Director: Panos Papakiriakopoulos

Participating without competing

Taxidi Sta Kithira (Journey to Kythira); Director: Theodoros Angelopoulos

1984 Thessaloniki Film Festival Awards

Best Picture: Loufa Ke Paralagi (Loafing and Camouflage); Produced by Greek Film Center, Spentzos Film, Nikos Perrakis

Best Director: Vasilis Vafeas; O Erotas Tou Odyssea (Ulysses' Love)

Best Script: Nikos Perrakis; Loufa Ke Paralagi (Loafing and Camouflage).

Best Cinematography: (a) Dinos Katsouridis; O Erotas Tou Odyssea (Ulysses' Love); (b) Christos Triadafillou; **I Poli Pote Den Kimate** (The City Never Sleeps)

Best Music: Michalis Christodoulidis; I Kathodos Ton Ennea (The Descent of the Nine)

Best Actor: Nikos Kalogeropoulos; Loufa Ke Paralagi (Loafing and Camouflage)

Best Actress: None

Best Supporting Actor: Vasilis Tsagklos; I Kathodos Ton Ennea (The Descent of the Nine)

Best Supporting Actress: None

Best New Director: Christos Siopahas; I Kathodos Ton Ennea (The Descent of the Nine)

Best Set Designer: Damianos Zarifis; O Erotas Tou Odyssea (Ulysses' Love)

Best Editor: Giorgos Triadafillou; Loufa Ke Paralagi (Loafing and Camouflage)

Ministry of Culture Quality Award:

Best Picture: E Timi Tis Agapis (The Price of Love); produced by Andromed, Greek Film Center

Best Director/ Best Scriptwriter: Tonia Marketaki; I Timi Tis Agapis (The Price of Love)

Best Cinematography: Stavros Hasapis; **I Timi Tis Agapis** (The Price of Love).

Best Actress: Toula Stathopoulou; **I Timi Tis Agapis** (The Price of Love).

Best Music: Eleni Karaindrou; **I Timi Tis Agapis** (The Price of Love)

Best Costumes: Giorgos Patsas; **I Timi Tis Agapis** (The Price of Love)

Best Make-Up Artist: Athina Tseregkof; **I Timi Tis Agapis** (The Price of Love)

Yannis Velidis Award:

E Apili Tis Mormonas (The Threat of Mermaid); Director: Kostas Mazanis

Special Best Actor Award: To Kostas Voutsas for his performance in the movie, **O Erotas Tou Odyssea** (Ulysses' Love).

PEKK Awards: (Pan Hellenic Cinema Critics Union).

Best Pictures: (a) **O Erotas Tou Odyssea** (Ulysses' Love); Produced by Greek Film Center, Sigma Film; (b) **Karkalou**; Produced by Greek Film Center, Stavros Tornes

1984 International Film Festivals and Awards.

1. **Peri Erotos** (About Love); Directors: Maria Gavala, Theodoros Soumas; participated in the Incontri Internazionali Del Cinema Delle Donne -Firenze and received the Grand Prize Award, in Florence (Women's Film Festival).
2. **Rebetiko** (A Sort of Popular Song); Director: Kostas Ferris; received the Silver Bear Award, in the Berlin International Film Festival, and Special Mention Award in the Valencia Film Festival
3. **I Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki; received the Grand Prize Award (Golden Olive) in the Film Festival

PF Culture of Mediterranean in Bastia

4. **Taxidi Sta Kithira** (Journey to Kythira); Director: Theodoros Angelopoulos; participated in the Cannes Film Festival, and received two awards; the Best Screenplay Award, (Athanasios Valtinos, Tonino Guerra, Theodoros Angelopoulos) and Fipresci Award.
5. **I Tromeri Erastes** (The Terrible Lovers); Directors: Stavros Kaplanidis, Daniel Dubroux; participated in the Festival Poitier and received the high prize of Golden Athens
6. **Adistrofi Metrisi** (Down Hill-released under the title Wrong Timing); Director: Panos Papakiriakopoulos; participating in the El XXXII San Sebastia Film Festival
7. **Revanche**; Director: Nikos Vergitsis; participated in the Quinzaine des Realisateurs in Cannes.
8. **O Erotas Tou Odyssea** (Ulysses' Love); Director: Vasilis Vafeas; participated in the Directors Fortnight program of the Cannes Film Festival.

1985 Movies That Participated in the Thessaloniki Film Festival

1. **Thermokipio** (The Greenhouse); Director: Evangelos Serdaris
2. **I Skiahtra** (The Scarecrow Lady); Director: Manousos Manousakis
3. **O Topos** (The Place); Director: Antouanetta Angelidi
4. **En Plo** (In High Seas/released under the title: On Course); Director: Stavros Konstadarakos
5. **Ta Pedia Tou Kronou** (Cronus's Children); Director: Giorgos Koras
6. **Meteoro Ke Skia** (Meteor and Shadow); Director: Takis Spetsiotis

7. **Mia Toso Makrini Apousia** (Such a Long Absence); Director: Stavros Tsiolis.
8. **To Aroma Tis Violetas** (The Scent of Violets); Director: Maria Gavala
9. **Scenario** ; Director: Konstantinos Mavroedis
10. **Petrina Chronia** (Stone Years); Pandelis Voulgaris
11. **O Viasmos Tis Afroditis** (The Rape of Aphrodite); Director: Andreas Pantzis
12. **To Kolie** (The Necklace); Director: Nikos Kanakis

Participating without competing:

Mania; Director: Giorgos Panousopoulos
Bordelo; Director: Nikos Koundouros

1985 Thessaloniki Film Festival Awards

Best Picture: **Petrina Chronia** (Stone Years); Produced by Greek Film Center, Pandelis Voulgaris
Best Director: Pandelis Voulgaris; **Petrina Chronia** (Stone Years)
Best Script: Manousos Manousakis; **I Skiahtra** (The Scarecrow Lady)
Best Cinematography: Giorgos Arvanitis; **Mia Toso Makrini Apousia** (Such a Long Absence)
Best Music: Demetris Papademetriou; **I Skiahtra** (The Scarecrow Lady)
Best Actor: Takis Moshos; **Meteoro Ke Skia** (Meteor and Shadow)
Best Actress: (a) Themis Bazaka; **Petrina Chronia** (Stone Years); (b) Pemi Zouni; **Mia Toso Makrini Apousia** (Such A Long Absence)
Best Supporting Actor: Minas Hatzisavas; **Ta Pedia Tou Kronou** (The Cronus's Children)
Best Supporting Actress: Demetra Hatoupi; **Mia Toso Makrini Apousia** (Such a Long Absence)
Best New Directors: Andreas Pantzis; **O Viasmos Tis Afroditis** (The Rape of Aphrodite); and Stavros Konstadarakos;

En Plo (In High Seas/released under the title: On Course)

Best Set Designer/ Costumes: Dora Lelouda- Papaeliopoulou; **Meteoro Ke Skia** (Meteor and Shadow)

Best Editor: Giorgos Mavropsaridis **E Skiahtra** (The Scarecrow Lady)

Best Sound Recording: To the musical band of the movie **Topos** (The Place)

Best Make -Up Artist: Stella Vosou; **Meteoro Ke Skia** (Meteor and Shadow)

Ministry of Culture State Award:

Variety: Director: Nikos Panayiotopoulos; received four Ministry of Culture State Awards

Yannis Vellidis Award: Plimirida (Flood); Director: Spiros Petropoulos

PEKK Awards (Pan Hellenic Cinema Critics Union).

Best Pictures: (a) **Topos** (The Place); Produced by Greek Film Center, Antouanetta Angelidi; (b) **Ta Pedia Tou Kronou** (Cronu's Children); Produced by Greek Film Center, Giorgos Korras, Christos Voupouras; (c) **Petrina Chronia** (Stone Years); Produced by Greek Film Center, Pandelis Voulgaris

Special Jury Award: Topos (The Place); Director: Antouanetta Angelidi

Special Jury Award: Best Sound Recording: To the musical band of the movie **Topos** (The Place)

Special Award by PEKK (Pan Hellenic Cinema Critics Union)

Anaparastasis; (Reconstruction); Director: Theodoros Angelopoulos; received the award as one of the ten best movies

O Thiasos (The Traveling Players); Director: Theodoros Angelopoulos; received the award as one of the ten best movies

Bordelo; Director: Nikos Koundouros.
Special Mention Award. Best Supporting Actor Award.

Mia Toso Makrini Apousia (Such a Long Absence); Director: Stavros Tsiolis.

Topos (The Place); Director: Antouanetta Angelid; Special Mention Award.

1985 International Film Festivals and Awards

1. **O Viasmos Tis Afroditis** (The Rape of Aphrodite); Director: Andreas Pantzis; participated in the Mannheim Film Festival and received the Special Jury Prize Award
2. **I Kathodos Ton Ennea** (The Descent of the Nine); Director: Christos Siopahas; participated in the Moscow Film Festival and received the Grand Prize Award, as well as the Special Mention Award by French Cinema Foundation in Et Musique Aix-En-Provence, Festival
3. **Petrina Chronia** (Stone Years); Director Pandelis Voulgaris; participated in the Venice Film Festival and Actress Themis Bazaka received a Special Nomination Award
4. **Karkalou**; Director: Stavros Tornes; participated in the Salso Film and TV Festival, and received a Special Mention Award
5. **Loufa Ke Paralagi** (Loafing And Camouflage); Director: Nikos Perrakis; received a Special Mention Award in the Valencia Film Festival
6. **Mania**; Director: Giorgos Panousopoulos; participated in the Berlin Film Festival

1986 Movies that Participated in the Thessaloniki Film Festival

1. **Danilo Treles - O Fimismenos Andalousianos Mousikos** (Danilo Treles, The Fame Andalusia Musician); Director: Stavros Tornes
2. **Caravan Serai**; Director: Stavros Psarras
3. **Photografia** (The Photography); Director: Nikos Papatakis
4. **Etan Enas Isichos Thanatos** (It Was A Quite Death); Director: Frida Liappa
5. **Knock Out**; Director: Pavlos Tasios
6. **I Nichta Me Ti Silena** (A Night with Silena); Director: Demetris Panayiotatos.
7. **Alkisti** (Alcestes); Director: Tony Likouresis
8. **Kali Patrída Sindrofe** (Happy Homecoming, Comrade/Bellojannis); Director: Eleftherios Xanthopoulos
9. **Alligoria** (Allegory); Director: Kostas Sfikas
10. **Galazies Nichtes** (Blue Nights); Director: Kostas Andriotis
11. **Pothos Iouliou** (A July Yearning); Director: Nikos Laskaris
12. **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Dimos Avdeliodis
13. **Kouremena Kefalia** (Shaved Heads); Director: Demetris Makris
14. **Tele - Kanivali** (Telecannibals); Director: Nikos Zervos
15. **Ethelousia Exodos** (Voluntarily Exodus); Director: Yannis Kokolis
16. **Epagelma Gineka** (Profession a Woman - Housewife); Director: Omiros Efstratiadis
17. **Shetika Me To Vasili** (Regarding With Vasilis); Director: Stavros Tsiolis

1986 Thessaloniki Film Festival Awards

Best Pictures: a) **Knock Out**; Produced by Greek Film Center, Pavlos Tasios b)

Caravan Serai; Produced by Greek Film Center, Tasos Psarras

Best Director: Pavlos Tasios; **Knock Out.**

Best Script: Nikos Papatakis; **Photografia** (The Photography)

Best Cinematography: Nikos Smaragdis; **Etan Enas Isichos Thanatos** (It Was a Quiet Death)

Best Music: Eleni Karaindrou; **Kali Patrida Sindrofe** (Happy Homecoming Comrade/Bellojannis)

Best Actor: Giorgos Kimoulis; **Knock Out.**

Best Actress: Eleonora Stathopoulou; **Etan Enas Isichos Thanatos** (It Was a Quiet Death)

Best Supporting Actor: Fanis Hinas; **Knock Out**

Best Supporting Actress: Mirka Kalatzopoulou; **Caravan Serai**

Special Actor's Award: Tassos Palaitzidis; **Caravan Serai**

Best New Director: Eleftherios Xanthopoulos; **Kali Patrida Sindrofe** (Happy Homecoming Comrade/Bellojannis)

Best Set Designer: Antonis Halkias; **Caravan Serai**

Best Costumes: Anastasia Arseni; **Caravan Serai**

Best Editor: Takis Yiannopoulos; **Etan Enas Isichos Thanatos** (It Was a Quiet Death).

Best Sound Recording: Nikos Achladis; **Etan Enas Isichos Thanatos** (It Was a Quiet Death).

Special Effects: Yannis Samiotis; **Etan Enas Isichos Thanatos** (It Was a Quiet Death).

PEKK Awards (Pan-Hellenic Cinema Critics Union).

Best Picture: **Photografia** (The Photography); Produce by Greek Film Center, Pictures EPE

Special Mention: a) **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Dimos Avdeliodis (b) **Alligoria** (Allegory); Director: Kostas Sfikas

State Award: Best New Director: Demetris Panayiotatos; **I Nichta Me Ti Silena** (A Night with Silena)

1986 International Film Festivals and Awards

1. **Kali Patrida Sindrofe** (Happy Homecoming Comrade/Bellojannis); Director: Eleftherios Xanthopoulos; participated in the Lugarno Film Festival and received a Jury Special Mention Award
2. **Etan Enas Isichos Thanatos** (It Was A Quiet Death); Director: Frida Liappa; participated in the San Sebastian International Film Festival and received the Siga Prize Award
3. **E Skiahtra** (The Scarecrow Lady); Director: Manousos Manousakis, received The Best Original Cinematography Award, (Aris Stavrou) in the Chicago International Children's Film Festival and in the Giffoni Film Festival received the European Parliament Award
4. **Petrina Chronia** (Stone Years); Director: Pandelis Voulgaris; participated in the Valencia Film Festival. Themis Bazaka received Best Actress Award and Stamatis Spanoudakis received the Best Music Award
5. **E Dromi Tis Agapis Ine Nichterini** (The Streets of Love Belong To The Night); Director: Frida Liappa; participated in the London, Valencia, and leading festivals and film weeks including the Greek film Week in Lugarno
6. **O Viasmos Tis Afroditis** (The Rape of Aphrodite); Director: Andreas

- Pantzis; received the Bronze Palm Tree Award in the Valencia Mediterranean Film Festival
7. **O Melissokomos** (The Bee -Keeper); Director: Theodoros Angelopoulos; participated in the Venice Film Festival
 8. **I Nichta Me Ti Silena** (A Night With Silena); Director: Demetris Panayiotatos; participated in the San Sebastian and Valencia Film Festivals
 9. **Mania**; Director: Giorgos Panoussopoulos; participated in the Berlin Film Festival

Greek Film Day (In the City of Los Angeles) 1986

1. **Rebetiko**; Director: Kostas Ferris
2. **1922**; Director: Nikos Koundouros
3. **Revanche**; Director: Nikos Vergitsis
4. **Angelos** (Angel); Director: Giorgos Katakouzinis
5. **Loufa Ke Parallagi**; (Lie Low And Camouflage); Director: Nikos Perakis
6. **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki
7. **Xafnikos Erotas** (Sudden Love); Director: Giorgos Tseberopoulos

1987 Movies That Participated in the Thessaloniki Film Festival

1. **O Klios** (The Encirclement- released under the title The Noose); Director: Kostas Koutsomitis
2. **Archangelos Tou Pathous** (Archangel of Passion- released under the title Potlatch); Director: Nikos Vergitsis
3. **Doxobus**; Director: Fotis Lambrinos
4. **Teriren**; Director: Apostolos Doxiadis
5. **Yenethlia Poli** (Birthday City); Director: Takis Papayiannidis

6. **Ke Dio Avga Tourkias** (And Two Eggs from Turkey); Director: Aris Fotiadis
7. **120 Decibel**; Director: Vasilis Vafeas
8. **O Paradisos Anigi Me Andiklidi** (Paradise Opens With a Pass-Key- released under the title Red Ants); Director: Vasilis Boutouris
9. **Apousies** (Absences); Director: Giorgos Katakouzinis
10. **Oniro Aristeris Nichtas** (A Leftist Night's Dream); Directors: Dinos Katsouridis, Nikos Kalogeropoulos
11. **Theophilos**; Director: Apostolis (Lakis) Papasthathis
12. **Kapetan Meintanos** (Captain Meintanos- Image of A Mythical Personage); Director: DimosTheos (Demosthenis Gerasis)
13. **Proini Peripolos** (Morning Patrol); Director: Nikos Nikolaedis.
14. **Vios Ke Politia** (Adventurous Life); Director: Nikos Perakis
15. **Ta Pedia Tis Helidonas** (The Children of Helidona); Director: Kostas Vrettakos

Participating without competing

1. **To Kalokeri Tis Medeas** (Media's Summer); Director: Babbis (Haralabos) Plaitakis
2. **Ena Chreos Palio** (An Old Dept); Director: Stella Arkedi
3. **E Kopane** (The Blockheads); Director: Giorgos Konstantinou
4. **Enas Irodios Yia Tin Germania** (A Heron for Germany); Director: Stavros Tornes
5. **Patris Listia Ekogenia** (Country, Robbery, Family); Director: Nikos Zervos
6. **Lordan O Varvaros, Lordan O Pinasmenos** (Lordan the Barbarian, Lordan the Hungry One); Director: Vasilis Skarakis

7. **Leptomeria Stin Kipro** (Detail In Cyprus); Director: Panikos Chrisanthou

1987 Thessaloniki Film Festival Awards

Best Pictures: a) **Theophilos**; Produced by Greek Film Center, Lakis Papastathis; b) **Ta Pedia Tis Chelidonas**; (The Children of Helidona); Produced by Greek Film Center, Kostas Vrettakos, ET- 1, (Greek Television- 1)

Best Directors (a) Nikos Vergitsis; **Archangelos Tou Pathous** (Archangel of Passion- released under the title Potlatch). (b) Nikos Nikolaedis; **Proini Peripolos** (Morning Patrol)

Best Script: (a) Evangelos Goufas, Giorgos Bramos, Kostas Koutsomitis; **O Klios** (The Encirclement - released under the title The Noose) (b) Kostas Vrettakos, Soula Drakopoulou; **Ta Pedia Tis Helidonas** (The Children of Helidona)

Best Cinematography: Giorgos Arvanitis; **Doxobus**

Best Music: Demetris Papademetriou; **Archangelos Tou Pathous** (Archangel of Passion- released under the title Potlatch).

Best Actor: Demetris Katalifos; **Theophilos**

Best Actress: Mary Hronopoulou; **Ta Padia Tis Helidonas** (The Children of Helidona)

Best Supporting Actor: Vasilis Diamandopoulos; **Ta Pedia Tis Helidonas** (The Children of Helidona)

Best Supporting Actress: Olia Lazaridou; **Archangelos Tou Pathous** (Archangel of Passion-released under the title Potlatch)

Best New Director: Fotis Lambrinos; **Doxobus**

Best Set Designer: Mikes Karapiperis; **Doxobus**

Best Costumes: Julia Stavridi; **Theophilos**

Best Editor: Yannis Tsitsopoulos; **Archangelos Tou Pathous** (Archangel

of Passion-released under the title Potlatch), and **Vios Ke Politia** (Adventurous Life).

Best Sound Recording: (a) Argiris Lazaridis; **O Klios** (The Encirclement-released under the title The Noose) (b) Marinos Athanasopoulos; **Ta Pedia Tis Helidonas** (The Children of Helidona)

Best Make -Up Artist: Theano Kapnia; **Doxobus**

Honorary Distinction: To the actor Sokratis Alfonzo, Demetris Karabetsis, Stelios Pavlou, Gerasimos Skiadaresis, Vladimeros Kiriakidis, Aias (Aiantas) Manthopoulos, for their performance in the movie **O Klios** (The Encirclement-released under the title The Noose).

Honorary Distinction: To actress Maria Martika for her performance in the movie **Ta Padia Tis Helidonas** (The Children of Helidona)

Honorary Distinction : To the technicians on sets Nikos Papadakis, Christos Patsis, Dionisis Faradouris, Christos Kommatas, Nikos Triadafilopoulos, and Tasos Diakomanolis for the movie **Doxobus**

PEKK Awards (Pan-Hellenic Cinema Critics Union).

Best Picture: **Ta Pedia Tis Chelidonas** (The Children of Helidona); Produced by Greek Film Center, Kostas Vrettakos, ET-1 (Greek Television-1)

1987 International Film Festivals and Awards

1. **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Dimos Avdeliodis; participated in the Berlin Film Festival and it was awarded as the Best Film by the Jury of International Children's and Young People's Film Center. In the International Children's Film Festival of New Delhi (India) it was awarded with Golden Elephant for Best Film and Silver Elephant for Best

Director. It also participated in the Semaine de la Critique, Cannes.

2. **Caravan Serai**; Director: Stavros Psarras; participated in the Chicago International Film Festival

Greek Film Day (In the City of Los Angeles) (1987)

1. **Ta Petrina Chronia** (The Stone Years); Director: Pandelis Voulgaris
2. **Mania**; Director: Giorgos Panoussopoulos
3. **Variete** (Variety/or Varietes); Director: Nikos Panayiotopoulos
4. **Glikia Simmorja** (Sweet Gang/Sweet Bunch); Director: Nikos Nikolaidis
5. **Rosa Bonaparte**; Director: Nikos Koundouros
6. **Never On Sunday**; Director: Jules Dassin

1988 Movies That Participated in the Thessaloniki Film Festival

1. **I Zoe Me Ton Alki** (Life with Alkis); Director: Demetris Kollatos
2. **Stin Skia Tou Fovou** (In The Shadow of Fear); Director: Giorgos Karipidis
3. **Lipotaktis** (The Deserter); Directors: Giorgos Korras, Christos Voupouras
4. **To Magiko Yiali** (The Magic Glass); Director: Maria Gavala
5. **Fakelos Polk Ston Aera** (The Polk File On The Air); Director: Dionisis Grigoratos
6. **E Fanela Me To # 9** (The Striker With No # 9); Director: Pandelis Voulgaris
7. **Akatanikiti Erastes** (Invincible Lovers); Director: Stavros Tsiolis
8. **Isovia** (Life Imprisonment); Director: Yannis Dalianidis

Participating without competing: Topio Stin Omichli (Land Scape in the Mist); Director: Theodoros Angelopoulos

1988 Thessaloniki Film Festival Awards

Best Pictures: (a) **Stin Skia Tou Fovou** (In The Shadow of Fear); Produced by Greek Film Center, Giorgos Karipidis (b)

Akatanikiti Eraste (Invincible Lovers); Produced by Greek Film Center, Stavros Tsiolis, Alekos Papageorgiou

Best Directors (a) Giorgos Karipidis; **Stin Skia Tou Fovou** (In The Shadow of Fear); (b) Stavros Tsiolis; **Akatanikiti Eraste** (Invincible Lovers)

Best Script: None

Best Cinematography: Giorgos Arvanitis; **Stin Skia Tou Fovou** (In the Shadow of Fear)

Best Music: Demetris Papademetriou; **Stin Skia Tou Fovou** (In the Shadow of Fear)

Best Actor: Giorgos Konstas; **Stin Skia Tou Fovou** (In the Shadow of Fear)

Best Supporting Actor: Kostas Hatzoudis; **Fakelos Polk Ston Aera** (The Polk File On The Air).

Best Supporting Actress: Toula Stathopoulou; **Lipotaktis** (The Deserter).

Best New Director: None

Best Set Designer: Anastasia Arseni; **Stin Skia Tou Fovou** (In The Shadow of Fear).

Best Costumes: None

Best Editor (a) Evangelos Yousias; **Fakelos Polk Ston Aera** (The Polk File On the Air) (b) Takis Yiannopoulos; **E Fanela Me to No # 9** (The Striker with No # 9).

Best Sound Recording: Andreas Achladis; **E Fanela Me to No # 9** (The Striker with No # 9)

Best Make -Up Artist: None

Special Award for Cinematography: (a) Prokopis Dafnos; **Fakelos Polk Ston Aera** (The Polk File On the Air) (b) Vasilis Kapsouros; **Akatanikiti Eraste** (Invincible Lovers)

Special Award for Sound: To Athanasios Arvanitis for his total contribution.

Honorary Distinction: To Alexandros Kollatos for his performance in the movie **I Zoe Me Ton Alki** (Life with Alkis)

PEKK Award (Pan-Hellenic Cinema Critics Union)

Best Picture: Stin Skia Tou Fovou (In The Shadow of Fear); Produced by Greek Film Center, Giorgos Karipidis

1988 International Film Festivals and Awards

1. **Terirem**; Director: Apostolos Doxiadis; participated in the Berlin International Film Festival and received the CICAIE Award (International Confederation of Art Cinemas)
2. **Topio Stin Omichli** (Landscape In The Mist); Director: Theodoros Angelopoulos; participating in the Venice Film Festival, and received Silver Lion Award; For Best Director, Fipresci Critics Prize, CICAIE Art house Prize, OCIC Prize, and Pasinetti Award. The Same year in the Chicago Film Festival received the Gold Hugo Award for Best Director and Giorgos Arvanitis received the Silver Plaque for Best Cinematography
3. **Lipotaktis** (The Deserter); Directors: Giorgos Korras, Christos Voupouras; participated in the Da Sodoma a Hollywood Gay Film Festival and received the City of Turin Award.
4. **Stin Skia Tou Fovou** (In The Shadow of Fear); Director: Giorgos Karipidis; participated in the San Sebastian International Film Festival
5. **E Gineka Pou Evlepe Ta Onera** (The Woman Who Dreamed); Director: Nikos Panayiotopoulos; participated in the Lugarno Film Festival
6. **Apousies** (Absences); Director: Giorgos Katakouzinis; participated

in the Mostra De Valencia Film Festival; Tassos Alexakis received Best Cinematography Award; and Fipresci Award

7. **Theophilos**; Director: Apostolis (Lakis) Papastathis; participated in the Berlin Film Festival
8. **120 Decibel**; Director: Vasilis Vafeas; participated in the Panorama Section of the Berlin Film Festival
9. **Doxobus**; Director: Fotis Lambrinos; participated in the Berlin and Moscow Film Festivals
10. **E Gineka Pou Evlepe Ta Onira** (The Woman Who Dreamed); Director: Nikos Panayiotopoulos; participated in the Locarno Film Festival.
11. **Yenethlia Poli** (Birthday City); Director: Takis Papayiannidis; participated in the Forum of Berlin Film Festival

1989 Movies That Participated in the Thessaloniki Film Festival

1. **Dexiotera Tis Dexias** (Further Right of the Right); Director: Nikos Antonakos
2. **Olga Robards**; Director: Christos Bakalopoulos
3. **Gamos Sto Perithorio** (A Wedding On The Fringe); Director: Vasilis Kasisoglou
4. **Xenia**; Director: Patrice Vivankos
5. **Oh Babylon**; Director: Kostas Ferris
6. **To Perasma** (The Passing); Director: Vasiliki Eliopoulou
7. **Athoos I Enohos** (Innocent or Guilty); Director: Demetris Arvanitis
8. **Nihtes Tis Omonias** (Omonia's Nights); Director: Andreas Tarnanas
9. **Simadia Tis Nihtas** (Marks of The Night); Director: Panos Kokkinopoulos

10. **To Telefteo Stihima** (The Last Bet/released under the title: The Last Wager); Director: Kostas Zirinis
11. **Klisto Kikloma** (A Closed Circuit); Director: Nikos Yannopoulos
12. **Viografies** (Biographies); Director: Stella Belesi
13. **Iper Epegon** (Supper Urgent); Director: Pavlos Filippou

A dedication to Greek Cinema for the movies that were produced between the years 1950-1960

1. **Mavri Yi** (Black Earth); (1952); Director: Stelios D. Tatasopoulos
2. **E Kalpiki Lira** (Counterfeit Pound 'Sterling'); (1955); Director: Giorgos Th. Tzavellas
3. **Laterna Ftohia Ke Filotimo** (Organ Grinder, Poverty and Self-Respect); (1955); Director: Alekos Sakellarios
4. **E Agnostos** (The Unknown Lady); (1956); Director: Orestis Laskos
5. **E Arpagi Tis Persefonis** (The Abduction of Persephone); (1956) Director: Grigoris Grigoriou
6. **To Koritsi Me Ta Mavra** (The Girl in Black); (1956); Director: Michalis Kakoyannis
7. **O Drakos** (The Ogre); (1956); Director: Nikos Koundouros
8. **To Amaxaki** (The Little Coach); (1957); Director: Dinos Demopoulos

1989 Thessaloniki Film Festival Awards

Best Picture: None

Best Director: None

Best Script: Vasiliki Eliopoulou; **To Perasma** (The Passing)

Best Cinematography: (a) Takis Zervoulakos; **Oh Babylon**; (b) Andreas Sinanos; **Olga Robards**

Best Music: Thessia Panayiotou; **Oh Babylon**

Best Actor: Gerasimos Skiadaresis; **Dexioteira Tis Desxias** (Farther Right than the Right)

Best Actress: Aleka Paizi; **Gamos Sto Perithorio** (A Wedding on the Fringe)

Best Supporting Actor: Giorgos Ninios; **Desxioteira Tis Desxias** (Farther Right than the Right)

Best Supporting Actress: Olga Tournaki; **Gamos Sto Perithorio** (A Wadding on the Fringe)

Best Set Designer: Tasos Zografos; **Oh Babylon**

Best New Director: Patrice Vivankos; **Xenia**

Best Editor: None

Best Sound Recording: None

Best Make - Up Artist: Stella Votsou; **Dexioteira Tis Dexias** (Farther Right than the Right)

1989 International Film Festivals and Awards

1. **Akatanikiti Erastes** (Invincible Lovers); Director: Stavros Tsiolis; participated in the Montreal World Film Festival
2. **Topio Stin Omichli** (Landscape in the Mist); Director: Theodoros Angelopoulos; received the European Film of the Year Award (Felix) in Paris. It also participated in the Forum of Berlin Film Festival
3. **M' Agapas?** (Do You Love Me?); Director: Giorgos Panousopoulos; participated in the Venice Film Festival
4. **E Fanela Me To No # 9** (The Striker With The No # 9); Director: Pandelis Voulgaris; participated in the Berlin International Film Festival
5. **Lipotaktis** (The Deserter); Directors: Christos Voupouras, Giorgos Korras; participated in the Turin Film Festival and received the City of Turin Award.

1990 Movies That Participated in the Thessaloniki Film Festival

1. **Erotas Stin Chourmadia** (Love Under The Date -Tree); Director: Stavros Tsiolis
2. **Singapore Sling**; Director: Nikos Nikolaedis
3. **Viotechnia Oniron** (The Dream Factory); Director: Tasos Boulmetis
4. **Simadia Tis Nihtas** (The Night's Scars); Director: Panos Kokkinopoulos
5. **I Niki Tis Samothrakis** (Niki of Samothraki); Director: Dimos Avdeliotis
6. **Erastes Stin Michani Tou Chronou** (Lovers in the Time Machine); Director: Demetris Panayiotatos
7. **Mira** (Fate/Moira); Director: Gay Angeli
8. **Taxidi Stin Afstralia** (A Trip To Australia); Director: Loukia Rikaki
9. **O Psillos** (The Flea); Director: Demetris Spirou
10. **E Nichta Tis Mistikis Sinadisis** (The Night of the Secret Meetings-released under the title Impossible Encounter); Director: Panayiotis Antonopoulos
11. **To Perasma** (The Passing); Director: Vasiliki Eliopoulou
12. **The Athenians**; Director: Vasilis Alexakis
13. **Ante Yia** (Take Care); Director: Giorgos Tseberopoulos

1990 Thessaloniki Film Festival Awards

Best Picture: **Erotas Stin Chourmadia** (Love Under The Date -Tree); Produced by Greek Film Center, Alekos Papageorgiou
Best Director: Nikos Nikolaedis;
Singapore Sling
Best Script: None

Best Cinematography: Aris Stavrou; **Singapore Sling** and Eleftherios Pavlopoulos in **Viotechnia Oniron** (The Dream Factory)

Best Music: Nikos Kipourgos; **Aenigma Est**, Demetris Papademetriou; **I Niki Tis Samothrakis** (Niki of Samothraki)

Best Actor: Lazaros Andreou; **Erotas Stin Chourmadia** (Love under the Date -Tree) and Alkis Kourkoulos in **Ante Yia** (Take Care)

Best Actress: Meredyth Harold; **Singapore Sling** and Katy Japonica in **Ante Year** (Take Care)

Best Supporting Actor: Manolis Vamvakousis; **Viotechnia Oniron** (The Dream Factory), Nikos Demetratos in **Ante Yia** (Take Care) and Athinodoros Prousalis, in **the Athenians**

Best Supporting Actress: Voula Zouboulaki; **the Athenians**.

Best New Directors (a) Tasos Boulmetis; **Viotechnia Oniron** (Dream Factory) (b) Panos Kokkinopoulos; **Simadia Tis Nihtas** (The Night's Scars)

Best Set Designer: Michalis Sdougos; **Viotechnia Oniron** (The Dream Factory) and Spiros Karayannis in **Erastes Stin Michani Tou Chronou** (Lovers in the Time Machine)

Best Costumes: Sophia Papachristou; **I Niki Tis Samothrakis** (Niki of Samothraki) and Mary Loize Vartholomeou in **Singapore Sling**

Best Editor: Takis Yannopoulos; **Simadia Tis Nihtas** (The Night's Scars) and Andreas Andreadakis in **Singapore Sling**

Best Sound Recording: Dinos Kittou, Kostas Poulantzas; **I Niki Tis Samothrakis** (Niki of Samothraki)

Best Make -Up Artist: Despina Mari; **Viotechnia Oniron** (The Dream Factory)

Honorary Distinction Awards

- 1: **Singapore Sling**; Director: Nikos Nikolaedis

- 2: **Mira** (Fate/Moira); Director: Gay Angeli
- 3: **O Psillos** (The Flea); Director: Demetris Spirou
- 4: **Erastes Stin Michani Tou Chronou** (Lovers in the Time Machine); Director: Demetris Panayiotatos
- 5: **I Niki Tis Samothrakis** (Niki of Samothraki); Director: Dimos Avdeliodis
- 6: **Taxidi Stin Afstralia** (A Trip To Australia); Director: Loukia Rikaki

1990 International Film Festivals and Awards

1. **Erastes Stin Michani Tou Chronou** (Lovers in the Time Machine); Director: Demetris Panayiotatos; participated in the Avoriaz and Montreal Film Festivals
2. **Phanouropita** (The Saint Phanourios Pie); Director: Demetris Yiatzouzakis; participated in the Bergamo Film Festival and won an prize
3. **Topio Stin Omichli** (Landscape in the Mist); Director: Theodoros Angelopoulos. It was nominated for Oscar for Best Foreign Language Movie
4. **Taxidi Stin Afstralia** (A Trip to Australia); Director: Loukia Rikaki; participated in the Independent Film Production Festival of New York. It also participated in the Festivals of Fimaj, Troyes France, Dinostia Screenings, in San Sebastian (Spain), Cinekid and Amsterdam Holland Film Festivals

1991 Movies That Participated in the Thessaloniki Film Festival

1. **O Drapetis** (The Escapee- released under the title Master of the Shadows); Director: Eleftherios Xanthopoulos
2. **Klisti Strofi** (U-Turn); Director: Nikos Grammatikos

3. **Isimeria** (Equinox); Director: Nikos Kornilios
4. **E Alli Opsi** (The Other Side); Director: Tasos Psarras
5. **Korakia, I To Parapono Tou Nekrothapte** (Crows, or the Grave Digger's Complaint); Director: Takis Spetsiotis
6. **Fanouropita** (The Saint Phanourios Cake); Demetris Yatzouzakis
7. **Johnny Keln, Kiria Mou** (Johnny Keln, Madam); Director: Athanasios Skroubelos
8. **Tunnel**; Director: Alexis Tsafas
9. **Ante Yia** (Take Care) Director: Giorgos Tseberopoulos

Participating without competing

1. **Isihes Meres Tou Avgoustou** (Quiet Days In August); Director: Pandelis Voulgaris
2. **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork); Director: Theodoros Angelopoulos
3. **O Shinovatis** (The Rope-Dancer, or The Acrobat); Director: Nikos Papatakis

1991 Thessaloniki Film Festival Awards

Best Picture: None.

Best Director: None.

Best Script: None

Best Cinematography: Andreas Sinanos; for both movies; **O Drapetis** (The Escapee - released under the title Master of the Shadows), and **Isimeria** (Equinox)

Best Music: Nikos Kipourgos; **O Drapetis** (The Escapee - released under the title Master of the Shadows)

Best Actor: Minas Hatzisavvas; **Klisti Strofi** (U-Turn)

Best Actress: Demetra Hatoupi; **E Alli Opsi** (The Other Side)

Best Supporting Actor: Giorgos Ninios; in **Isimeria** (Equinox), and **O Drapetis** (The

Escapee -released under the title Master of the Shadows)

Best Supporting Actress: Matina Moshovi; in **Korakia, I to Parapono Tou Nekrothapte** (Crows, or the Grave Digger's Complaint)

Best New Director: Demetris Yatzouzakis; in **Fanouropita** (The Saint Phanourios Cake)

Best Set Designer: Antonis Dagklidis; in **Isimeria** (Equinox)

Best Costumes: Ariandi Papatheofanous; in **Isimeria** (Equinox).

Best Editor: None

Best Sound Recording: None

Best Make-Up Artist: None

State Award: For Best Supporting Actor: Giogos Ninios and Takis Moshos in **the Athenians**

State Award: For Best Supporting Actress: Voula Zouboulaki in **the Athenians**

PEKK Awards. (Pan-Hellenic Cinema Critics Union).

Best Picture: No Records

Special Mention: No Records

Yannis Velidis Award: No Records

1991 International Film Festivals and Awards

1. **O Psillos** (The Flea); Director: Demetris Spirou; participated in the Chicago Film Festival, movies for children, and received the First Prize. In 41st Berlin Film Festival received the First Prize (CIFEJ Award). It also received the Irish Scriptwriters Union Award in Belfast (Ireland) International Film Festival
2. **Stin Skia Tou Fovou** (In The Shadow of Fear); Director: Giorgos Karipidis; participated in the Tehran Film Festival and received the Best Director Award
3. **Isihes Meres Tou Avgoustou** (Quiet Days In August); Director: Pandelis Voulgaris; It was presented in official competition at the Chicago, London, and Valencia Film Festivals

4. **O Drapetis** (The Escapee -released under the title Master of the Shadows); Director: Eleftherios Xanthopoulos; participated in the Directors Fortnight Festival in Cannes

5. **Erastes Stin Michani Tou Chronou** (Lovers in the Time Machine); Director: Demetris Panayiotopoulos; participated in the Avoriaz Film Festival.

6. **The Athenians**; Director: Vasilis Alexakis; received the Best Film Award, in Chamrousse International Film Festival

1992 Movies That Participated in the Thessaloniki Film Festival

1. **Byron E Ballada Enos Demonismenou** (Byron Ballad of a Demon); Director: Nikos Koundouros
2. **Parakalo Ginekes Min Klete** (Please Ladies, Do Not Cry); Directors: Stavros Tsiolis, Christos Vakalopoulos
3. **Pethameno Liqueur** (A Dead Liqueur); Director: Giorgos Karipidis
4. **Kristalines Nihtes** (Crystal Nights); Director: Tonia Marketaki
5. **Donusa**; Director: Angeliki Antoniou
6. **Oniro II** (Dream II); Director: Freddy Vianellis

1992 Thessaloniki International Competition Film Festival

1. **Donusa**; Director: Angeliki Antoniou
2. **Oniro II** (Dream II); Director: Freddy Vianellis

1992 Thessaloniki Film Festival Awards

Best Picture: **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon); Produced by Greek Film Center, Profilm (Athens), Akvo Company (Moscow) (with collaboration of Mosfilm -Moscow), ET- 1 (Greek Television-1)
Best Directors: Stavros Tsiolis, Christos Vakalopoulos; **Parakalo Ginekes Min Klete** (Please Ladies, Do Not Cry)

Best Script: Stavros Tsiolis, Christos Vakalopoulos; **Parakalo Ginekes Min Klete** (Please Ladies, Do Not Cry)

Best Cinematography: Nikos Kavoukidis; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon)

Best Music: Nikos Kipourgos; **Pethameno Liqueur** (A Dead Liqueur)

Best Actor: Manos Vakousis; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon)

Best Actress: Tania Tripi; **Kristalines Nihtes** (Crystal Nights)

Best Supporting Actor: Demetris Poulidakos; **Donusa**

Best Supporting Actress: Vera Sotnikova; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon)

Best New Director: Freddy Vianellis; **Oniro II** (Dream II)

Best Set Designer: Constadin Forestenko; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of Demon)

Best Costumes: Giorgos Patsas; **Kristalines Nihtes** (Crystal Nights)

Best Editor: Takis Yannopoulos; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon)

Best Sound Recording: Athanasios Georgiadis; **Byron, E Ballada Enos Demonismenou** (Byron, Ballad of a Demon)

Best Make -Up Artist: None

Special Effects: None

1992 International Film Festivals and Awards

1. **Donusa**; Director: Angeliki Antoniou; participated in the Locarno Film Festival and received the Golden Award Cinema and Youth.
2. **Fanouropita** (The Saint Phanourios Cake); Demetris Yatzouzakis; participated in the Bergamo Italy International Film Festival and received the Best Film Award

3. **Kristalines Nihtes** (Crystal Nights); Director: Tonia Marketaki; It was officially selected in Cannes Festival in the section of Uncertain Regard

1993 Movies that Participated in the Thessaloniki Film Festival

1. **Leftheris Demakopoulos**; (Released under the title LEFTERIS); Director: Periklis Hoursoglou
2. **Enastros Tholos** (The Starry Done); Director: Kostas Aristopoulos
3. **Ap To Hioni** (From The Snow); Director: Sotiris Goritsas
4. **Epohi Dolofonon** (Season of Assassins-released under the title A Time to Kill); Director: Nikos Grammatikos
5. **Zoe Harisameni** (A Charmed Life); Director: Patrice Vivancos
6. **Aspro - Kokkino** (White -Red); Director: Yannis Papadakis
7. **Ta Delfinakia Tou Amvrakikou** (The Dolphins of Amvrakikos Bay); Director: Dinos Demopoulos
8. **I Avli Me Ta Skoupidia** (The Yard With Garbage); Directors: Menios Ditsas, Kostas Zirinis, Athanasios Skourbelos
9. **Aftoptis Martis** (Eye Witness); Director: Markos Holevas
10. **E Andriani Meni Sti Lero** (Andriani Lives In Leros); Director: Athanasios Rakitzis
11. **Kokkino Triandafilo Sou Ekopsa** (I Cut A Red Rose For You); Director: Demetris Kollatos
12. **Oples** (Hoofs); Director: Yannis Lambrou
13. **TV or Not TV**; Director: Yannis Paraskevopoulos
14. **Agria Triadafilla** (Wild Roses); Director: Angelos Provelegios
15. **To Simandikotero Pehnidi** (The Most Important Game); Director: Demetris Trangelos

Participating without Competing

Onirevome Tous Filous mou (I Dream of My Friends); Director: Nikos Panayiotopoulos

1993 Thessaloniki International Competition Film Festival

1. **Ap To Hioni** (From The Snow); Director: Sotiris Goritsas
2. **Leftheris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou
3. **Epohi Ton Dolofonon** (Season of Assassins-released under the title A Time to Kill); Director: Nikos Grammatikos

1993 Thessaloniki Film Festival Awards

Best Picture: (a) **Leftheris Demakopoulos**; (Released under the title LEFTERIS); Produced by Greek Film Center, Stefi Film, Pandelis Metropoulos, Periklis Hoursoglou (b) **Ap To Hioni** (From The Snow); Produced by Greek Film Center, Sotiris Goritsas, Hyperion Productions

Best Director: Kostas Aristopoulos; **EnastrosTholos** (The Starry Done)

Best Script: Sotiris Goritsas; **Ap to Hioni** (From the Snow)

Best Cinematography: Stamatis Yannoulis in all three movies; (a) **Ap to Hioni** (From the Snow) (b) **EnastrosTholos** (The Starry Done) (c) **Leftheris Demakopoulos** (Released under the title LEFTERIS);

Best Music: Demetris Papademetriou; **Zoe Harisameni** (A Charmed Life)

Best Actor: Akis Sakellariou; **Epohi Ton Dolofonon** (Season of Assassins), Eleftherios Voyatzis; **Onirevome Tous Filous mou** (I Dream of My Friends)

Best Actress: Eva Kotamanidou; **Zoe Harisameni** (A Charmed Life)

Best Supporting Actor: Giorgos Velentzas; **Zoe Harisameni** (A Charmed Life)

Best Supporting Actress: Betty Livanou; **Epohi Ton Dolofonon** (Season of Assassins)

Best New Director: Periklis Hoursoglou; **Leftheris Demakopoulos** (Released under the title LEFTERIS)

Best Set Designer: Anastasia Arseni; **EnastrosTholos** (The Starry Done), and **Leftheris Demakopoulos** (Released under the title LEFTERIS)

Best Costumes: Anastasia Arseni; **EnastrosTholos** (The Starry Done).

Best Editors: (a) Despo Maroulakou; **EnastrosTholos** (The Starry Done) (b) Yannis Tsitsopoulos; **Zoe Harisameni** (A Charmed Life)

Best Sound Recording (a) Kostas Poulantzas; **EnastrosTholos** (The Starry Done) (b) Demetris Galanopoulos; **Aspro - Kokkino** (White -Red), **Delfinakia Tou Amvrakikou** (Small Dolphins of the Amvrakikos Bay)

Best Make -Up Artist: Fani Tabosi; **Zoe Harisameni** (A Charmed Life)

Special Effects: None

PEKK Awards (Pan-Hellenic Cinema Critics Union)

Best Picture: **Leftheris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou

Ministry of Culture State Award: **Onirevome Tous Filous mou** (I Dream of My Friends); Best Script; Nikos Panayiotopoulos; Best Supporting Actor: Yannis Karatzoyannis.

Television Technicians Union Award: To the director: Sotiris Goritsas; **Ap to Hioni** (From the Snow)

Cinema Magazine Award: To the director: Sotiris Goritsas; **Ap to Hioni** (From the Snow)

1993 International Film Festivals and Awards

1. **Pano, Kato Ke Plagios** (Up, Down and Sideways); Director: Michalis Kakoyannis; participated in the Toronto Film Festival.
2. **Onirevome Tous Filous mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos; participated in the San Remo International Film Festival and Eleftherios Voyitzi received the Best Actor Award.
3. **Topos** (Place); Director: Antouanetta Angelidi; participated in the Madrid, Zurich, Osnabruck (Germany), Paris, Montreal, Vancouver, and New York Film Festivals. It also participated at the Cinematheques of Switzerland.
4. **Ta Delfinakia Tou Amvrakikou** (The Dolphins of Amvrakikos Bay); Director: Dinos Demopoulos; participated in the Cairo International Film Festival and received Grand Prix Gold Award: and Children's Jury Award. It also participated in Medaglia D' Oro dell' Agis, Giffioni Film Festival.

The following movies were selected and projected as the 50 Most Representative of Greek Movies from the Retrospective of MOMA (Museum of Modern Art) of New York in 1993

1. **Maria Pentayiotissa**; Director: Achilleas Madras
2. **O Magos Tis Athenas** (The Magician of Athens); Director: Achilleas Madras
3. **Daphnis And Chloe** Director: Orestis Laskos
4. **O Methistakas** (The Drunkard); Director: Giorgos Th. Tzavellas
5. **E Kalpiki Lira** (Counterfeit Pound 'Sterling'); Director: Giorgos Th. Tzavellas
6. **Kinoniki Sapila** (Social Decay); Director: Stelios Tatasopoulos
7. **O Agapitikos Tis Voskopoulas** (The Lover of The Shepherdess); Directors: Elias Paraskevas, Demetris Tsakiris
8. **Astero** (A feminine name); Director: Dinos Demopoulos
9. **Magiki Poli** (Magic City); Director: Nikos Koundouros
10. **O Drakos** (The Fiend known also as The Orge); Director: Nikos Koundouros
11. **1922**; Director: Nikos Koundouros
12. **Stella**; Director: Michalis Kakoyannis
13. **Elektra**; Director: Michalis Kakoyannis
14. **Iphigenia**; Director: Michalis Kakoyannis
15. **To Homa Vaftike Kokkino** (The Ground Was Painted Red); Director: Vasilis Georgiadis
16. **Me Tin Lampsi Sta Matia** (The Eyes Aglow); Director: Panos Glikofridis
17. **Pikro Psomi** (Bitter Bread); Director: Grigoris Grigoriou
18. **E Ekdromi** (Excursion); Director: Takis Kanellopoulos
19. **Mechri To Plio** (As Far As The Ship); Director: Alexis Damianos
20. **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do During The War Thanasi?); Director: Dinos Katsouridis
21. **Proxenio Tis Annas** (Anna's Match Making); Director: Pandelis Voulgaris
22. **Happy Day**; Director: Pandelis Voulgaris
23. **Balamos** ; Director: Stavros Tornes
24. **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Demos Avdeliotis
25. **Anaparastasi**; (Reconstruction); Director: Theodoros Angelopoulos

26. **Taxidi Sta Kithira** (Journey To Kythira); Director: Theodoros Angelopoulos
27. **Thiasos** (The Traveling Players); Director: Theodoros Angelopoulos
28. **Ta Pedia Tis Helidonas** (The Children of Helidona); Director: Kostas Vrettakos
29. **Evdokia** (A feminine name); Director: Alexis Damianos
30. **Topos** (The Place); Director: Antouanetta Angelidi
31. **Metechmio** (No-Man's-Land- released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos
32. **Rembetiko** (A Sort of Popular Song); Director: Kostas Ferris
33. **Lipotaktis** (The Deserter); Directors: Giorgos Korras, Christos Voupouras
34. **Prosopo Me Prosopo** (Face To Face); Director: Roviros Manthoulis
35. **O Fovos** (The Fear); Director: Kostas Manousakis
36. **E Dromi Tis Agapis Ene Nichterini** (The Streets of Love Belong To The Night); Director: Frida Liappa
37. **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki
38. **Glikia Simmorria** (Sweet Gang/Sweet Bunch) Director: Nikos Nikolaidis
39. **Kali Patrída Sindrofe** (Happy Homecoming Comrade/Bellojannis); Director: Eleftherios Xanthopoulos
40. **Tembelides Tis Eforis Kiladas** (Lazy People of the Fertile Valley); Director: Nikos Panayiotopoulos
41. **I Gineka Pou Evlepe Ta Onira** (The Woman Who Dreamed); Director: Nikos Panayiotopoulos
42. **E Apenadi** (Those Across); Director: Giorgos Panousopoulos
43. **Theophilos**; Director: Lakis Papastathis
44. **E Voski** (The Shepherds Thanos And Despina); Director: Nikos Papatakis
45. **E Fotografía** (The Photography); Director: Nikos Papatakis
46. **Loufa Ke Paralagi** (Lie Low and Camouflage); Director: Nikos Perakis
47. **Akatanikiti Erastes** (Invincible Lovers); Director: Stavros Tsiolis
- 1994 Movies That Participated in the Thessaloniki Film Festival**
1. **Telos Epohis** (End of An Era); Director: Antonis Kokkinos
 2. **Iagouaros** (Jaguar); Director: Ekaterini Evangelou
 3. **To Harama** (The Dawn); Director: Alexandros (Alexis) Bistikas
 4. **O Kipos Tou Theou** (God's Garden); Director: Takis (Panagiotis) Spiridakis
 5. **O Drapetis Tou Fegariou** (Moon Runaway); Director: Theodoros Marangos
 6. **Enas Ipoptos Politis** (A Suspicious Citizen); Director: Stelios Pavlidis
 7. **Metechmio** (No-Man's-Land- released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos
 8. **To Spiti Stin Exohi** (The House in the Country); Director: Layia Giourgou
 9. **Ta Poulia Me To Chroma Tou Fegariou** (Moon Colored Birds); Director: Stamatis Tsarouhas
 10. **I Gineka Pou Epistrefi** (The Returning Lady); Directors: Nikos Savatis, Maritina Passari
 11. **Adio Verolino** (Goodbye Berlin); Director: Demetris Athanitis
- 1994 Thessaloniki International Competition Film Festival**

1. **Metechmio** (No-Man's-Land- released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos
2. **Telos Epohis** (End of An Era); Director: Antonis Kokkinos

1994 Thessaloniki Film Festival Awards

- Best Picture:** **Telos Epohis** (End of an Era); Produced by Greek Film Center, Hyperion Productions, Antonis Kokkinos
- Best Director:** Panos (Panayiotis) Karkanevatos; **Metechmio** (No- Man's- Land- released under the title Borderline)
- Best Script:** Roula Georgakopoulou, Katerina Evangelakou; for the **Iagouaros (Jaguar)** and Alexandros Kakkavas, Antonis Kokkinos; for the **Telos Epohis** (End of an Era)
- Best Cinematography:** Giorgos Argiroeliopoulos for both movies; **Iagouaros** (Jaguar) and **O Kipos Tou Theou** (God's Garden)
- Best Music:** Nikos Kipourgos; **Enas Ipoptos Politis** (A Suspicious Citizen), **Metechmio** (Borderline), Evangelos Katsoulis; **Esti Oun Tragodia** (The Origins of Tragedy)
- Best Actor:** Stavros Zalmas; **To Harama** (The Dawn)
- Best Actress:** Niki Vosniakou, Yvoni Maltezou; **Iagouaros** (Jaguar)
- Best Supporting Actor:** Christos Kalavrouzos; **Drapetis Tou Fengariou** (Moon Runaway) and **Metechmio** (Borderline)
- Best Supporting Actress:** Pagy Trikalioti; **Telos Epohis** (End of an Era)
- Best New Director:** Takis (Panagiotis) Spiridakis; **O Kipos Tou Theou** (God's Garden)
- Best Set Designer:** Sophia Zouberi; **O Kipos Tou Theou** (God's Garden)
- Best Costumes:** Sophia Zouberi; **O Kipos Tou Theou** (God's Garden)

Best Editor: Yanna Spiropoulou; **Iagouaros** (Jaguar), and Yanna Spiliopoulou; **Telos Epohis** (End of an Era)

Best Sound Recording: Nikos Papademetriou; **Telos Epohis** (End of an Era)

Best Make -Up Artist: Lina Kosifidou, Sophia Zouberi, Alexandra Venieri; **O Kipos Tou Theou** (God's Garden)

Special Performance Award to the three leading actors: Evangelos Mourakis, Kostas Markopoulos, Dinos Makris in the movie: **O Kipos Tou Theou** (God's Garden)

Special Award: Adio Verolino (Goodbye Berlin); Director: Demetris Athanitis

State Awards by the Ministry of Culture

O Kipos Tou Theou (God's Garden); First Appearing Director Award; Takis (Panagiotis) Spiridakis; National Award for Quality, Leading Actor Award: Evangelos Mourikis; Director of Photography Award: Giorgos Argiroeliopoulos; Costumes Award: Sophia Zouberi

To Spiti Stin Exohi (The House in the Country); Director: Layia Giourgou; received a State award for its quality

Ta Poulia Me To Chroma Tou Fegariou (Moon Birds); Director: Stamatis Tsarouhas; received an Honorary Quality Award.

PEKK Awards (Pan-Hellenic Cinema Critics Union)

Best Movie: **Telos Epohis** (End of An Era); Director: Antonis Kokkinos. It received also an Award by Association of Technicians of Greek Cinema and TV. (ETEKT)

Best Script: Alexandros Kakavas, Antonis Kokkinos; **Telos Epohis** (End of an Era)

Honorary Mention: Adio Verolino
(Goodbye Berlin); Director: Demetris Athanitis

1994 International Film Festivals and Awards

- 1: **Ap To Hioni** (From the Snow); Director: Sotiris Goritsas; participated in the Director's Fortnight of the Cannes Film Festival, Medaglia D'Oro dell' Agis, Giffoni Film Festival and received the Best Film Award. In Troia (Portugal) Film Festival received the Best Direction Award and in Amiens Film Festival received a Special Award of the Committee. In Cairo Film Festival received the Gold Cairo Award and Children's Jury Award. It also participated in the Munich, La Rochelle, Brisbane, Montreal, Chicago, Montpellier, San Sebastian, Babes Felix, Dijon, Haifa, 39 Cork, Cine Odyssee (Strasbourg), Irish, Luxembourg, Bombay, Belgrade, Premiers Plans, Constantinople, Gutenberg, Portland, Riverton Film Festivals, and in the Cannes International Film Market.
- 2: **Ta Delfinakia Tou Amvrakikou** (The Dolphins of Amvrakikos Bay); Director: Dinos Demopoulos; received Medaglia D'Oro dell Agis in Giffoni Film Festival. In Vienna and Cairo received in both festivals the Best Picture Award, and in Frankfurt it received the Special Mention Award. It also participated in the Munich and Calcutta Film Festivals
- 3: **Leftheris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou; participated in Cairo International Film Festival and received the Best Script Award; (Periklis Hoursoglou). It also participated in the Montreal, Humea, Hamburg, Denver, Geneva, Prix Sadoul, and Cine Odyssee (Strasbourg) Film Festivals
- 4: **Onirevome Tous Filous Mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos; participated in the Lebanon, Lima Peru and Cannes International Film Festivals. In San Remo Film Festival it received the Best Actor Award.
- 5: **Byron E Ballada Enos Demonismenou** (Byron, Ballad of a Demon); Director: Nikos Koundouros; participated in the Calcutta, Melbourne, Ottawa, Nairobi, and Constantinople International Film Festivals
- 6: **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki; participated in the About Dhabhi Film Festival
- 7: **Metechmio** (No- Man's-Land) released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos; participated in the Chicago, Lugarno, Toronto, and Bastian Film Festivals
- 8: **EnastrosTholos** (The Starry Done); Director: Kostas Aristopoulos; participated in the Venice, and Calcutta Film Festivals
- 9: **Angelos** (Angel); Director: Giorgos Katakouzinis; participated in the Cine Odyssey, (Strasbourg) Film Festivals
- 10: **To Pethameno Liqueur** (A Dead Liqueur); Director: Giorgos Karipidis; participated in the Brussels International Film Festival
- 11: **O Psillos** (The Flea); Director: Demetris Spirou; participated in the Cine Junior Paris, Cine Odyssey (Strasbourg), and Munich Film Festivals
- 12: **Bordello**; Director: Nikos Koundouros; participated in the Melbourne, and Calcutta Film Festivals
- 13: **Loufa Ke Paralagi** (Lie Low and Camouflage); Director: Nikos Perakis; participated in the Luxembourg, and Liege Film Festivals
- 14: **Kristalines Nihtes** (Crystal Nights); Director: Tonia Marketaki; participated in the Bastian Film Festival and received the

- Silver Olive Award. It also participated in the Uruguay, Cine Brussels, Singapore, Calcutta, Filia- Berlin, Luxembourg, Munich, and Melbourne International Film Festivals
- 15: **Pano, Kato Ke Plagios** (Up, Down and Sideways); Director: Michalis Kakoyannis; participated in the Dublin Film Festival
- 16: **Petrina Chronia** (Stone Years); Director: Pandelis Voulgaris; participated in the Amman, and Den Haag, Film Festivals
- 17: **Rembetiko** (A Sort of Popular Song); Director: Kostas Ferris; participated in the About Dhahi and Luxembourg Film Festivals
- 18: **Fanouropita** (The Saint Phanourios Cake); Director: Demetris Yatzouzakis; participated in the Portland International Film Festival
- 19: **Isihes Meres Tou Avgoustou** (Quiet Days In August); Director: Pandelis Voulgaris; participated in the Golden Knight Film Festival and received the Silver Knight Award. It also participated in the Morocco, Cine Brussels and Calcutta Film Festivals
- 20: **Parakalo Ginekes Min Klete** (Please Ladies, Do Not Cry); Directors: Stavros Tsiolis, Christos Vakalopoulos; participated in the Melbourne, Den Haag, and Haifa Film Festivals
- 21: **Theophilos**; Director: Lakis Papastathis; participated in the Cine Odyssey, (Strasbourg) Film Festival
- 22: **Photografia** (The Photography); Director: Nikos Papatakis; participated in the Den Haag, and Filia-Berlin Film Festivals
- 23: **Caravan Serai**; Director: Stavros Psarras; participated in the Monde Rural Film Festival
- 24: **Happy Day**; Director: Pandelis Voulgaris; participated in the Cine Odyssey, (Strasbourg) Film Festival
- 25: **Epohi Ton Dolofonon** (Season of Assassins-released under the title “A Time to Kill”); Director: Nikos Grammatikos; participated in the Valencia, and Cairo International Film Festivals
- 26: **Meteoro Ke Skia** (Meteor and Shadow); Director: Takis Spiliotis; participated in Images Et Drogues Film Festival
- 27: **Oniro II** (Dream II); Director: Freddy Vianellis; participated in the Addis Ababa, and Calcutta Film Festivals
- 28: **E Alli Opsi** (The Other Side); Director: Tasos Psarras; participated in the Calcutta Film Festival
- 29: **E Andriani Meni Sti Lero** (Andriani Lives in Leros); Director: Athanasios Rakitzis; participated in Cairo Film Festival
- 30: **Evdokia** (A Feminine name); Director: Alexis Damianos; participated in the Filia-Berlin Film Festival
- 31: **Mia Tolmiri Istoría** (A Daring Story); Director: Demetris Makris; participated in the Scrittura Imagine Film Festival
- 32: **Zoe Harisameni** (A Charmed Life); Director: Patrice Vivankos; participated in the Montreal, Montpellier, Cairo, and Cancun International Film Festivals
- 33: **Kali Patrída Sindrofe** (Happy Homecoming Comrade/Bellojannsz); Director: Eleftherios Xanthopoulos; participated in the Filia-Berlin Film Festival
- 34: **Ta Hronia Tis Megalis Zestis** (The Years of the Big Heat); Director: Frida Liappa; participated in the Munich Film Festival
- 35: **E Dromi Tis Agapis Ene Nichterini** (The Streets of Love Belong to the Night); Director: Frida Liappa; participated in the Munich Film Festival
- 36: **O Drapetis** (The Escape/Master of Shadows); Director: Eleftherios

Xanthopoulos; participated in the Bastian Film Festival

- 37: **Aspro Kokkino** (White - Red);
Director: Yannis Papadakis; participated in the Alexandria Film Festival

Greek Movies FPJ, Zurich

- 1: **Ta Pedia Tis Helidonas** (The Children of Helidona); Director: Kostas Vrettakos
- 2: **Megalexandros** (Alexander the Great); Director: Theodoros Angelopoulos
- 3: **Happy Day**; Director: Pandelis Voulgaris
- 4: **Caravan Serai**; Director: Stavros Psarras
- 5: **Photografia** (The Photography); Director: Nikos Papatakis
- 6: **Balamos**; Director: Stavros Tornes
- 7: **Glikia Simmorria** (Sweet Gang/Sweet Bunch) Director: Nikos Nikolaidis

1994 Greek Movies Participating in the Berlin Film Market

- 1: **Ta Delfinakia Tou Amvrakikou** (The Dolphins of the Amvrakikos Bay); Director: Dinos Demopoulos
- 2: **Aspro Kokkino** (White - Red); Director: Yannis Papadakis
- 3: **Epohi Ton Dolofonon** (Season of Assassins-released under the title A Time to Kill); Director: Nikos Grammatikos
- 4: **Onirevome Tous Filous Mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos
- 5: **Leftheris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Housoglou
- 6: **Zoe Harisameni** (A Charmed Life); Director: Patrice Vivankos
- 7: **Mia Tolmiri Istorია** (A Daring Story); Director: Demetris Makris
- 8: **Ginekes Dilitirio** (Poisonous Women); Director: Nikos Zervos

1995 Movies That Participated in the Thessaloniki Film Festival

1. **To Ftero Tis Migas** (The Wing of a Fly); Director: Christos Siopahas
2. **Zoe -Mia Orea Petalouda** (Zoe a Beautiful Butterfly); Director: Giorgos Katakouzinou
3. **I Zoe Enamisi Hiliariko** (Life for Fifteen Hundred Drachmas - released under the title Life On Sale); Director: Fotini Siskopoulou
4. **I Magementi** (The Bewitched); Director: Giorgos Karipidis
5. **I Ores -Mia Tetragoni Tenia** (The Hours- A Square Movie); Director: Antouaneta Angelidi

National Informative Section

1. **Artemis**; Director: Panos Zenelis
2. **Hawaii**; Director: Athanasios Skroubelos
3. **O Hamenos Thissavros Tou Hursit Pacha** (The Lost Treasure of Hursit Pacha); Director: Stavros Tsiolis
4. **To Profitiko Pouli Ton Thlipseon Tou Paul Klee** (Paul Klee's Prophetic Bird of Sorrows); Director: Kostas Sfikas
5. **Stagona Ston Okeano** (A Drop in the Ocean); Director: Eleni Alexandraki
6. **Radio Mosha** (Radio Moscow); Director: Nikos Triadafilidis
7. **Tranzito**; Director: Isavella Mavraki
8. **Meri-Amen** (Anazitisi Se Tria Meri Ki Ena Topo/Search In Three Places and a Certain Location); Director: Thomas Moshopoulos

Special Presentation without competing Terra Incognita Director: Yannis Tipaldos

1995 Thessaloniki International Competition Film Festival

1. **O Tsalapetinos Tou Wyoming** (Prairie Cock in Wyoming); Director: Demetris Indares
2. **Me Mia Kravgi** (With A Cray-released under the title Desire); Director: Vasiliki Eliopoulou

1995 Thessaloniki Film Festival Awards

Best Picture: O Tsalapetinos Tou

Wyoming (Prairie Cock in Wyoming);
Produced by Greek Film Center, Demetris
Indares, Anosis S.A., Cinerama Ltd

**Best Director: Christos Siopahas; To Ftero
Tis Migas** (The Wing of a Fly)

Best Script: Fotini Siskopoulou,
Prodromos Savvidis; **E Zoe Enamisi
Hiliariko** (Life for Fifteen Hundred
Drachmas - released under the title Life
on Sale); and Vasiliki Eliopoulou **Me
Mia Kravgi** (With A Cray-released under
the title Desire)

Best Cinematography: Eleftherios
Pavlopoulos; **I Magemeni** (The
Bewitched)

**Best Music: Demetris Papademetriou; E
Zoe Enamisi Hiliariko** (Life for Fifteen
Hundred Drachmas - released under the
title Life on Sale).

**Best Actor: Demetris Alexandris; Me Mia
Kravgi** (With A Cray-released under the
title Desire).

**Best Actress: Demetra Hatoupi; E Zoe
Enamisi Hiliariko** (Life for Fifteen
Hundred Drachmas - released under the
title Life on Sale).

**Best Supporting Actor: Akis Sakellariou;
E Zoe Enamisi Hiliariko** (Life for
Fifteen Hundred Drachmas - released
under the title Life on Sale).

**Best Supporting Actress: Evi Karabatsou;
I Magemeni** (The Bewitched)

Best New Director: None

**Best Set Designer/ Costumes: Anastasia
Arseni; I Ores Mia -Tetragoni Tenia**
(The Hours -A Square Movie)

**Best Editor: Panos Papakiriakopoulos; To
Ftero Tis Migas** (The Wing of a Fly)

**Best Sound Recording: Marinos
Athanasopoulos; O Tsalapetinos Tou
Wyoming** (Prairie Cock in Wyoming)

Best Make -Up Artist: None

I Magemeni (The Bewitched); Director:
Giorgos Karipidis; received an Award, by
Association of Technicians of Greek
Cinema and TV. (ETEKT)

**State Award for its quality: Adio
Verolino** (Goodbye Berlin); Director:
Demetris Athanitis

1995 International Film Festivals and Awards

- 1: **Telos Epohis** (End of An Era); Director:
Antonis Kokkinos; participated in thirty
Film Festivals including London,
Karlovy-Vari, Berlin, Sochi, Belgrade,
Montreal, Forum 95, Slovakia, Haifa,
Valencia, Mannheim, Chicago, San Juan,
Kiev, Montpellier, British Film Institute,
Munich, Filia-Berlin, Mill Valley, Troia
(Portugal), Cine Odyssey, (Strasbourg),
European Film Festival Warsaw,
European Film Week Budapest
- 2: **To Vlemma Tou Odyssea** (Ulysses'
Gaze); Director: Theodoros
Angelopoulos; received a special award
from the committee of Cannes film
festival. It participated in the London,
Munich, Palitz (Yugoslavia), La
Rochelle, Montreal, Toronto, San
Sebastian, Felix, and Los Angeles Film
Festivals. It also participated in the USA
Academy Awards in 10/28/95
- 3: **Metechmio** (No- Man's-Land- released
under the title Borderline); Director:
Panos (Panayiotis) Karkanevatos;
participated in the Film Festivals of
Dublin, Fajr, Tetouan (Morocco), Izmir,
St. Petersburg, Constantinople, F. Lama,
Bastian, Cine Odyssey, (Strasbourg),
Ottawa E.C.F., and Antipodes, Greek
Film Festival in Australia
- 4: **Ap To Hioni** (From The Snow);
Director: Sotiris Goritsas; participated in
the Film Festivals of Bombay,
Gutenberg, Premiers Plans,
Constantinople, Passaic, Filia-Berlin,
Cinema Lucarne Creteil, Portland

- International, Human Rights New York, Greek film Week in Munich, and Antipodes, Greek Film Festival in Australia.
- 5: **I Gineka Pou Epistrefi** (The Returning Lady); Directors: Nikos Savatis, Maritina Passari; participated in the Alexandria International Film Festival
- 6: **Terra Incognita**; Director: Yannis Tipaldos; It participated in the Golden Eagle Georias Film Festival. It also participated in the Leeds, Salerno, Calcutta, Cairo, and Ireland International, Film Festivals
- 7: **To Spiti Stin Exohi** (The House in the Country); Director: Layia Giourgou; participated in the Alexandria Film Festival and received Best Actress Award: Smaragda Smirneou and Eva Vlahakou
- 8: **To Harama** (The Dawn); Director: Alexandros (Alexis) Bistikas; participated in the Alexandria, E.C.F.F Nairobi, E.C.F.F Dar El Salaam, and Calcutta Film Festivals
- 9: **Konda Ston Paradiso** (Three Steps to Heaven); Director: Kostas Gianaris; It participated in the Director's Fortnight Film Festival of Cannes
- 10: **Lefteris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou; participated in the Mons, Belgium, Tetouan (Morocco), Constantinople, Mecklenburg, Munich, Filia-Berlin, and Antipodes, Greek Film Festival, in Australia
- 11: **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki; participated in the Mediterranean Film Festival (Papok), France and Los Angeles. It also participated without competing in the Calcutta Film Festival
- 12: **O Kipos Tou Theou** (God's Garden); Director: Takis (Panagiotis) Spiridakis; participated in Cairo Film Festival
- 13: **Etan Enas Isichos Thanatos** (It Was A Quiet Death); Director: Frida Liappa; participated without competing in a honorary presentation in Calcutta's Film Festival
- 14: **Epohi Ton Dolofonon** (Season of Assassins-released under the title A Time to Kill); Director: Nikos Grammatikos; participated in the Greek Film Festival in Australia.
- 15: **Iagouaros** (Jaguar); Director: Ekaterini Evangelou; participated in the Montreal, Torino (Donne), Cairo, Moscow, Antipodes, and Greek Film Festival of Australia
- 16: **Isihes Meres Tou Avgoustou** (Quiet Days In August); Director: Pandelis Voulgaris; participated in the Vienna, and Hanover Film Festivals
- 17: **O Melissokomos** (The Bee Keeper); Director: Theodoros Angelopoulos; participated in the Constantinople International Film Festival
- 18: **EnastrosTholos** (The Starry Done); Director: Kostas Aristopoulos; participated in the Arizona, Cairo, and Constantinople International Film Festivals
- 19: **Aspro Kokkino** (White - Red); Director: Yannis Papadakis; participated in the Greek Film Festival in Australia
- 20: **Zoe Harisameni** (A Charmed Life); Director: Patrice Vivankos; participated in the Constantinople International Film Festival
- 21: **Onirevome Tous Filous Mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos; participated in the Cine Odyssey, (Strasbourg) and Constantinople International Film Festivals
- 22: **O Kipos Tou Theou** (God's Garden); Director: Takis (Panagiotis) Spiridakis; participated in the Karlovy-Vary (Czechoslovakia) Film Festival

- 23: **Byron E Ballada Enos** **Demonismenou** (Byron, Ballad of a Demon); Director: Nikos Koundouros; participated in the Scienza, and Rome Film Festivals
- 24: **E Apenadi** (Those Across); Director: Giorgos Panousopoulos; participated in the Alborg Denmark, and Videotheque Paris Film Festivals
- 25: **Anaparastasi**; (Reconstruction); Director: Theodoros Angelopoulos; participated in the Alborg Denmark Film Festival
- 26: **Evdokia** (A Feminine name); Director: Alexis Damianos; participated in the Alborg Denmark, Film Festival.
- 27: **Karkalou**; Director: Stavros Tornes; participated in the Alborg Denmark, Film Festival
- 28: **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Demos Avdeliodis; participated in the Alborg Denmark, Film Festival.
- 29: **Petrina Chronia** (Stone Years); Director: Pandelis Voulgaris; participated in the UNESCO Paris, Mediterranean Film Festival (Papok), France
- 30: **Ante Yia** (Take Care); Director: Giorgos Tsemberopoulos; participated in the Lisbon Centenaire Film Festival
- 31: **Ta Delfinakia Tou Amvrakikou** (The Dolphins of the Amvrakikos Bay); Director: Dinos Demopoulos; participated in the New England, Boston, Filia-Berlin, Isfahan International Film Festivals and Abu Dhabi Film Festival
- 32: **Korakia, E to Parapono Tou Nekrothapte** (Crows, Or the Grave Digger's Complaint); Director: Takis Spetsiotis; participated in Lima, (Perou) Film Festival
- 33: **Topio Stin Omichli** (Landscape in the Mist); Director: Theodoros Angelopoulos; participated in the International Film Festival in Rome
- 34: **Enas Ioptos Politis** (A Suspicious Citizen); Director: Stelios Pavlidis; participated in the Filia-Berlin, and Cairo International Film Festivals
- 35: **Sinikia to Oniro** (Neighborhood of Dreams); Director: Alekos Alexandrakis; participated in the Videotheque Film Festival in Paris
- 36: **O Drapetis** (The Escape/Master of Shadows); Director: Eleftherios Xanthopoulos; participated in the E.C.F.F. Singapore
- 37: **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork); Director: Theodoros Angelopoulos; participated in the Golden Knight Film Festival in Russia
- 38: **Eleftheri Katadisi** (A Free Dive - released under the title Love Knot); Director: Giorgos Panoussopoulos; participated in the Warsaw Film Festival
- 39: **Repo** (Day Off); Director: Vasilis Vafeas; participated in the Cine Odyssee, (Strasbourg) Film Festival
- 40: **O Psillos** (The Flea); Director: Demetris Spirou; participated in the Filia-Berlin, and Calcutta International Film Festivals
- 41: **Oniro II** (Dream II); Director: Freddy Vianellis; participated in the Santa Clarita, California Film Festival, and Mediterranean Film Festival (Papok), France
- 42: **Ta Pedia Tou Kronou** (Cronus's Children); Director: Giorgos Korras; participated in the Cine Odyssey, (Strasbourg) Film Festival
- 43: **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do during the War Thanasi ?); Director: Dinos Katsouridis; participated in the Filia-Berlin Film Festival.
- 44: **Kali Patrída Sindrofe** (Happy Homecoming Comrade/Bellojansz); Director: Eleftherios Xanthopoulos;

- participated in the Cine Odyssee, (Strasbourg) Film Festival
- 45: **Esti Oun Tragodia** (The Origins of Tragedy); (feature documentary); Director: Stavros Ioannou; participated in the Calcutta and Amascultura Film Festivals
- 46: **To Telefteo Stihima** (The Last Bet); Director: Kostas Zirinis; participated in the Polish Federation Film Festival
- 47: **Kristalines Nihtes** (Crystal Nights); Director: Tonia Marketaki; participated in the Cine Odyssee, (Strasbourg) Film Festival
- 48: **E Alli Opsi** (The Other Side); Director: Tasos Psarras; participated in the Pakistan, E.C. Festival.
- 49: **Etan Enas Isichos Thanatos** (It Was A Quite Death); Director: Frida Liappa; participated in the Calcutta International Film Festival
- 50: **Dio Eli Ston Ourano** (Two Suns in the Sky); Director: Giorgos Stambouloupoulos; participated in the Cine Odyssee (Strasbourg) Film Festival
- 51: **Doxobus**; Director: Fotos Lambrinos; participated in the Cine Odyssee (Strasbourg) Film Festival
- 1995:** The following movies were selected and projected as “The 100 Most Representative Movies by the Pompidou Center in Paris”
- 1: **Maria Pentayiotissa**; Director: Achilleas Madras.
- 2: **Daphnis And Chloe** Director: Orestis Laskos.
- 3: **O Agapitikos Tis Voskopoulas** (The Lover of The Shepherdess); Directors: Elias Paraskevas, Demetris Tsakiris.
- 4: **To Tragoudi Tou Horismou** (The Song of Separation); Director: Filopoumin Finos.
- 5: **Ta Herokrotimata** (The Applause); Director: Giorgos Th. Tzavellas.
- 6: **O Methistakas** (The Drunkard); Director: Giorgos Th. Tzavellas.
- 7: **E Kalpiki Lira** (Counterfeit Pound 'Sterling'); Director: Giorgos Th. Tzavellas.
- 8: **Antigone**; Director: Giorgos Th. Tzavellas.
- 9: **Ela Sto Theo** (Come To Uncle); Director: Nikos Tsiforos.
- 10: **E Orea Ton Athenon** (The Beauty of Athens); Director: Nikos Tsiforos.
- 11: **Kinoniki Sapila** (Social Decay); Director: Stelios Tatasopoulos.
- 12: **Stella**; Director: Michalis Kakoyannis.
- 13: **To Telefteo Psema** (The Last Lie); Director: Michalis Kakoyannis.
- 14: **To Koritsi Me Ta Mavra** (The Girl in Black); Director: Michalis Kakoyannis.
- 15: **Elektra**; Director: Michalis Kakoyannis.
- 16: **Alexis Zorbas**; Director: Michalis Kakoyannis.
- 17: **Trojan Women**; Director: Michalis Kakoyannis.
- 18: **Iphigenia**; Director: Michalis Kakoyannis;
- 19: **Pano, Kato Ke Plagios** (Up, Down and Sideways); Director: Michalis Kakoyannis...
- 20: **To Homa Vaftike Kokkino** (The Ground Was Painted Red); Director: Vasilis Georgiadis.
- 21: **Kokkina Fanaria** (The Red Lanterns); Director: Vasilis Georgiadis.
- 22: **Magiki Poli** (Magic City); Director: Nikos Koundouros.
- 23: **O Drakos** (The Fiend known also as The Orge); Director: Nikos Koundouros.
- 24: **Mikres Afrodites** (Young Aphrodite's); Director: Nikos Koundouros.
- 25: **1922**; Director: Nikos Koundouros.
- 26: **Pikro Psomi** (Bitter Bread); Director: Grigoris Grigoriou.

- 27: **Astero** (A feminine name); Director: Dinos Demopoulos.
- 28: **To Amaxaki** (The Little Coach); Director: Dinos Demopoulos.
- 29: **To Bloko** (The Blockade); Director: Athonis Kirou.
- 30: **Me Tin Lampsia Sta Matia** (The Eyes Aglow); Director: Panos Glikofridis.
- 31: **Santa Chiquita**; Director: Alekos Sakellarios.
- 32: **E Thia Ap To Sikago** (Auntie From Chicago); Director: Alekos Sakellarios.
- 33: **Laterna Ftohia Ke Filotimo** (Street Organ, Poverty And Self-Respect); Director: Alekos Sakellarios.
- 34: **Stefania** (A feminine name); Director: Yannis Dalianidis.
- 35: **Topos Kraniou**; (Calvary); Director: Kostas Aristopoulos.
- 36: **To Dendro Pou Pligoname** (The Tree We Hurt); Director: Demos Avdeliodis.
- 37: **Alligoria** (Allegory); Director: Kostas Sfikas.
- 38: **Mechri To Pleo** (As Far As The Ship); Director: Alexis Damianos.
- 39: **Evdokia** (A Feminine name); Director: Alexis Damianos.
- 40: **To Kanoni Ke T' Aedoni** (The Canon and the Night Gale); Directors: Giorgos and Iakovos Kampanellis.
- 41: **Proxenio Tis Annas** (Anna's Match Making); Director: Padelis Voulgaris.
- 42: **Happy Day**; Director: Padelis Voulgaris.
- 43: **Petrina Chronia** (Stone Years); Director: Padelis Voulgaris.
- 44: **Esihes Meres Tou Avgoustou** (Quite Days In August); Director: Padelis Voulgaris.
- 45: **Ta Pedia Tis Helidonas** (The Children of Helidona); Director: Kostas Vrettakos.
- 46: **Meres Tou 36** (Days of 36); Director: Theodoros Angelopoulos.
- 47: **Anaparastasi**; (Reconstruction); Director: Theodoros Angelopoulos.
- 48: **Taxidi Sta Kithira** (Journey To Cythira); Director: Theodoros Angelopoulos.
- 49: **Thiasos** (Theatrical Group or The Traveling Players); Director: Theodoros Angelopoulos.
- 50: **O Melissokomos** (The Bee Keeper); Director: Theodoros Angelopoulos.
- 51: **Megalexandros** (Alexander the Great); Director: Theodoros Angelopoulos.
- 52: **E Kinigi** (The Hunters); Director: Theodoros Angelopoulos.
- 53: **To Vlemma Tou Odyssea** (Ulysses' Gaze); Director: Theodoros Angelopoulos.
- 54: **Topio Stin Omichli** (Landscape In The Mist); Director: Theodoros Angelopoulos.
- 55: **To Meteoro Vima Tou Pelargou** (The Suspended Step of the Stork); Director: Theodoros Angelopoulos.
- 56: **Ekpombi** (Broadcast); (short movie); Director: Theodoros Angelopoulos.
- 57: **Kierion** (Candle); Director: Demos Theos.
- 58: **Angelos** (Angel); Director: Giorgos Katakouzinos.
- 59: **Telos Epohis** (End of An Era); Director: Antonis Kokkinos.
- 60: **Lipotaktis** (The Deserter); Director: Giorgos Korras, Christos Voupouras.
- 61: **Doxobus**; Director: Fotos Lambrinos.
- 62: **E Dromi Tis Agapis Ene Nichterini** (The Streets of Love Belong To The Night); Director: Frida Liappa.
- 63: **Chrisomallousa** (The Girl With The Golden Hair); Director: Antonis (Tonis) Likouresis.
- 64: **To Fragma** (The Dam); Director: Demetris Makris.
- 65: **Rembetiko** (A Sort of Popular Song); Director: Kostas Ferris.
- 66: **Prosopo Me Prosopo** (Face To Face); Director: Roviros Manthoulis.
- 67: **O Fovos** (The Fear); Director: Kostas Manousakis.

- 68: **Kali Patrida Sindrofe** (Happy Homecoming Comrade/Bellojansz); Director: Eleftherios Xanthopoulos.
- 69: **Glikia Simmorja** (Sweet Gang/Sweet Bunch) Director: Nikos Nikolaidis.
- 70: **Periplanisi** (Wandering); Director: Christoforos Christofis.
- 71: **Dia Asimadon Aformi** (For Unimportant Reason); Director: Tasos Psarras.
- 72: **Ta Chromata Tis Iridos** (Colors of Rainbow); Director: Nikos Panayiotopoulos.
- 73: **Tembelides Tis Eforis Kiladas**; (The Lazy People of the Fertile Valley); Director: Nikos Panayiotopoulos.
- 74: **Onirevome Tous Filous Mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos.
- 75: **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki.
- 76: **Taxidi Tou Melitos** (Honeymoon); Director: Giorgos Panousopoulos.
- 77: **E Apenadi** (Those Across); Director: Giorgos Panousopoulos.
- 78: **Theophilos**; Director: Lakis Papastathis.
- 79: **E Voski** (The Shepherds Thanos And Despina); Director: Nikos Papatakis.
- 80: **E Photographia** (The Photography); Director: Nikos Papatakis.
- 81: **Loufa Ke Paralagi** (Lie Low and Camouflage); Director: Nikos Perakis.
- 82: **Vio-Graphia** (Biography); (Animation); Director: Athanasios Rentzis.
- 83: **Balamos**; Director: Stavros Tornes.
- 84: **Karkalou**; Director: Stavros Tornes.
- 85: **Xafnikos Erotas** (Sudden Love); Director: Giorgos Tseberopoulos.
- 86: **Mia Toso Makrini Apousia** (Such a Long Absence); Director: Stavros Tsiolis.
- 87: **Lefteris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou.
- 88: **Z**; Kostas Gavras.
- 89: **Apo To Hioni** (From The Snow); Director: Sotiris Goritsas.
- 90: **Repo** (Day Off); Director: Vasilis Vafeas.
- 91: **Revanche**; Director: Nikos Vergitsis.
- 92: **Topos** (The Place); Director: Antouanetta Angelidi.
- 93: **Sinikia To Omero** (Neighborhood of Dreams); Director: Aleks Alexandrakis.
- 94: **Metechmio** (No-Man's-Land- released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos.
- 95: **Ouranos** (The Sky); Director: Takis Kanellopoulos.
- 96: **E Ekdromi** (Excursion); Director: Takis Kanellopoulos.
- 97: **Ti Ekanes Ston Polemo Thanasi?** (What Did You Do During the War Thanasi ?); Director: Dinos Katsouridis
- 98: **Pote Tin Kiriaki** (Never On Sunday); Director: (American) Jules Dassin.
- 99: **O Christos Xanastavronete** (Celui qui doit mourir/He Who Must Die); Director: Jules Dassin.
- 100: **Phaedra**; Director: Jules Dassin.
- 1995: Representative Greek Movies from the Retrospective of MOMA (Museum of Modern Art) of New York**
- 1: **Metechmio** (No-Man's-Land- released under the title Borderline); Director: Panos (Panayiotis) Karkanevatos
- 1995: Greek Film Day** (Greek Film Festival in Los Angeles)
1. **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki.
 2. **Rembetiko** (A Sort of Popular Song); Director: Kostas Ferris.
 3. **Photografia** (The Photography); Director: Nikos Papatakis.
 4. **Angelos** (Angel); Director: Giorgos Katakouzinis.
 5. **Ta Pedia Tis Helidonas** (The Children of Helidona); Director: Kostas Vrettakos

1995. Greek Film Week in Munich

1. **Telos Epohis** (End of An Era); Director: Antonis Kokkinos.
2. **Apo to Hioni** (From the Snow); Director: Sotiris Goritsas.
3. **Lefteris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou.
4. **Enas Ipoptos Politis** (A Suspicious Citizen); Director: Stelios Pavlidis.
5. **Sta Prosopa Tis Anatolis Kimate O Chronos** (Time Sleeps In The Orient); (feature documentary); Director: Nikos Anagnostopoulos

1996 Movies That Participated in the Thessaloniki Film Festival

1. **I Sfagi Tou Kokora** (The Slaughter of the Cock); Director: Andreas Pantzis.
2. **Apodes** (Absents- released under the title Truants); Director: Nikos Grammatikos.
3. **Prin to Telos Tou Kosmou** (Before the End of the World); Director: Panayiotis Maroulis.
4. **Tris Epohes** (Three Seasons); Director: Maria Eliou.
5. **I Mi Mou Aptou** (The Elegant- released under the title Touch Me Not) Director: Demetris Yatzouzakis.
6. **Adis** (Hades); Director: Stelios Haralabopoulos.
7. **Pros Tin Eleftheria** (Towards Freedom); Director: Haris Papadopoulos.
8. **Anemos Pano Ap Tin Poli** (Wind over the City); Director: Petros Sevastikoglou.
9. **Oniro Se Aspro Fondo** (Dream Against White Background); Director: Demetris Spirou.
10. **O Varonos** (The Baron); Director: Dionisis Maniatis.
11. **Eleatis Xenos**; Director: Dimos Theos (Demosthenis Gerasis)

1996 Thessaloniki International Competition Film Festival

1. **I Sfagi Tou Kokora** (The Slaughter of the Cock); Director: Andreas Pantzis.
2. **Adis** (Hades); Director: Stelios Haralabopoulos

National Informative Section

1. **Ola Ta Delina** (All the Sunsets); Director: Mathios Giamalakis.
2. **Mathitia** (Apprenticeship); Director: Dionisis Andronis.
3. **Business Sta Valkania** (Business in the Balkans); Director: Vasilis Boudouris.
4. **Paralavate Diorismo** (Receive the Assignment); Director: Michalis Achouriotis.
5. **Medusa**; Director: Giorgos Lazopoulos.
6. **Dromi Ke Portokalia** (Roads and Oranges); Director: Aliko Knoutsen-Danezi.
7. **Maria - Elektra**; Director: Stella Belesi

1996 Thessaloniki Film Festival Awards

- Best Picture:** (a) **I Sfagi Tou Kokora** (The Slaughter of the Cock); Produced by Greek Film Center, Kourion Films, Pyramid International Ltd (Greece), P.A. Stephania Film Production Ltd, The Cyprus Film Board, Lumiere Services Ltd, (Cyprus), Nutrimenti Terrestri (Italy), Iskhkov Films Ltd, G.V.S., Movies (Bulgaria), Maram for Cinema and TV (Syria) (b) **Apodes** (Absents); Produced by Greek Film Center, Panos Papahadzis
- Best Directors:** (a) Andreas Pantzis; **I Sfagi Tou Kokora** (The Slaughter of the Cock) (b) Nikos Grammatikos; **Apodes** (Absents- released under the title Truants)
- Best Script:** Nikos Panayiotopoulos, Nikos Grammatikos; **Apodes** (Absents- released under the title Truants)
- Best Cinematography:** Katerina Maragoudaki; **Prin to Telos Tou Kosmou** (Before the End of the World)

Best Music: Kostis Zevgadelis; **Prin to Telos Tou Kosmou** (Before the End of the World)

Best Actor: Giorgos Horafas; **I Sfagi Tou Kokora** (The Slaughter of the Cock)

Best Actress: Valeria Golino; **I Sfagi Tou Kokora** (The Slaughter of the Cock)

Best Supporting Actor: Nikos Georgakis, Evangelos Mourikis, Kostas Staridas, Emilios Helakis, Giorgos Evgenikos, Tasos Nousias; **Apodes** (Absents-released under the title Truants)

Best Supporting Actress: Lioni Kourtaki; **Tris Epohes** (Three Seasons).

Best New Director: Stelios Haralabopoulos; **Adis** (Hades)

Best Set Designer: Agni Doutsis; **Prin to Telos Tou Kosmou** (Before the End of the World)

Best Costumes: Maro Seirli; **Tris Epohes** (Three Seasons)

Best Editor: Yanna Spiliopoulou; **I Mi Mou Aptou** (The Elegant-released under the title Touch Me Not)

Best Sound Recording: Nikos Papademetriou; **Pros Tin Eleftheria** (Towards Freedom)

Best Sound Mixer: Kostas Varibopiotis; **Pros Tin Eleftheria** (Towards Freedom) and **Amargi E Agnosti Fili** (Amargi the Unknown Race)

Best Make -Up Artist: Katerina Varthalitou; **Adis** (Hades)

Me Mia Kravgi (With A Cray- released under the title Desire); Director: Vasiliki Eliopoulou received A State Award, and Actress Viki Volioti received A State Award for Best Actress

1996 International Film Festivals and Awards

1: **Konda Ston Paradiso** (Three Steps to Heaven); Director: Kostas Giannaris; participated in the Directors Fortnight and received Best Director Award, Mystttfest Cattolica Italia in Italy

2: **Acropol** (Acropol); Director: Pandelis Voulgaris; participated in Cairo, Film Festival and received the Best Director Award. In Valencia Film Festival Giorgos Mouzakis received the Best Music Award. It also participated in the Los Angeles, and Saint Louis Film Festivals

3: **Stagona Ston Okeano** (A Drop in the Ocean); Eleni Alexandraki; received Mionetto Spumante Award in Forum Festival of Berlin. It also participated in the Montreal World, Rio Cine, Haifa, Valladolid, Prague, Troia (Portugal), Alexandria, (Egypt), Los Angeles, and Constantinople International Film Festivals

4: **Telos Epohis** (End of An Era); Director: Antonis Kokkinos; participated in the Cine Mediterranean Bruxelles, Belgrade, Copenhagen, Portland, Melbourne, Midnight Sun, Saint Louis, and Solothum Film Festival

5: **Doxobus**; Director: Fotis Lambrinos; participated in the Belgrade Film Festival

6: **I Sfagi Tou Kokora** (The Slaughter of the Cock); Director: Andreas Pantzis; participated in the Locarno, Cine Odyssey (Strasbourg), and Varna International Film Festivals.

7: **Vios Ke Politia**; (Adventurous Life); Director: Nikos Perrakis; participated in Damascus-Syria Film Festival

8: **Lefteris Demakopoulos** (Released under the title LEFTERIS); Director: Periklis Hoursoglou; participated in the Hanover, Petersburg, and European (Rumania) Film Festivals

9: **Kavafis** (Cavafy); Director: Yannis Smaragdis; participated in the Valencia Film Festival and Evangelos (Vangelis) Papatthanasiou received the Best Music Award. It also participated in the Toronto, Mostra Sao Paulo and Mar De Plata, Film Festivals

- 10: **Xafnikos Erotas** (Sudden Love); Director: Giorgos Tseberopoulos; participated in the Hanover Film Festival
- 11: **Metechmio** (No-Man's-Land) released under the title Borderline); Director: Panos (Panayiotis) Karkanavatos; participated in the Tubingen, and Lebanon E.F.W. Film Festivals
- 12: **Onirevome Tous Filous mou** (I Dream of My Friends); Director: Nikos Panayiotopoulos; participated in the European F.W. Hungary, European Film Days-Tunis
- 13: **Ap to Hioni** (From the Snow); Director: Sotiris Goritsas; participated in the European Film Festival of Morocco.
- 14: **Ta Delfinakia Tou Amvrakikou** (The Dolphins of Amvrakikos Bay); Director: Dinos Demopoulos; participated in the Ale Kino of Poland, and Aviles (Spain), Film Festivals
- 15: **Enas Ipoptos Politis** (A Suspicious Citizen); Director: Stelios Pavlidis; participated in the Sydney Film Festival
- 16: **Eleftheri Katadisi** (A Free Dive - released under the title Love Knot); Director: Giorgos Panoussopoulos; participated in Sydney, and Prague Film Festivals.
- 17: **Me Ton Orfea Ton Avgousto** (With Orpheus in August - released under the title Orpheus Descending); Director: Giorgos Zervoulakos; participated in the Sydney, Calcutta and Alexandria Film Festivals
- 18: **To Spiti Stin Exohi** (The House in the Country); Director: Layia Giourgou; participated in the Sydney Film Festival
- 19: **O Kipos Tou Theou** (God's Garden); Director: Takis (Panagiotis) Spiridakis; participated in the Sydney, and Golden Knight (Russia) Film Festivals
- 20: **To Perasma** (The Passing); Director: Vasiliki Eliopoulou; participated in the Montevideo European Film Festival
- 21: **Me Mia Kravgi** (With A Cray-released under the title Desire); Director: Vasiliki Eliopoulou; participated in the Rochelle, Montpellier, Copenhagen, Calcutta and Montreal Film Festivals
- 22: **I Ores -Mia Tetragoni Tenia** (The Hours -A Square Movie); Director: Antouaneta Angelidi; participated in the Troia (Portugal), Calcutta and Latvia Riga Film Festivals
- 23: **Tranzito**; Director: Isavella Mavraki; participated in the Torino (Donne); Film Festival
- 24: **Magemeni** (Be Witched); Director: Giorgos Karipidis; participated in the Mystery, Cairo and Latvia, Riga, International Film Festivals
- 25: **Iagouaros** (Jaguar); Director: Ekaterini Evangelou; participated in the European F.W. Amman Film Festival
- 26: **To Harama** (The Dawn); Director: Alexandros (Alexis) Bistikas; participated in the Harare and Bangkok Film Festivals
- 27: **Topio Stin Omichli**; (Land Scape in the Mist); Director: Theodoros Angelopoulos; participated in the St. Petersburg Film Festival
- 28: **Taxidi Sta Kithira** (Journey to Cythira); Director: Theodoros Angelopoulos; participated in the St. Petersburg Film Festival
- 29: **O Melissokomos** (The Bee-Keeper); Director: Theodoros Angelopoulos participated in the St. Petersburg Film Festival
- 30: **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork); Director: Theodoros Angelopoulos; participated in the St. Petersburg Film Festival

- 31: **Radio Mosha** (Radio Moscow); Director: Nikos Triadafilidis; participated in the Galway and Cairo Film Fleadh Festivals
- 32: **Iphigenia**; Director: Michalis Kakoyannis; participated in the Cyprus Film Festival
- 33: **E Kathodos Ton Ennea** (The Descend of the Nine); Director: Christos Siopahas; participated in the Cyprus Film Festival
- 34: **Otan Erthi E Mana Yia Ta Christougenna** (When Mother Comes Home for Christmas); Director: Nilita Vatsani; participated in the Toronto, Los Angeles, Hawaii, London and Asia American International Film Festivals
- 35: **Zoe Enamisi Hiliariko** (Life for Fifteen Hundred Drachmas - released under the title Life on Sale); Director: Fotini Siskopoulou; participated in the Cinema Mediterranean of Bruxelles, Cine Odyssey (Strasbourg) and Alexandria (Egypt) Film Festivals
- 36: **Hawaii**; Director: Athanasios Skroubelos; participated in the Latvia, Riga Film Festival
- 37: **To Vlemma Tou Odyssea** (Ulysses' Gaze); Director: Theodoros Angelopoulos; It was Nominated for Oscar for Best Spoken Foreign Language Movie. It was also participated in the San Francisco, Chicago, St. Petersburg, Golden Knight (Russia), Warsaw and New Delhi Film Festivals
- 38: **Tris Epohes** (Three Seasons); Director: Maria Eliou; participated in Cairo, Flanders, Wurchmburg, and Mujeres Film Festivals
- 39: **O Tsalapetinos Tou Wyoming** (Prairie Cock in Wyoming); Director: Demetris Indares; participated in Mannheim, Calcutta and Cairo Film Festivals

- 40: **Kouarteto Se 4 Kinisis** (Quartet in Four Movements); Director: Loukia Rikaki; participated in the Cairo Film Festival
- 41: **Stella**; Director: Michalis Kakoyannis; participated in the Constantinople Film Festival.
- 42: **Meri-Amen** (Anazitisi Se Tria Meri Ki Ena Topo "Search In Three Places and a Certain Location"); Director: Thomas Moshopoulos; participated in the Golden Knight (Russia) Film Festival

Representative of Greek Movies from the Retrospective of MOMA (Museum of Modern Art) of New York. 1996

Otan Erthi E Mana Yia Ta

Christougenna (When Mother Comes Home For Christmas); Director: Nilita Vatsani

1996 Festival of Greek Cinema, in Chile Peru

1. **Stella**; Director: Michalis Kakoyannis.
2. **Xafnikos Erotas** (Sudden Love); Director: Giorgos Tseberopoulos.
3. **Rembetiko**; Director: Kostas Ferris.
4. **Petrina Chronia** (Stone Years); Director: Padelis Voulgaris.
5. **Loufa Ke Parallagi**; (Lie Low and Camouflage); Director: Nikos Perakis.
6. **Glikia Simmoria** (Sweet Gang/Sweet Bunch); Director: Nikos Nikolaidis.
7. **Glikia Patrída** (Sweet Country); Director: Michalis Kakoyannis.
8. **Iphigenia**; Director: Michalis Kakoyannis

1997 Movies That Participated in the Thessaloniki Film Festival

1. **O Kirios Me Ta Gri** (The Man in Gray); Director: Periklis Hoursoglou.
2. **Pes Pos M' Agapas** (Say You Love Me); Director: Kostoula Tomadaki.
3. **Mirupafshim** (released under the title See You); Directors: Giorgos Korrás, Christos Voupouras.

4. **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides); Director: Sophia Papachristou.
5. **Vassiliki**; Director: Evangelos Serdaris.
6. **Evgenios... Agnoston Lipon Stichion** (Eugene...Identity Unknown); Director: Kostas Zirinis.
7. **No Budget Story**; Director: Renos Haralambidis.
8. **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blue Bums); Director: Andreas Thomopoulos.
9. **To Athoo Soma** (The Innocent Body- released under the title Desert Sky); Director: Nikos Kornilios.
10. **Sinassos, Topografia Tis Mnimis** (Sinassos, Memories of a Dispaced Village); Directors: Iro Siafliaki, Timon Koulmasis.
11. **E Epanastasi Tis Siopis** (The Revolution of Silence); Director: Mirto Parashi

1997 Thessaloniki International Competition Film Festival

1. **Kamia Simpathia Yia To Diavolo** (No Sympathy For The Devil); Director: Demetris Athanitis
2. **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away); Director: Angeliki Antoniou

1997 Thessaloniki Film Festival Awards

Best Pictures: (a) **Mirupafshim**; (released under the title See You); Produced by Greek Film Center, Christos Voupouras, Borough Film Ltd (Bulgaria), Television Services J. K. Ltd (Cyprus) (b) **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away); Produced by Jost Hering Filmproduktion, ZDE, Film board, Berlin- Brandenburg GmbH, supported by Greek Film Center.

Best Director: Angeliki Antoniou; **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away).
Best Script: Kritona Kalaetzidi, Angeliki Antoniou; **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away).
Best Cinematography: Aris Stavrou; **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blue Bums).
Best Music: Giorgos Tsagaris; **Vassiliki**.
Best Actor: Lazaros Andreou; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides).
Best Actress: Jasmin Tabatabai; **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away). Irene Iglezi; **O Kirios Me Ta Gri** (The Man in Gray).
Best Supporting Actor: None
Best Supporting Actress: Rania Ekonomou; **O Kirios Me Ta Gri** (The Man In Gray).
Honorary Distinction: To Actor: Giorgos Velentzas; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides)
Honorary Distinction: To Actress: Margarita Xhepa, Kadri Roshi; **Mirupafshim** (released under the title See You)
Best New Director: Sophia Papachristou; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides).
Best Set Designers: Sophia Papachristou, Flora Koutsoumani; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides)
Best Costumes: Flora Koutsoumani, Sophia Papachristou; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides).
Best Editor: Giorgos Triadafillou; **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of the Hersperides)

Best Sound Recording: Demetris Athanasopoulos; **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blue Bums).

Special Award Sound Effects: Emmanouel Simon; **To Athoo Soma** (The Innocent Body- released under the title Desert Sky)

Best Make -Up Artist: Argiro Kouroupou; **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blue Bums).

No Budget Story; Director: Renos Haralambidis; received Ministry of Culture State Award for Best New Director, and Honorary Mention Award by Greek Critics Union.

O Ergenis (The Bachelor); Director: Nikos Panayiotopoulos; received Ministry of Culture State Quality Award. Actor Akis Sakellariou received the Best Supporting Award

Vassiliki; Director: Evangelos Serdaris, received the Best Film Award by the Greek Association of Film Critics

1997 International Film Festivals and Awards

- 1: **No Budget Story;** Director: Renos Haralambidis; received School of Fine Arts Award in the Montpellier Film Festival (France). Best Film Award, in Cinema 1997 Film Festival. It participated in the Hampton International Film Festival (USA), Tribeka Film Center (N.Y) and Tuebinge Film Festival (Germany)
- 2: **Kavafis** (Cavafy); Director: Yannis Smaragdis; participated in the India, Izmir, Troia (Portugal), Jerusalem, and Berlin International Film Festivals
- 3: **Acropol;** Director: Pandelis Voulgaris; participated in the Nortel Palm Springs, Minneapolis, Haifa, and Portland Internatinal Film Festivals

- 4: **E Timi Tis Agapis** (The Price of Love); Director: Tonia Marketaki; participated in the British Film Institute Festival
- 5: **Radio Mosh**a (Radio Moscow); Director: Nikos Triadafilidis; participated in the Belgrade, and Midnight Sun Film Festivals
- 6: **I Sfagi Tou Kokora** (The Slaughter of the Cock); Director: Andreas Pantzis; participated in the Troia (Portugal), Napolycinema, Belgrade, Haifa, Barcelona and Mediterranean (Italy) Film Festivals. It also participated in the Academy of Motion Pictures
- 7: **I Mi Mou Aptou** (The Elegant-released under the title Touch Me Not); Director: Demetris Yatzouzakis; participated in the Bergamo Italy International Film Festival and received the Best Film Award. It also participated in the Napolycinema, Mannheim, Toronto, Helsinki, Budapest and Rotterdam Film Festivals
- 8: **Magemeni** (Be Witched); Director: Giorgos Karipidis; participated in the Uzbekistan and Fajr International Film Festivals
- 9: **Tris Epohes** (Three Seasons); Director: Maria Eliou; participated in the Karlovy-Vary, Creteil, Shangai and Izmir International Film Festivals
- 10: **Ta Delfinakia Tou Amvrakikou** (The Dolphins of Amvrakikos Bay); Director: Dinos Demopoulos; participated in the Coups De Theatre (Montreal) Film Festival
- 11: **Stagona Ston Okeano** (A Drop in the Ocean); Director: Eleni Alexandraki; participated in the Film Festival Forum-Bratislava
- 12: **Me Mia Kravgi** (With A Cray-released under the title Desire); Director: Vasiliki Eliopoulou; participated in the Tetouan (Morocco), Film Festival

- 13: **Zoe Enamisi Hiliariko** (Life for Fifteen Hundred Drachmas - released under the title Life on Sale); Director: Fotini Siskopoulou; participated in the Izmir and Constantinople Film Festivals
- 14: **Oh Babylon**; Director: Kostas Ferris; participated in the Midnights Sun Film Festival
- 15: **Anemos Pano Ap Tin Poli** (Wind over the City); Director: Petros Sevastikoglou; participated in the Moscow and Cairo International Film Festivals
- 16: **O Ergenis** (The Bachelor); Director: Nikos Panayiotopoulos; participated in the Locarno, Calcutta, Montreal and Tuebingen (Germany) International Film Festivals
- 17: **Prin to Telos Tou Kosmou** (Before the End of the World); Director: Panayiotis Maroulis; participated in the Alexandria, Opportune and Bruxelles Film Festivals
- 18: **O Tsalapetinos Tou Wyoming** (Prairie Cock in Wyoming); Director: Demetris Indares; participated in the Med film and Mumbai Film Festivals
- 19: **Apodes** (Absents- released under the title Truants); Director: Nikos Grammatikos; participated in the Valencia and AFI (American Film Institute/Los Angeles) Film Festivals
- 20: **Balkanizateur**; Director: Sotiris Goritsas; participated in the Montreal, Tokyo and Amiens International Film Festivals
- 21: **Adis** (Hades); Director: Stelios Haralabopoulos; participated in the La Rochelle, Sao Paulo and Opporto Film Festivals
- 22: **Orgasmos Tis Ageladas** (A Cow's Orgasm); Director: Olga Malea; participated in the Sao Paulo and AFI (American Film Institute/Los Angeles) Film Festivals
- 23: **Meres Tou 36** (Days of 36); Director: Theodoros Angelopoulos; participated in the Valencia Filmed Film Festival
- 24: **Anaparastasi** (Reconstruction); Director: Theodoros Angelopoulos; participated in the Valenciana Filmot Film Festival
- 25: **Megalexandros** (Alexander the Great); Director: Theodoros Angelopoulos; participated in the Valenciana Filmot Film Festival
- 26: **O Melissokomos** (The Bee -Keeper); Director: Theodoros Angelopoulos; participated in the Valenciana Filmot Film Festival
- 27: **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork); Director: Theodoros Angelopoulos; participated in the Valenciana Filmot Film Festival
- 28: **O Varonos** (The Baron); Director: Dionisis Maniatis; participated in Cairo Film Festival
- 29: **Pros Tin Eleftheria** (Towards Freedom); Director: Haris Papadopoulos; participated in the Calcutta Film Festival
- 30: **Maria - Elektra**; Director: Stella Belesi; participated in Cairo Film Festival.
- 31: **Paralavate Diorismo** (Receive the Assignment); Director: Michalis Achouriotis; participated in the Calcutta Film Festival
- 32: **Eleatis Xenos**; Director: Demos Theos (Demosthenis Gerasis); participated in Cairo Film Festival
- 1998 Movies That Participated in the Thessaloniki Film Festival**
1. **To Enigma** (The Enigma); Director: Yannis Soldatos
 2. **I Fotographi** (The Photographers); Director: Nikos Koundouros
 3. **Medousa**; Director: Giorgos Lazopoulos

4. **Monaxia mou, Ola** (Loneliness Everywhere, Loneliness Nowhere); Director: Demetris Panayiotatos
5. **Black Out**; Director: Menelaos Karamagiolis
6. **As Perimenoun E Ginekes** (Let The Women Wait); Director: Stavros Tsiolis
7. **Kokkinos Drakos** (Red Dragon); Director: Manousos Manousakis
8. **Ouli Emis Efendi** (All of Us Effendi); Director: Leonidas Vardaros
9. **Ola Ene Dromos** (It's A Long Road); Director: Pandelis Voulgaris
10. **Prometheus Enandiodromon** (Prometheus Retrogressing); Director: Kostas Sfikas
11. **Mia Eoniotita Ke Mia Mera** (Eternity And A Day); Director: Theodoros Angelopoulos
12. **E Arithmemeni** (The Numbered); Director: Tasos Psarras
13. **E Gonia Tou Paradisou** (A Corner of Paradise); Director: Lena Voudouri

1998 Thessaloniki International Competition Film Festival

1. **No Budget Story**; Director: Renos Haralambidis
2. **Ta Rodina Akroyialia** (The Rosy Seashores - released under the title Shores of Twilight); Director: Efthimis Hatzis
3. **Apo Tin Akri Tis Polis** (From The Edge of The City); Director: Konstantinos (Kostas) Giannaris

1998 Thessaloniki Film Festival Awards

Best Picture: None.

First Best State Director Award:

Theodoros Angelopoulos. **Mia Eoniotita Ke Mia Mera** (Eternity and a Day)

Second Best State Director Award:

A: Menelaos Karamagiolis; **Black Out.**

B: Konstantinos (Kostas) Giannaris; **Apo Tin Akri Tis Polis** (From the Edge of the City)

Best Script: Theodoros Angelopoulos; **Mia Eoniotita Ke Mia Mera** (Eternity and a Day)

Best Cinematography: Nikos Kavoukidis; **E Fotographe** (The Photographers)

Best Music: Eleni Karaendrou; **Mia Eoniotita Ke Mia Mera** (Eternity and a Day).

Best Actor: Giorgos Armenis; **Ola Ene Dromos** (It's A Long Road)

Best Actress: Mirto Alikaki; **Black Out**

Best Supporting Actor: Lazaros Georgakopoulos; **E Arithmemeni** (The Numbered) and Demetris Thermos; **Ta Rodina Akroyialia** (The Rosy Seashores - released under the title Shores of Twilight)

Best Supporting Actress: Eleni Gerasimidou; **Mia Eoniotita Ke Mia Mera** (Eternity and a Day)

Best New Director: Menelaos Karamagiolis; **Black Out**

Best Set Designers: Giorgos Ziakas, Kostas Demetriadis; **Mia Eoniotita Ke Mia Mera** (Eternity and a Day)

Best Costumes: None.

Best Editor: Takis Yannopoulos; **Black Out**

Best Sound Recording: Marios Athanasopoulos; **Black Out**

Best Make-Up Artist: Fani Alexaki; **Ola Ene Dromos** (It's A Long Road)

1998 International Film Festivals and Awards

1: **Mia Eoniotita Ke Mia Mera** (Eternity and A Day); Director: Theodoros Angelopoulos; participated in the Cannes Film Festival and received the Gold Palm Award. (The Palme d'Or award one of the most prestigious awards in the film industry). It also participated in the India, Belgrade,

- Golden Knight (Russia), med film Rome and Palm Springs International Film Festivals
- 2: **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blue Bums); Director: Andreas Thomopoulos; participated in the Golden Knight (Moscow), Film Festival and received the Best Film Award. Aris Stavrou received the Best Cinematography Award and Actress Tamilla Koulieva received the Best Actress Award. It also participated in the Jerusalem and Beirut Film Festivals
- 3: **No Budget Story**; Director: Renos Haralambidis; received the FIPRESCI Award in 17th Constantinople International Film Festival
- 4: **Kavafis** (Cavafy); Director: Yannis Smaragdis; participated in the Constantinople Film Festival
- 5: **O Ergenis** (The Bachelor); Director: Nikos Panayiotopoulos; participated in the New Delhi, Izmir, Gabourg, and D'Amour, Mons Film Festivals.
- 6: **I Mi Mou Aptou** (The Elegant-released under the title Touch Me Not) Director: Demetris Yatzouzakis; participated in the Belgrade International Film Festival
- 7: **Hamenes Nihtes** (Lost Nights- released under the title Nights Gambled Away); Director: Angeliki Antoniou; participated in the Gutenberg Film Festival
- 8: **Ola Ene Dromos** (It's A Long Road); Director: Pandelis Voulgaris; participated in the Berlin, Jerusalem, New Zealand, Melbourne, Montreal, Chicago, Torino, Amiens (France), Pusan (Korea) and Flanders (Belgium) International Film Festivals
- 9: **Prin to Telos Tou Kosmou** (Before the End of the World); Director: Panayiotis Maroulis; participated in the Oporto (Portugal) Film Festival
- 10: **E Epanastasi Tis Siopis** (The Revolution of Silence); Director: Metro Parish; participated in the San Francisco and Vancouver Film Festivals
- 11: **Telis Epoxies** (End of An Era); Director: Antonia Kokkinos; participated in the Ankara, Eskischir Film Days Film Festivals
- 12: **E Zoe Enamisi Hiliariko** (Life for Fifteen Hundred Drachmas - released under the title Life on Sale); Director: Fotini Siskopoulou; participated in the Karalla International Film Festival
- 13: **Adis** (Hades); Director: Stelios Haralabopoulos; participated in the Oporto (Portugal), Paris and Constantinople Film Festivals
- 14: **Pros Tin Eleftheria** (Towards Freedom); Director: Haris Papadopoulos; participated in the Constantinople Film Festival.
- 15: **Kamia Simpathia Yia to Diavolo** (No Sympathy for the Devil); Director: Demetris Athanitis; participated in the Popcorn (Sweden) Film Festival
- 16: **O Kirios Me Ta Gri** (The Man In Gray); Director: Periklis Hoursoglou; participated in the St. Petersburg and Flying Broom Ankara Film Festivals
- 17: **Pes Pos M' Agapas** (Say You Love Me); Director: Kostoula Tomadaki; participated in the Troia (Portugal) International Film Festival
- 18: **Ta Chrissa Mila Ton Esperidon** (The Golden Apples of The Hersperides); Director: Sophia Papachristou; participated in the Jungla (Barcelona) Film Festival
- 19: **Prostatis Ikogenias** (Pater Familias); Director: Nikos Perakis; participated in the Munich Film Festival.
- 20: **O Adelfos mou Ke Ego** (My Brother and I); Director Antonis Kokkinos; participated in the Karlovv-Vary Film Festival

- 21: **Vassiliki**; Director: Evangelos Serdaris; participated in the Mar de Plata International Film Festival and Cairo Film Festival where Actor Paschalis Tsarouhas received the Best Actor Award, it also participated in the Wurzburg (Bavaria, Germany) and Montreal International Film Festivals
- 22: **Mirupafshim** (released under the title See You); Directors: Christos Vouppouras, Giorgos Korras; participated in the Mediterranean (Brussels) Film Festival and received a Special Mention Award. It also participated in the Karlovy-Vary, La Rochelle and Vancouver Film Festivals

1999 Movies That Participated in the Thessaloniki Film Festival

- 1: **I Earini Sinaxis Ton Agrofilakon** (The Vernal Convocation of the Rural Guards); Director: Dimos (Aristodemos) Avdeliodis
- 2: **To Kanarini Podilato** (The Canary Colored Bicycle); Director: Demetris Stavrakas
- 3: **O Vissinokipos** (The Cherry Orchard); Director: Michalis Kakoyannis
- 4: **Mavro Gala** (Black Milk); Director: Nikos Triadafilidis
- 5: **.... Ke Epi Gis Irene** (... And Peace on Earth); Director: Daphne Tzaferis
- 6: **To Kinigi Tou Lagou** (The Hunt of the Hare); Director: Nikos P. Vezirgiannis
- 7: **E Listia** (The Robbery); Director: Alexis Kardaras
- 8: **Aliosha**; Director: Athanasios Skroubelos
- 9: **I Diakritiki Yoitia Ton Arsenikon** (The Mating Game); Director: Olga Malea
- 10: **Netrino**; Director: Yannis Paraskevopoulos
- 11: **Oniro Kalokerinis Nichtas** (A Summer Night's Dream-released under the title An Athens Summer Dream); Director: Demetris Athanitis
- 12: **Simfonia Charaktiron** (Symphony of Characters- released under the title Dancing Soul); Director: Loukia Rikaki
- 13: **I Epithesi Tou Gigandieou Moussaka** (The Attack of The Giant Moussaka); Director: Panos H. Koutras
- 14: **O Dromos Yia Tin Ithaki** (The Road To Ithaca); Director: Kostas Demetriou
- 15: **Propatoriko Amartima** (Original Sin); Director: Demetris Makris
- 16: **O Anthos Tis Limnis** (The Flower of the Lake); Director: Stamatis Tsarouchas
- 17: **Tha Se Do Stin Kolassi Agapi mou** (I Will See You in Hell My Love); Director: Nikos Nikolaedis
- 18: **Kathe Savato** (Every Saturday); Director: Vasilis Vafeas
- 19: **Peppermint**; Director: Kostas Kapakas

1999 Thessaloniki International Competition Film Festival

- 1: **The Four Seasons of the Law** Director: Dimos Avdeliodis, received 3rd Prize for Best Feature Film and Best Director
- 2: **Homa Ke Nero** (Earth and Water); Director Panos Karkanavatos
- 3: **Peppermint**; Director: Kostas Kapakas

1999 Thessaloniki Film Festival Awards

- First Best Picture: Peppermint;**
Producers: Greek Film Center, Kapa Films, Monoprosope Ltd
- Second Best Picture: To Kanarini Podilato** (The Canary Colored Bicycle); Produced by Hyperion S.A., Tonikon Ltd, Alekos Papageorgiou
- Third Best Picture: I Earini Sinaxis Ton Agrofilakon** (The Vernal Convocation of the Rural Guards); Producer: Demos (Aristodemos) Avdeliotis
- Best Director:** Demos (Aristodemos) Avdeliodis; **I Earini Sinaxis Ton**

Agrofilakon (The Vernal Convocation of the Rural Guards)

Best Script: Kostas Kapakas; **Peppermint**

Best Cinematography: Aris Stavrou; **O Vissinokipos** (The Cherry Orchard).

Best Music: Panayiotis Kalatzopoulos; **Peppermint**

Best Actor: Demetris Alexandris; **To Kanarini Podilato** (The Canary Colored Bicycle)

Best Actress: Anny Loulou; **Peppermint.**

Best Supporting Actor: Tasos Palantzidis; **Peppermint.**

Best Supporting Actress: Demetra Hatoupi; **Homa Ke Nero** (Earth And Water).

Best New Director: Kostas Kapakas; **Peppermint**

Best Set Designer: Dionisis Fotopoulos; **O Vissinokipos** (The Cherry Orchard)

Best Costumes: Dionisis Fotopoulos; **O Vissinokipos** (The Cherry Orchard).

Best Editor: Takis Yannopoulos; **Peppermint**

Best Sound Recording: Marinos Athanasopoulos; **Peppermint.**

Best Make -Up Artist: Theano Kapnia; **Peppermint**

1999 International Film Festivals and Awards

- 1: **Avrio Tha Xeroume** (Tomorrow We Will Know- released under the title Dharma Blues Bums); Director: Andreas Thomopoulos; participated in the India International Film Festival
- 2: **I Diakritiki Yoitia Ton Arsenikon** (The Mating Game); Director: Olga Malea; participated in the Found H.C. New York, Helsinki, Umea, Valencia, Shanghai, AFI (American Film Institute) Washington, Oslo (Norway), Stockholm and Seattle International Film Festivals
- 3: **Apo Tin Akri Tis Polis** (From The Edge of The City); Director: Konstantinos (Kostas) Giannaris;

participated in the Ludwig burg City (Stuttgart), Moscow, Helsinki, Toronto, Chicago, Valencia, Sydney, Presario, Jerusalem, Edinburgh, Flanders Ghent, Pusan, Montpellier, Forum De Strasbourg, Stockholm, Constantinople, Ankara and Berlin, International Film Festival (Panorama)

- 4: **Mirupafshim** (released under the title See You); Directors: Christos Voupouras, Giorgos Korras; participated in the Tetouan (Morocco) International Film Festival.
- 5: **Simfonia Charaktiron** (Symphony of Charactes- released under the title Dancing Soul); Director: Loukia Rikaki; participated in the Alexandria, Rome, Mumbai (India) and Shanghai (Chine), International Film Festivals
- 6: **Ouli Emis Efendi** (All of Us Effendi); Director: Leonidas Vardaros; participated in the Calcutta International Film Festival
- 7: **O Vissinokipos** (The Cherry Orchard); Director: Michalis Kakoyannis; participated in the Montreal International Film Festival
- 8: **E Arithmemeni** (The Numbered); Director: Tasos Psarras; participated in the Alexandria International Film Festival
- 9: **No Budget Story**; Director: Renos Haralambidis; participated in the Montpellier Haus (Heidelberg/Germany) and Tetouan (Morocco) International Film Festivals
- 10: **Balkanizateur**; Director: Sotiris Goritsas; participated in the Wurzburg International Film Festival
- 11: **Otan Erthi E Mana Yia Ta Christougenna** (When Mother Comes Home for Christmas); Director: Nilita Vatsani; participated in the Barcelona International Film Festival
- 12: **O Kirios Me Ta Gri** (The Man In Gray); Director: Periklis Hoursoglou;

- participated in the Amour (Belgium), Curculio Belles Rtes (Madrid), Med film Rome and Mare Nostrum (Belford-France) International Film Festivals
- 13: **Ap to Hioni** (From the Snow); Director: Sotiris Goritsas; participated in the Acteurs-Acterus, Tours Film Festival.
- 14: **Ta Rodina Akroyialia** (The Rosy Seashores - released under the title Shores of Twilight); Director: Efthimis Hatzis; participated in the Moscow, Haifa, Shangai, Mar del Plata (Argentina), Wellington (New Zealand), Seattle International and Easter Sofia's Film Festivals
- 15: **Kokkinos Drakos** (Red Dragon); Director: Manousos Manousakis; participated in the Calcutta (India) International Film Festival
- 16: **As Perimenoun E Ginekes** (Let the Women Wait); Director: Stavros Tsiolis; participated in the Calcutta (India) International Film Festival
- 17: **Homa Ke Nero** (Earth And Water); Director: Panos (Panayiotis) Karkanevatos; participated in the Tokyo International Film Festival
- 18: **Monaxia mou, Ola** (Loneliness Everywhere, Loneliness Nowhere); Director: Demetris Panayiotatos; participated in the Alexandria (Egypt) International Film Festival
- 19: **O Psillos** (The Flea); Director: Demetris Spirou; participated in the 14th Isfahan (Iran) International Film Festival
- 20: **Anemos Pano Ap Tin Poli** (Wind over the City); Director: Petros Sevastikoglou; participated in the Med film, Rome Film Festival
- 21: **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork); Director: Theodoros Angelopoulos; participated in the India International Film Festival
- 22: **Topio Stin Omichli** (Landscape in the Mist); Director: Theodoros Angelopoulos; participated in the India International Film Festival.
- 23: **Ola Ene Dromos** (It's A Long Road); Director: Pandelis Voulgaris; participated in the Belgrade, La Rochelle, Golden Knight (Russia), Titanic (Budapest) and Portland International Film Festivals
- 24: **Black Out**; Director: Menelaos Karamagiolis; participated in the Moscow International Film Festival.
- 2000 Movies That Participated in the Thessaloniki Film Festival**
- 1: **Enas Ke Enas** (In Good Company); Director: Nikos Zapatinas
- 2: **Afti I Nihta Meni** (This Night Remains-released under the title Edge of Night); Director: Nikos Panayiotopoulos
- 3: **Efimeri Poli** (Ephemeral City); Director: Giorgos Zafiris
- 4: **Piso Porta** (The Back Door); Director: Giorgos Tseberopoulos
- 5: **Klisti Dromi** (Closed Roads- released under the title Roadblocks); Director: Stavros Ioannou
- 6: **Safe Sex**; Directors: Athanasios Papathanasiou, Michalis Reppas
- 7: **To Fos Pou Svini** (Fading Light); Director: Vasilis Douros
- 8: **2000+ 1 Stigmes** (2000+1 Shots); Director: Demetris Athanitis
- 9: **Dekaapta Sta Dekaocto** (Seventeen To Eighteen); Director: Mimis Kougioumtzis
- 10: **Ftina Tsigara** (Cheap Smokes); Director: Renos Haralabidis
- 11: **Pamptohi A.E.** (The Very Poor, Inc); Director: Antonis Kokkinos
- 12: **I Agapi Eine Elefandas** (Love is an Elephant); Director: Stratos (Efstratios) Tzitzis

- 13: **Hamenos Paradisos** (Lost Paradise- released under the title Stream); Director: Athanasos Antoniou
- 14: **Kanis Den Chani Se Ola** (Nobody Loses Forever); Director: Dionisis Grigoratos
- 15: **Vitsia Ginekon** (Women's Vices); Director: Nikos Zervos
- 16: **Fovou Tous Ellines** (Beware of Greeks- released under the title Beware of Greeks Bearing Guns); Director: John Tatoulis
- 17: **To Milo Tis Eridos** (The Apple of Discord); Director: Vasilis Boudouris
- 18: **Thiliki Eteria** (Female Company); Director: Nikos Perakis
- 19: **E Vasilissa Maimou** (The Monkey Queen); Director: Christoforos Christofis
- 20: **I Epohi Ton Asevon** (The Age of the Irreverence); Director: Demetris Meletis

2000 Thessaloniki International Competition Film Festival

- 1: **The Slow Business of Going** (Greece/USA); Director: Athina Rachel Tsangari
- 2: **Efimeri Poli** (Ephemeral City); Director: Giorgos Zafiris
- 3: **Klisti Dromi** (Closed Roads- released under the title Roadblocks); Director: Stavros Ioannou

2000 Thessaloniki Film Festival Awards

First Best Picture:
Enas Kie Enas (In Good Company); Produced by Mythos, Alpha TV, Odeon S.A., Protsis S.A., Film net

Second Best Picture:
Afti I Nihta Meni (This Night Remains- released under the title Edge of Night); Produced by Greek Film Center, Marianna Film, ERT S.A., Greek TV, Delta -P-Skouras SA, Lumiere Productions SA

Third Best Picture: Efimeri Poli (Ephemeral City); Produced by Greek Film Center, Notos Film Productions, ET SA, Bad Movies, Telefilm, G.M. Lazaridis

Best Director: Nikos Zapatinas; **Enas Ke Enas** (In Good Company)

Best Script: Nikos Zapatinas; **Enas Ke Enas** (In Good Company)

Best Cinematography: Stamatis Yiannoulis; **Efimeri Poli** (Ephemeral City)

Best Music: Stamatis Kraounakis; **Afti I Nihta Meni** (This Night Remains- released under the title Edge of Night)

Best Actor: Nikos Kalogeropoulos; **Enas Ke Enas** (In Good Company)

Best Actress: Athina Maximou; **Afti I Nihta Meni** (This Night Remains- released under the title Edge of Night)

Best Supporting Actor: Ieroklis Michaelidis; **Piso Porta** (The Back Door)

Best Supporting Actress: Zoe Nalbadi; **Afti I Nihta Meni** (This Night Remains- released under the title Edge of Night)

Best New Director: Giorgos Zafiris; **Efimeri Poli** (Ephemeral City)

Best Set Designer: Giorgos Andritsoyannis; **Afti I Nihta Meni** (This Night Remains- released under the title Edge of Night)

Best Costumes: Damianos Zarifis; **Enas Ke Enas** (In Good Company)

Best Editor: Giorgos Triadafillou; **Efimeri Poli** (Ephemeral City)

Best Sound Recording: Marinos Athanasopoulos; **Afti I Nihta Meni** (This Night Remains- released under the title Edge of Night)

Best Make -Up Artist: Katerina Varthalitou; **Enas Ke Enas** (In Good Company)

Honorary Mention: Klisti Dromi (Closed Roads- released under the title Roadblocks); Director: Stavros Ioannou

2000 International Film Festivals and Awards

1. **To Kanarini Podilato** (The Canary Colored Bicycle); Director: Demetris Stavrakas; participated in Montreal, in 40th International Film Festival for Children and Young People at ZLIN (Czechoslovakia). In IRAN at the 15th Isfahan International Film Festival of Film and Video for Children and Young Adults and received the Golden Butterfly for Best Picture Prize of the CIFEJ Jury, which attended the Festival and evaluated the competition entries. Participated in Cairo to the 11th International Children's Film Festival and received the Golden Cairo Award. Received the Jury Award in Huston USA Film Festival. Received the Gold in Family-Children's Category at the 12th International Children's Film Festival Hyderabad. It also received the Golden Elephant Award for Best Child Artist and the Silver Elephant Award. It also participated in the Bergen Norway, Cinekid Amsterdam, Chicago, Valencia, Mill Valley (USA), Biennale, Vienna, Titanic (Budapest) International Film Festivals
2. **E Earini Sinaxis Ton Agrofilakon** (The Vernal Concoction of The Rural Guards); Director: Demos (Aristodemos) Avdeliotis; received Special Fipresci Mention in the Berlin Film Festival. International Federation of Film Societies "Don Quixote" Award Caligari Filmpreis 2000 des Bundesverb and Communal Filmarbeite. V.C.I.C.A.E. Award. It also participated in the San Francisco, Bergen Norway and La Rochelle Film Festivals
3. **The Four Seasons of the Law;** Director Dinos Avdeliotis; received a special FIPRESCI mention in the Berlin International Film Festival; International Federation of Film Societies "Don Quijote" Award Caligari Filmpreis 2000 des Bundesverb and Communal Filmmarbeite, VCOCAE Award; participated at the Chicago Film Festival, in Pusan, the Titanic Festival in Hungary, the Vienna Biennale and in Montpellier
4. **Peppermint;** Director: Kostas Kapakas; participated in the Berlin, Golden Knight (Russia), Seattle (Washington), Troia (Portugal), "Cinema in out time" program of the 19th International Vancouver Film Festival, Sochi, Galway, Taipei Golden Horse, Rio de Janeiro, Bergen Norway, Valencia, Pousan Korea, Haifa, Toronto International, Constantinople, at the Montpellier Mediterranean Film Festival and AFI (American Film Institute) Film Festival in Los Angeles
5. **Simfonia Charaktiron** (Symphony of Characters- released under the title Dancing Soul); Director: Loukia Rikaki; participated in the World fest International Film Festival of Houston and received Bronze Award. It also participated in the Palm Beach, Bermuda, Palm Springs, MIIF Milano International Film Festival, Ecofilm International Film Festival Lillie France and received the Prix Agenda 21.00.
6. **Apo Tin Akri Tis Polis** (From The Edge of The City); Director: Konstantinos (Kostas) Giannaris; participated in the Moscow, Palm Springs, Nat (Copenhagen) and Tokyo Mediterranean Film Festivals
7. **Tha Se Tho Stin Kolasi Agapimou** (I Will See You In Hell My Love); Director: Nikos Nikolaedis; participated

- in the Brussels International Film Festival
8. **O Vissinokipos** (The Cherry Orchard); Director: Michalis Kakoyannis; participated in the Moscow International Film Festival
 9. **E Arithmemeni** (The Numbered); Director: Tasos Psarras; participated in the New Delhi International Film Festival
 10. **Homa Ke Nero** (Earth And Water); Director: Panos (Panayiotis) Karkanevatos; participated in the Washington, So chi, Hollywood, European Film Festival, in Cuba, Rotterdam and Punta, Biarritz (France) Film Festivals
 11. **No Budget Story**; Director: Renos Haralambidis; participated in the Palm Springs Film Festival
 12. **Evdokia** (A lady's name); Director: Alexis Damianos; participated in the Trieste Film Festival
 13. **E Zoe Enamisi Hiliariko** (Life for Fifteen Hundred Drachmas - released under the title Life On Sale); Director: Fotini Siskopoulou; participated in the Flying Broom Ankara Film Festival
 14. **I Diakritiki Yoitia Ton Arsenikon** (The Mating Game); Director: Olga Malea; participated in the Flying Broom Ankara Film Festival
 15. **Black Out**; Director: Menelaos Karamagiolis; participated in the Annonay (France) Film Festival
 16. **I Fotographi** (The Photographers); Director: Nikos Koundouros; participated in the Golden Knight (Russia) Film Festival
 17. **Mia Eoniotita Ke Mia Mera** (Eternity And A Day); Director: Theodoros Angelopoulos; participated in the Fajr (Iran) International Film Festival
 18. **Topio Stin Omichli** (Landscape In The Mist); Director: Theodoros Angelopoulos; participated in the Constantinople Film Festival
 19. **To Meteoro Vima Tou Pelargou** (The Suspended Step of The Stork): Director: Theodoros Angelopoulos; participated in the Constantinople Film Festival
 20. **Thiasos** (The Traveling Players); Director: Theodoros Angelopoulos; participated in the Constantinople Film Festival.
 21. **Taxidi Sta Kithira** (Journey To Cythira); Director: Theodoros Angelopoulos; participated in the Constantinople Film Festival
 22. **Klisti Dromi** (Closed Roads- released under the title Road blocks); Director: Stavros Ioannou; participated in the 7th International Film and Television Festival "Cinema Tout Ecran" in Geneva and received the Grand Prix of the Jury. It also participated at the Berlin International film Festival
 23. **Everything for a Reason**; Director: Vlas Parlapanides; participated in the AFI (American Film Institute) 2000 Film Festival in Los Angeles.
 24. **Fovou Tous Ellines** (Beware of Greeks -released under the title Beware of Greeks Bearing Guns) Director: John Tatoulis; participated in the Constantinople Film Festival
 25. **Telos Epohis** (End of An Era); Director: Antonis Kokkinos; participated in the Constantinople Film Festival.
 26. **I Mi Mou Aptou** (The Elegant- released under the title Touch Me Not) Director: Demetris Yatzouzakis; participated in the Constantinople Film Festival.
 27. **Balkanizateur**; Director: Sotiris Goritsas; participated in the Tokyo and Constantinople Film Festival
 28. **Thiliki Eteria** (Female Company); Director: Nikos Perakis; participated in the Constantinople Film Festival

29. **I Diakritiki Yoitia Ton Arsenikon**
(The Mating Game); Director: Olga
Malea; participated in the
Constantinople film Festival
30. **Piso Porta** (The Back Door); Director:
Giorgos Tseberopoulos; participated in
the Tokyo Internatinal Film Festival
31. **Mavro Gala** (Black Milck); Director:
Nikos Triadafilidis; participated in the
Woodstock, Denver, Long Beach and
Calcutta Film Festivals.

**GREEK PERFORMERS
IN FOREIGN FILM PRODUCTIONS**

Actresses

Mary Andipa

1972: *Me Lene Stelio* (My name is Stelios);
(Sweden); Director: Joachim Bergenstrali

Antigoni Amatitou

1984: *Blind Date* (USA); Director: Nikos
Mastorakis

Eleni Anousaki

1964: *Zorba the Greek* (Greece/USA);
Director: Michalis Kakoyannis.
1967: *Martha* (Denmark); Director: Erik
Balling.
The Comedian (Denmark); Director: Erik
Balling.

Batty Arvanity

1981: *O Taxidiotis tou Chronou or O
Epomenos* (The Time Traveler or The
Next One) (Greece/USA) Director: Nikos
Mastorakis

Nitsa Avatangelou

1957: *Celui qui doit mourir* (He Who Must
Die); (Italy/France); Director: Jules
Dassin.
1962: *It Happened In Athens*; (20th Century
Fox); Director: Andrew Marton.
1962: *Phaedra* (Greece/USA/France);
Melina Films/Jorile Productions;
Director: Jules Dassin.
1964: *Zorba The Greek*; (Greece/USA);
Director: Michalis Kakoyannis.

Hariklia Baxevanou

1958: *Ena Komati Ouranou* (A piece of
sky) (Germany)

Anna Bratsou

1966: *Cry in the Wind* (England); Directors:
Leonard Sah, Antoni Heller.

Mary Chronopoulou

1965 *Gimni Taxiaria* (The Naked Brigade)
(Greece/USA); Director: More Dexter
1977: *Stohos Ton Ekteleston* (The Savage
Hunt) (Greece/England); Director:
Romano Skavolini

Sasa Dario

1961: *Atlas*; (Greece/USA) Director: Roger
Corman

Despo Diamandidou

1964: *Top Kapi* (United Artist/Jules Dassin
Production); Director: Jules Dassin.
1966: *Cry in the Wind* (England); Directors:
Leonard Sah, Antoni Heller.
1970: *La Promesse de l' Aube/Promise at
Dawn*; (USA/France); Director: Jules
Dassin.
1971: *Made For Each Other* (20th Century
Fox); Director: Robert B. Bean.
1978: *A Dream of Passion* (Jules Dassin,
Melina Film/USA/Bren Film); Director:
Jules Dassin.

Rika Dialina

1963: *The Terror* (Italy).
1963: *The Doll* (Italy).

Evgenia Fragkou

1998: *Head On* (Australia) Director: Anna
Kokkinos

Marina Haritou

1978: *Mistiki Apostoli Stin Ellada* (Secret Mission to Greece, released under the title; Covert Action or Sono stato un agente C.I.A.) (Greece/Italy); Director: Romolo Guerrieri

Maria Callas

1968: *Media* (Italy); Director: Pier Paolo Pasolini.

Xenia Kalogeropoulou

1962: *It Happened In Athens* (Under the Name: Maria Xenia); (20th Century Fox); Director: Andrew Marton.

Jenny Karezi

1965: *Mia Sfera Stin Kardia* (One Bullet To The Heart); (Greece/France) Director: Zan Daniel Pole

Dora Kaskani

1998: *Head On* (Australia) Director: Anna Kokkinos

Tasso Kavadia

1959: *Eroica* (Our Last Spring); (Warner Brothers); Director: Michalis Kakoyannis.
1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Anna Kyriakou

1964: *Zorba The Greek* (Greece/USA); Director: Michalis Kakoyannis

Elena Klaous (Virginia Petimezaki)

1954: *Frine*; (Italy)

Demetra Kosma

1966: *Cry in the Wind* (England); Directors: Leonard Sah, Antoni Heller

Miranda Kounelaki

1961: *Atlas*; (Greece/USA) Director: Roger Corman

Irene Kourdaki

1989: *Ena Rekviem Yia Ton Kinimatografo* (A Requiem for the Cinema/Un requiem per il cinematografo) (Greece/Italy); Director: Nikos Bililis

Elli Lambeti

1961: *The Wastrel* (Italy); (Participating at the 1961 Cannes Film Festival as a Cypriot entry); Director: Michalis Kakoyannis.

Antonella Laudì

1954: *Adorable Women* (Italy).

Elena Madali

1998: *Head On* (Australia) Director: Anna Kokkinos

Anna Matzourani

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Depy Martini

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Melina Merkouri

1957: *Celui qui doit mourir* (He Who Must Die); (Italy/France); Director: Jules Dassin.

1958: *The Gypsy and the Gentleman* (England); Director: Joseph Losey.

1958: *La Legge/La Loi* (Where The Hot Wind Blows); (France/Italy); Director: Jules Dassin.

1958: *In Darkens I Leave You* (England); Director: Nina Warner Hooke.

1961: *Vive Henri IV-Vive l'Amour*; (France); Director: Claude Autant-Lara.

1961: *Il Giudicio Universale* (The Last Judgment or The Universal Judge); (Italy); Director: Vittorio de Sica.

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions Director:
Jules Dassin.
1963: *The Victors* (USA/England); Director:
Carl Foreman.
1964: *Top Kapi* (United Artist /Jules Dassin
Production); Director: Jules Dassin.
1965: *Les Pianos mecaniques* (The
Uninhibited); (France/Italy/Spain);
Director: Juan Antonio Bardem.
1966: *10: 30 P.M. Summer* (USA);
Director: Jules Dassin.
1966: *A Man Could Get Killed*; (Universal
Pictures /Spain.); Directors: Ronald
Neame, Cliff Owen.
1969: *Gaily Gaily*; (United Artist); Director:
Norman Jewison.
1970: *La Promesse de l' Aube* (Promise at
Dawn); (USA/France); Director: Jules
Dassin.
1974: *E Dokimi* (The Rehearsal) (Melina
Production for Nike Films/USA);
Director: Jules Dassin.
1975 *Once Is Not Enough* (Jacqueline
Susann's); (England); Director: Guy
Green.
1977: *Nasty Habits*; (England); Director:
Michael Lindsay-Hogg.
1978: *A Dream of Passion* (Jules Dassin,
Melina Film/USA/Bren Film); Director:
Jules Dassin.

Rita Mousouri

1957: *Celui qui doit mourir* (He Who Must
Die); (Italy/France); Director: Jules
Dassin

Elena Nathanael

1964: *The Blood of Velsvughen*;
(Germany); (Released in Greece as
'Cursed Blood'); Director: Ralph Telle
1965: *Cry In The Wind* (England);
Directors: Leonard Sah, Antoni Heller

Kakia Panayiotou

1962: *Elektra* (Produced by Greek-American
Jeams Nikolas); Director: Ted Zarpas.

Olympia Papadouka

1957: *Celui qui doit Mourir* (He Who Must
Die); (Italy/France); Director: Jules
Dassin.
1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions;
Director: Jules Dassin.

Christina Pappa

1984: *Blind Date* (USA); Director: Nikos
Mastorakis

Irene Pappas (Irene Lelekou)

1953: *Le Infedeli* (The Unfaithful); (Italy);
Director: Mario Monicelli (Steno e
Monicelli).
1953: *Dramma nella Casbah* (The Man
from Cairo); (Italy/USA); Director: Ray
Enright.
1953: *Vortices* (Italy); Director: Raffaello
Matarazzo.
1954: *Theodora Imperatrice di Bisanzio*
(Theodora Slave Empress); (Italy);
Director; Ricardo Freda.
1954: *Attila's*; (Italy/France); Director:
Pietro Francisci.
1956: *Tribute To A Bad Man*; (MGM);
Director: Robert Wise.
1956: *The Power And The Prize*; (USA);
Director: Henry Koster.
1961: *The Guns of Navarone*; (20th Century
Fox/England); Director: Jack Lee
Thompson.
1964: *Zorba The Greek*; (Greece/USA);
Director: Michalis Kakoyannis.
1964: *The Moon-Spinner*; (Walt Disney
Production/UK.); Director: James
Nelilson.
1966: *Ta Skalopatia* (The Steps)
(Greece/France); Director: Leni Hersfeld
1966: *The Bible*; (Italy); Director: John
Houston.

1967: *A ciascuno il suo* (We Still Kill the Old Way); (Italy); Director: Elio Petri.
 1968: *The Brotherhood* (Paramount); Director: Martin Ritt.
 1968: *Mas alla de las Mon* (The Desperate Ones); (Italy); Director: Alexander Ramati.
 1968: *The Adventures of Ulysses*; (Italy). (An Italian TV mini series).
 1969: *Z*; (France/Algeria); Director: Konstantinos (Kostas) Gavras
 1969: *A Dream of Kings*; (National General Pictures); Director: Daniel Mann.
 1969: *Anne of The Thousand Days*; (Universal Pictures/England); Director: Charles Jarrot.
 1971: *The Trojan Women* (Helen of Troy); (Greece/England/USA); Director: Michalis Kakoyannis.
 1971: *Roma Bene*; (Good Rome); (Italy/France); Director: Carlo Lizzani.
 1974: *Le Faro da Padre/Bambina*; (Italy); Director: Alberto Lattuada.
 1975: *Moses* (Italy/England). (For a TV mini series); Director: Gianfranco De Bosio.
 1976: *The Message/Mohammad*, Messenger of God (Lebanon); Director: Moustapha Akkad.
 1979: *Bloodline*; (USA); Director: Terence Young.
 1979: *Cristo si e fermato an Emboli* (Christ Stopped at Emboli); (Italy/France); Director: Francesco Rosi.
 1981: *Omar Mukhtar* (Lion of The Desert); (Libyan/England); Director: Moustapha Akkad.
 1983: *Erendira* (France/Germany/Mexico); Director: Ruy Guerra.
 1985: *Into the Night* (USA); Director: John Landis.
 1985: *The Assisi Underground* (Italy/England); Director: Alexander Ramati.
 1986: *Sweet Country* (USA/Greece); Director: Michalis Kakoyannis.

1987: *High Season* (England); Director: Clare Peploe.
 1988: *Cronica di una muerte anunciada* (Chronicle of a Death Foretold); (Italy/France); Director: Francesco Rosi.
 1989: *Drums of Fire* (England); Directors: Souheil Ben-Barka, Uchikon Nazarov.
 1989: *Island* (Australian); Director: Paul Cox.
 1989: *Banquet*; Director: Marco Ferreri.
 1991: *Zoe* (England).

Katina Paxinou (Katina Konstantopoulou)

1943: *For Whom The Bell Tolls*; (Paramount); Director: Sam Wood.
 1943: *Hostages* (USA); Director: Frank Tuttle.
 1945: *Confidential Agent* (USA); Director: Herman Shumlin.
 1946: *Uncle Silas* (The Inheritance); (England); Director: Charles H. Frank.
 1947: *Mourning Becomes Electra*; (USA); Director: Dudley Nichols.
 1947: *California*; (Warner Bros.); Director: John Farrow.
 1949: *Prince of Foxes*; (Spain/France); Director: Henry King.
 1955: *Mr. Arkadin/Confidential Report*; (Spain/ France); Director: Orson Wells.
 1959: *The Miracle*; (USA); Director: Irving Rapper.
 1960: *Rocco e i suoi Fratelli* (Rocco and His Brothers); (Italy/France); Director: Luchino Visconti.
 1962: *Morte di un Bandito*; (Death of a Bandit); (Italy); Director: Giuseppe Amato.
 1967: *Tante Zita/Zita*; (France); Director: Robert Enrico.
 1971: *Un Ete sauvage*; (France); Director: Marcel Camus.

Chrisa Pehli

1989: *Ena Rekviem Yia Ton Kinimatografo* (A Requiem for the Cinema/Un requiem per il cinematografo) (Greece/Italy); Director: Nikos Bililis

Anna Politimou

1989: *Olethria Sinadisi* (Disastrous Meeting/released under the titles Mystifying Revelation or Something More); (Greece/Italy); Director: Andrew Huoait (Andreas Bianki)

Anna Rautopoulou

1965: *Mia Sfera Stin Kardia* (A Bullet through the Heart) (Greece/France); Director: Zan-Daniel Pole

Vana Revili

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Dina Sarri

1930: *When We Are Two*; (France); Director: Leon Perre
1930: *Devil's Vacation*; (France); Director: Alberto Calvacanti.
1930: *My Little Daddy*; (France).

Zorz Zarri

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Marina Sirti

1984: *Blind Date* (USA); Director: Nikos Mastorakis

Kleo Skouloudi

1961: *Guns of Navarone* (20th Century/England); Director: Jack Lee Thompson.

Tina Spathi

1976: *Assault on Agathon* (Epithesi Ston Agathona/Attack at Agathona); (Greece/England); Director: Laslo Benedict

Nina Stareniou

1967: *O Dromos Tis Korinthou* (The Road to Corinth) (Greece/France/Italy); Director: Clont Sabrol

Dora Stratou

1967: *The Day The Fish Came Out*; (Greece/England); Director: Michalis Kakoyannis.

Anna Synodinou

1962: *Elektra* (Produced by Greek-American Jeams Nikolas); Director: Ted Zarpas.
1962: *The 300 Spartans*-or *Lion of Sparta*; (20th Century Fox); Director: Rudolph Mate.

Elsa Theofanidi

1989: *Olethria Sinadisi* (Disastrous Meeting/released under the titles Mystifying Revelation or Something More); (Greece/Italy); Director: Andrew Huoait (Andreas Bianki)

Despina Tomazani

1972: *Me Lene Stelio* (My name is Stelios); (Sweden); Director: Joachim Bergenstrali

Artemis Tsarmi

1983: *To Nisi Tou Diavolou* (Devil's Island) (Cyprus/Egypt); Director: Samir Housein

Christina Tsigkou

1969: *Media* (Italy); Director: Pier Paolo Pasolini.

Viveta Tsiouni

1965: *Mia Sfera Stin Kardia* (A Bullet Through the Heart) (Greece/France); Director: Zan-Daniel Pole

Korina Tsopei

1967: *Caprice* (20th Century Fox); Director: Frank Tashlin.
1970: *A Man Called Horse* (20th Century Fox); Director: Elliot Silverstein.

Mirela Vardy

1984: *Blind Date* (USA); Director: Nikos Mastorakis

Hariklia Vaxevanou

1958: *One Piece of Sky* (Germany)

Dina Yiannakou

1986: *Anemos Thanatou* (Wind of Death released as The Wind) (Greece/USA), Director: Nikos Mastorakis

Eleni Zaferiou

1965 *Gimni Taxiaria* (The Naked Brigade) (Greece/USA); Director: More Dexter

E. Zahariadi

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Sonia Zoedou

1965 *Gimni Taxiaria* (The Naked Brigade) (Greece/USA); Director: More Dexter

Thania Zogka

1989: *Olethria Sinadisi* (Disastrous Meeting/released under the titles Mystifying Revelation or Something More); (Greece/Italy); Director: Andrew Huoait (Andreas Bianki)

Actors

Yannis Akonidis

1989: *Ena Rekviem Yia Ton Kinimatografo* (A Requiem for the Cinema/Un requiem per il cinematografo) (Greece/Italy); Director: Nikos Bililis

Nikos Alexiou

1967: *The Day The Fish Came Out*; (Greece/England); Director: Michalis Kakoyannis.

Vasilis Andronidis

1966: *Cry in the Wind* (England); Directors: Leonard Sah, Antoni Heller.

Antonis Antoniou

1980: *Idou E Milos, Idou To pidima* (Milo Milo) (Greece/Germany); Director: Nikos Perakis

Demetris Aronis

1976: *Assault on Agathon* (Epithesi Ston Agathona/Attack at Agathona); (Greece/England); Director: Laslo Benedict

Kostas Baladimas

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.
1965 *Gimni Taxiaria* (The Naked Brigade) (Greece/USA); Director: More Dexter
1976: *Assault on Agathon* (Epithesi Ston Agathona/Attack at Agathona); (Greece/England); Director: Laslo Benedict

Andreas Bellis

1972: *Me Lene Stelio* (My name is Stelios); (Sweden); Director: Joachim Bergenstrali
1984: *Blind Date* (USA); Director: Nikos Mastorakis

Yannis Bertos

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions; Director:
Jules Dassin.

Gikas Biniaris

1965 *Gimni Taxiaria* (The Naked Brigade)
(Greece/USA); Director: More Dexter

Demetris Bislanis

1976: *E Maska Tou Diavolou* (The Devil's
Man/The Devils People/Land of
Minotaur); (USA/England); Director:
Kostas Karayannis

George Corraface (Giorgos Horafas).

1992: *Christopher Columbus-the
Discovery*; (USA/Spain); Director: John
Glen.

1996: *Escape from L. A.*; (USA); Director:
John Carpenter.

Alex Demetriadis

1998: *Head On* (Australia) Director: Anna
Kokkinos

Kostas Demetriou

1983: *To Nisi Tou Diavolou* (Devil's
Island) Cyprus/Egypt; Director: Samir
Housein

Theodoros Demetriou

1961: *Atlas*; (Greece/USA) Director: Roger
Corman

Vasilis Diamandopoulos

1965: *Mia Sfera Stin Kardia* (A Bullet
Through the Heart) (Greece/France);
Director: Zan-Daniel Pole

1967: *O Dromos Tis Korinthou* (The Road
to Corinth) (Greece/France/Italy);
Director: Clont Sabrol

Takis Emmanouel

1964: *Zorba The Greek*; (Greece/U.S.A.);
Director: Michalis Kakoyannis

1966: *Cry in the Wind* (England); Directors:
Leonard Sah, Antoni Heller

1966: *Ta Skalopatia* (The Steps)
(Greece/France); Director: Leni Hersfeld

1975: *Me Lene Antigoni* (My Name is
Antigone) (Australia); Director: Tom
Coouan

Christos Exarhos

1961: *Atlas*; (Greece/USA) Director: Roger
Corman

Andreas Filippidis

1961: *Atlas*; (Greece/USA) Director: Roger
Corman

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions; Director:
Jules Dassin.

Spiros Fokas

1959: *Morte di un Amico*; (Death of a
Bandit); (Italy); Director: Giuseppe
Amato.

1960: *Rocco e i suoi Fratelli* (Rocco and
His Brothers); (Italy/France); Director:
Luchino Visconti.

1960: *Messalina*; (Italy).

1960: *Via Margutta* (Marcuta); (Italy);
Director: Camerini

1961: *Un Uomo da Bruciate*; (A Man from
Bruciate); (Italy); Directors: Valentino
Orsini, Paolo Traviani.

1962: *Diciottenni al Sole*; (Italy); Director:
Camillo Mastrocinque.

1965: *Mia Sfera Stin Kardia* (One Bullet
To The Heart); (Greece/France) Director:
Zan Daniel Pole.

1966: *Ta Skalopatia* (The Steps)
(Greece/France); Director: Leni Hersfeld

1985: *Jewel of The Nile* (USA); Director:
Lewis Teague.

1988: *Rambo III* (USA); Director: Peter
Macdonald.

Giorgos Foundas

1962: *America - America* (Warner
Brothers); Director: Elias Kazan.

1964: *Zorba The Greek*; (Greece/USA);
Director: Michalis Kakoyannis.

Pheadon Georgitsis

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions; Director:
Jules Dassin.

1977: *Stohos Ton Ekteleston* (The Savage
Hunt) (Greece/England); Director:
Romano Skavolini

1978: *Mistiki Apostoli Stin Ellada* (Secret
Mission to Greece, released under the title;
Covert Action or Sono stato un agente
C.I.A.) (Greece/Italy); Director: Romolo
Gouerieri

1981: *O Taxidiotis tou Chronou or O
Epomenos* (The Time Traveler or The
Next One) (Greece/USA) Director: Nikos
Mastorakis

Nikos Gerasimos

1975: *Me Lene Antigoni* (My Name is
Antigone) (Australia); Director: Tom
Coouan

Alexandros Golfis

1989: *Olethria Sinadisi* (Disastrous
Meeting/released under the titles
Mystifying Revelation or Something
More); (Greece/Italy); Director: Andrew
Huoait (Andreas Bianki)

Panos Goumas

1959: *Eroica*; (Our Last Spring); (Warner
Brothers); Director: Michalis Kakoyannis.

Nikos Haralabous

1983: *To Nisi Tou Diavoulou* (Devil's
Island) Cyprus/Egypt; Director: Samir
Housein

Christoforos Himaras

1965 *Gimni Taxiaria* (The Naked Brigade)
(Greece/USA); Director: More Dexter

Nikos Ignatiadis

1959: *Eroica*; (Our Last Spring); (Warner
Brothers); Director: Michalis Kakoyannis

Demetris Ioakimidis

1977: *Stohos Ton Ekteleston* (The Savage
Hunt) (Greece/England); Director:
Romano Skavolini

1978: *Mistiki Apostoli Stin Ellada* (Secret
Mission to Greece, released under the title;
Covert Action or Sono stato un agente
C.I.A.) (Greece/Italy); Director: Romolo
Gouerieri

Paul Kapsis

1998: *Head On* (Australia) Director: Anna
Kokkinos

Thimios Karakatsanis

1980: *Idou E Milos, Idou To pidima* (Milo
Milo) (Greece/Germany); Director: Nikos
Perakis

Tj. (Tzavalas) Karousos

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions; Director:
Jules Dassin.

Andreas Katsoulas

1980: *Idou E Milos, Idou To pidima* (Milo
Milo) (Greece/Germany); Director: Nikos
Perakis

Takis Kavouras

1976: *Assault on Agathon* (Epithesi Ston
Agathona/Attack at Agathona);
(Greece/England); Director: Laslo
Benedict

Nasos (Athanasios) Kedrakas

1957: *Celui qui doit mourir* (He Who Must
Die); (Italy/France); Director: Jules
Dassin.

Sokratis Korres

1965 *Gimni Taxiaria* (The Naked Brigade)
(Greece/USA); Director: More Dexter

Thanos Kotsopoulos

1962: *Elektra* (Produced by Greek-American Jeams Nikolas); Director: Ted Zarpas.

Alkis Kritikos

1981: *For Your Eyes Only*; (England);
Director: John Glen.

Danos Ligizos

1981: *O Taxidiotis tou Chronou* or *O Epomenos* (The Time Traveler or The Next One) (Greece/USA) Director: Nikos Mastorakis
1984: *Blind Date* (USA); Director: Nikos Mastorakis

Jimmy Makoulis

1961: *Ramona* (Germany); Director: Paul Martin.

Alekos (Alexandros); Mamatis

1959: *Eroica*; (Our Last Spring); (Warner Brothers); Director: Michalis Kakoyannis.

Giorgos Manouskos

1989: *Olethria Sinadisi* (Disastrous Meeting/released under the titles Mystifying Revelation or Something More); (Greece/Italy); Director: Andrew Huoait (Andreas Bianki)

Athanasios Margetis

1972: *Me Lene Stelio* (My name is Stelios); (Sweden); Director: Joachim Bergenstrali

Andreas I. Marianos

1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Giorgos Marinos

1967: *O Dromos Tis Korinthou* (The Road to Corinth) (Greece/France/Italy);
Director: Clont Sabrol

Artemis Matsas

1965: *Mia Sfera Stin Kardia* (A Bullet Through the Heart) (Greece/France);
Director: Zan-Daniel Pole
1967: *O Dromos Tis Korinthou* (The Road to Corinth) (Greece/France/Italy);
Director: Clont Sabrol
1977: *Stohos Ton Ekteleston* (The Savage Hunt) (Greece/England); Director: Romano Skavolini

Nikos Minardos

1963: *It Happened In Athens*; (20th Century Fox); Director: Andrew Marton.
1968: *Day of The Evil Gun*; (USA);
Director: Jerry Thorpe.
1969: *River of Mystery*; (USA).
1970: *The Challengers*; (USA).
1976: *Assault on Agathon* (Epithesi Ston Agathona/Attack at Agathona); (Greece/England); Director: Laslo Benedict

Alexis (Alexandros) Minotis

1946: *Notorious* (R.K.O. Radio); Director: Alfred Hitchcock.
1946: *The Chase* (United Artist); Director: Arthur D. Ripley.
1948: *Siren of Atlantis* (USA); Director: Greg Tallas (Grigoris Thalasinis).
1950: *Panic In The Streets* (20th Century Fox); Director: Elias Kazan.
1955: *Land of the Pharaohs* (Warner Brothers); Director: Howard Hawks.
1956: *Boy On A Dolphin* (20th Century Fox); Director: Jean Negulesco.

Giorgos Moshidis

1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Sotiris Moustakas

1964: *Zorba The Greek* (Greece/USA); Director: Michalis Kakoyanis.

1965: *Mia Sfera Stin Kardia* (A Bullet Through the Heart) (Greece/France); Director: Zan-Daniel Pole

Giorgos Moutsios

1962: *The 300 Spartans -Or Lion of Sparta* (20th Century Fox); Director: Rudolph Mate.

1976: *Assault on Agathon* (Epithesi Ston Agathona/Attack at Agathona); (Greece/England); Director: Laslo Benedict

Nikiforos Naneris

1959: *Eroica* (Our Last Spring); (Warner Brothers); Director: Michalis Kakoyannis.

Christos Negkas

1965: *Mia Sfera Stin Kardia* (A Bullet Through the Heart) (Greece/France); Director: Zan-Daniel Pole

Christoforos Nezer

1966: *Cry in the Wind* (England); Directors: Leonard Sah, Antoni Heller.

Christos Nikitaedis

1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Demetris Nikolaedis

1967: *The Day The Fish Came Out*; (Greece/England); Director: Michalis Kakoyannis

Demetris Nikolaou

1979: *O Panagoulis Ze* (Panagoulis Lives/Panagoulis Vive); (Italy); Director; Jojepi Ferara

Michalis Nikolinakos

1962: *The 300 Spartans -Or Lion of Sparta*; (20th Century Fox); Director: Rudolph Mate.

Toni Nikolakopoulos

1998: *Head On* (Australia) Director: Anna Kokkinos

Giorgos Panousopoulos

1974: *E Dokimi* (The Rehearsal) (Greece/Nikefilm/Efilm/Melina Film); Jules Dassin

Giorgos Pantzas

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Spiros Papafrantzis

1984: *Blind Date* (USA); Director: Nikos Mastorakis

Kostas Papageorgiou

1972: *Me Lene Stelio* (My name is Stelios); (Sweden); Director: Joachim Bergenstrali

Nikos Papakonstantinou

1965 *Gimni Taxiaria* (The Naked Brigade) (Greece/USA); Director: More Dexter
1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Demetris Papamichael

1978: *A Dream of Passion* (Jules Dassin, Melina Film/USA, And Bran Film); Director: Jules Dassin.

Pheadon Papamichael

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Kosta Papanastasiou

1980: *Idou E Milos, Idou To pidima* (Milo Milo) (Greece/Germany); Director: Nikos Perakis

Stavros Parharidis

1989: *Ena Rekviem Yia Ton Kinimatografo* (A Requiem for the Cinema/Un requiem per il cinematografo) (Greece/Italy); Director: Nikos Bililis

Kostas Pashalis

1977: *Stohos Ton Ekteleston* (The Savage Hunt) (Greece/England); Director: Romano Skavolini

Andreas Philippidis

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Demetris Politis

1981: *O Taxidiotis tou Chronou* or *O Epomenos* (The Time Traveler or The Next One) (Greece/USA) Director: Nikos Mastorakis

Efthimios Poulaedis

1983: *To Nisi Tou Diavolou* (Devil's Island) (Cyprus/Egypt); Director: Samir Housein

Alekos Prezas

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Grigoris Rozakis

1962: *America - America* (Warner Brothers); Director: Elias Kazan.

Theodoros Roubanis

1963: *The Island of Love* (USA); Director: Morton Da Costa.
1964: *The Villa* (Canada)

Kiriakos Sarandis

1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Sokratis Savvaidis

1989: *Ena Rekviem Yia Ton Kinimatografo* (A Requiem for the Cinema/Un requiem per il cinematografo) (Greece/Italy); Director: Nikos Bililis

Kostas Simenos

1977: *Stohos Ton Ekteleston* (The Savage Hunt) (Greece/England); Director: Romano Skavolini

Kostas (Karagiorgis) Skouras

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Dimos Starenios

1962: *The 300 Spartans, Or Lion of Sparta*; (20th Century Fox); Director: Rudolph Mate.

1962: *America, America* (Warner Brothers.); Director: Elias Kazan.

1962: *He Who Must Die*; (Italian/France); Director: Jules Dassin.

1966: *Cry in the Wind* (England); Directors: Leonard Sah, Antonio Heller.

Stavros Tornes

1974: *Uomini Contro* (Italy); Director: Francesco Rosi.

1975: *Christ Stopped In Eboli*; (Italy); Director: Francesco Rosi.

1975: *Allonsanfan* (Italy); Director: Taviani Brothers (Paolo, Vittorio).

1975: *Anna Anno* (Italy); Director: Roberto Rossellini.

1975: *Nausica* (Italy); Director: Agnes Varda.

Nikos Tsahiridis

1965: *Mia Sfera Stin Kardia* (A Bullet Through the Heart) (Greece/France); Director: Zan-Daniel Pole

1967: *O Dromos Tis Korinthou* (The Road to Corinth) (Greece/France/Italy); Director: Clont Sabrol

Christos Tsangas

1990: *E Peripetia tou Edipoda* (Oedipus Adventure/released under the title Der Fall Oe); (Germany/Greece); Director; Rainer Simon

Savvas Tzanetakis

1972: *Me Lene Stelio* (My name is Stelios); (Sweden); Director: Joachim Bergenstrali

Nikos Tzoyias

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Titos Vandis

1962: *It Happened In Athens*; (20th Century Fox); Director: Andrew Marton.

1964: *Top Kapi* (United Artist/Jules Dassin Production); Director: Jules Dassin.

1969: *Stiletto* (USA); Director: Bernard Kowalski.

1973: *The Exorcist* (Warner Brothers); Director: William Friedkin.

1973: *The Three Million Dollar Piracy* (USA); Director: Andrew V. McLaglen.

1977: *A Piece of the Action* (USA); Director: Sidney Poitier.

1977: *Once Upon A Scoundrel* (USA); Director: George Schaefer.

1979: *Disco Angels* (USA); Director: George Stanford Brown.

Vasilis Vasilikos

1966: *Ta Skalopatia* (The Steps) (Greece/France); Director: Leni Hersfeld

Giorgos Vellis

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Nikos Verlekis

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Aris Vlahopoulos

1965 *Gimni Taxiaria* (The Naked Brigade) (Greece/USA); Director: More Dexter

Anestis Vlahos

1976: *E Maska Tou Diavolou* (The Devil's Man/The Devils People/Land of Minotaur); (USA/England); Director: Kostas Karayannis

Yannis Voglis

1966: *Cry in the Wind* (England); Directors: Leonard Sah, Antoni Heller.

Stelios Vokovits

1962: *Phaedra*; (Greece/USA/France); Melina Films/Jorile Productions; Director: Jules Dassin.

Andreas Voutsinas

1978: *A Dream of Passion* (Jules Dassin, Melina Film/USA, And Bren Film); Director: Jules Dassin.

Giorgos Voyatzis

1964: *Zorba The Greek* (Greece/USA); Director: Michalis Kakoyannis.

Giorgos Xanis

1962: *Phaedra*; (Greece/USA/France);
Melina Films/Jorile Productions; Director:
Jules Dassin.

Stavros Xenidis

1980: *Idou E Milos, Idou To pidima* (Milo
Milo) (Greece/Germany); Director: Nikos
Perakis

Demetris Xidakis

1981: *O Taxidiotis tou Chronou* or *O
Epomenos* (The Time Traveler or The
Next One) (Greece/USA) Director: Nikos
Mastorakis

Stathis Yialelis

1962: *America - America* (Warner
Brothers); Director: Elias Kazan.
1968: *The Blue* (Paramount); Director:
Silvio Narizzano
1979: *O Panagoulis Ze* (Panagoulis
Lives/Panagoulis Vive); (Italy); Director:
Jojepi Ferara

Michalis Yiannatos

1981: *O Taxidiotis tou Chronou* or *O
Epomenos* (The Time Traveler or The
Next One) (Helas/USA) Director: Nikos
Mastorakis

1986: *Anemos Thanatou* (Wind of Death
released as The Wind) (Greece/USA)
Director: Nikos Mastorakis

Yannis Zanninos

1965: *Mia Sfera Stin Kardia* (A Bullet
Through the Heart) (Greece/France);
Director: Zan-Daniel Pole
1965 *Gimni Taxiaria* (The Naked Brigade)
(Greece/USA); Director: More Dexter
1966: *Cry in the Wind* (England); Directors:
Leonard Sah, Antoni Heller
1967: *O Dromos Tis Korinthou* (The Road
to Corinth) (Greece/France/Italy);
Director: Clont Sabrol

Vasilis Zappas

1998: *Head On* (Australia) Director: Anna
Kokkinos

Steve Zarras

1989: *Olethria Sinadisi* (Disastrous
Meeting/released under the titles
Mystifying Revelation or Something
More); (Greece/Italy) Director: Andrew
Houit

Christos Zorbas

1977: *Stohos Ton Ekteleston* (The Savage
Hunt) (Greece/England); Director:
Romano Skavolini

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Trifon Tzavalas

The only son of Panayiotis and Sophia Tzavalas, Trifon was born in Athens in 1935. After graduating from the 8th Gymnasium for Boys, he enlisted in the Greek Air Force for his military service. Once out of the service, he worked next to the great film directors Giorgos Tzavelas and Vassilis Georgiadis who produced some of the classic films during the golden age of Greek cinema in the 50's and 60's.

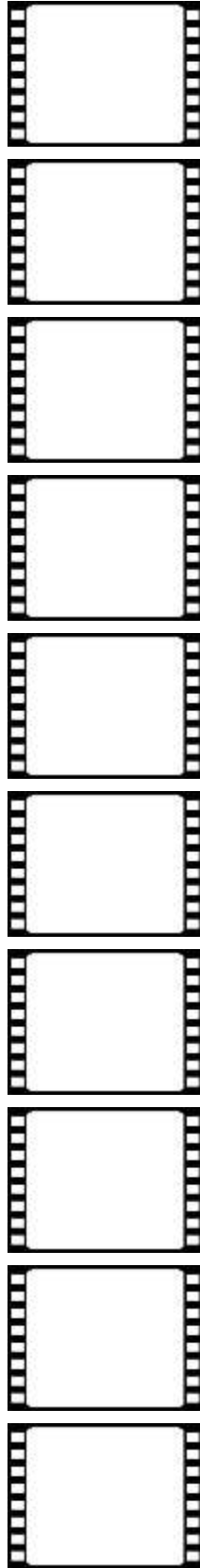
Then Trifon decided he needed more film training and went to Germany, then to Montreal, and finally to Hollywood where his father's brother, William Chavalas, was the artistic director at 20th Century Fox designing film sets and movie theaters. W. Chavalas designed and decorated some of the finest movie theaters built in Los Angeles in the 1940's and 1950's. One of his monumental works is the Byzantine art of the church of Saint Sophia Greek Orthodox Cathedral in Los Angeles. Unfortunately, just before Trifon arrived in Los Angeles, his uncle suddenly died. In those early days, Trifon struggled to make a living while studying film direction at Columbia College. As a thesis project, he researched and wrote "The History of Greek Cinema". That thesis germinated into the 6-volume encyclopedic work, *The History of Greek Cinema*, which is now in this website. It took him practically the rest of his life to assemble the information for this publication. In the meantime, for relaxation, he wrote poems (a selection is included here).

He and his wife Maureen raised one son, Panayiotis, and dote on their three grandchildren: Sophia and the twins Triphon and Talia.

Due to his untimely illness, which to a great extent paralyzed Trifon in 2008, his friend Takis Demopoulos undertook the effort to edit and complete the publication. Zafiris Gourgouliatos assisted with the publication and web presentation. This electronic version of the book is published by the Hellenic University Club of Southern California, a Non-Profit Cultural Organization.

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