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ANGEL WITH PLASTER WINGS

This is the first time that a Greek film handles the theme of homosexuality, and this is also the first time that a Greek film on such a theme addresses itself, not to the chosen few who frequent the art cinemas, but to the many, to all those we meet in the streets, in our homes, at work. And what is more, the director makes an honest job of it. This is a thoroughly honest, human and truthful film; and this alone is sufficient to make it important.

The film begins with a shot of the police making a raid upon a park. The direction, the photography and the soundtrack are so effective that the viewer expects to find himself somewhere among the people rushing off in all directions to hide; one's personal experiences, or those of one's friends, are directly brought to mind. The violence of the police causes heterosexuals to wonder: "Can this be true? Do these things actually happen?" How are they to know that while this kind of raid is going on, they may be peacefully drinking their ouzo in the bar next to the park?

This is why ANGEL is a political film. It is a film that cries out: "Hey, look at us, we're here, we exist." The scenes showing Angel doing his military service at the camp in the morning and walking the streets as a transvestite in the evening explodes once and for all the myth that equates the army with virility - a myth that still holds good and that continues to be exploited by a good many people.

This is the first time we see two boys kissing, making love, living together in a Greek film. These scenes come across with such tenderness and humanity that they do not shock or make one feel ashamed, whether one is homosexual or not.

ANGEL is a great film that wins you over irresistibly. A film that ought to be seen by all those who are not ashamed of what they are.

Dimitris Dale
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