

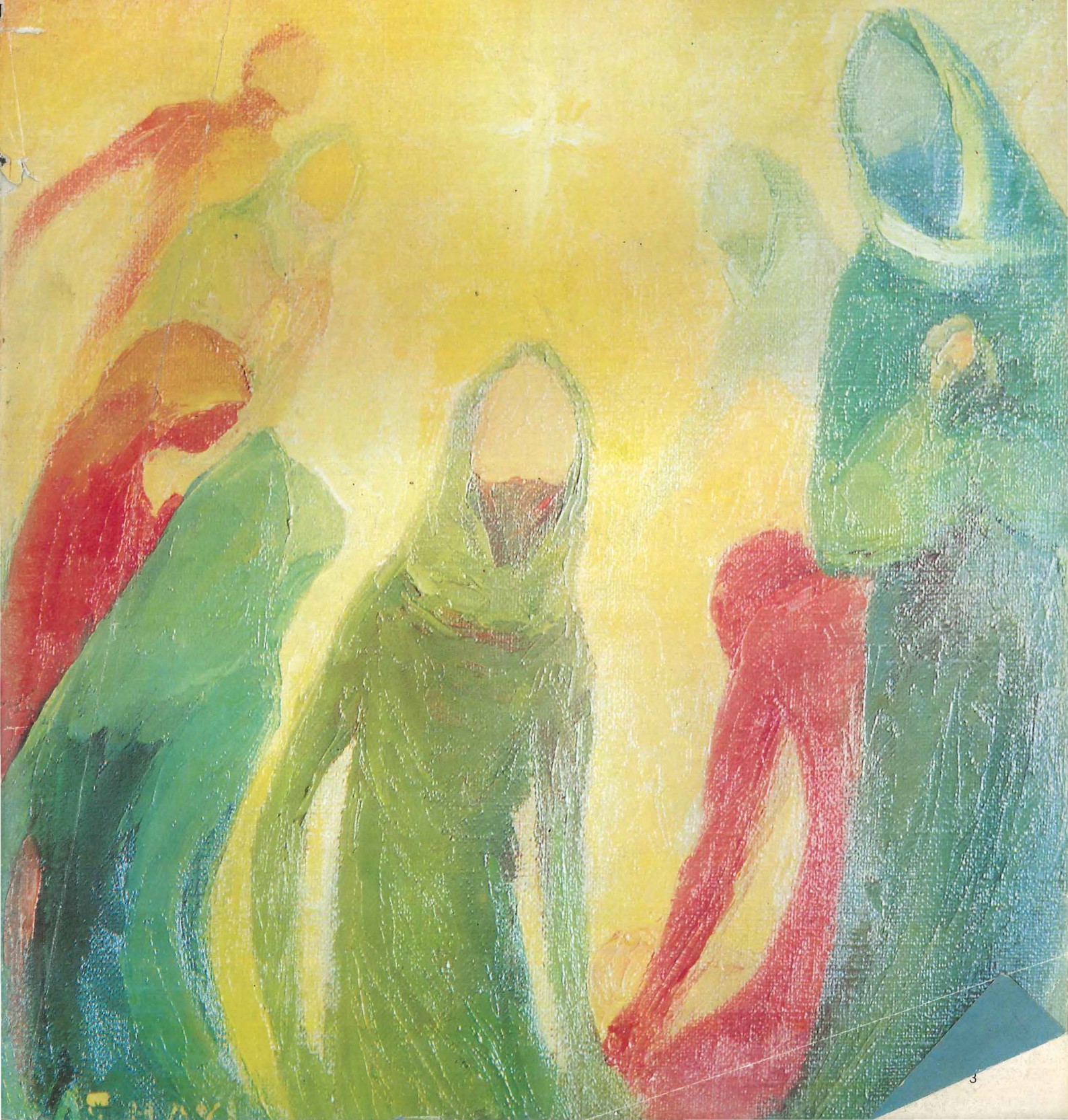
April 12, 1974

THE

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ATHENIAN

Greece's English Language Fortnightly



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MINION

Interad Advertising
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COMMUNITY CALENDAR

April 13

A group from American Youth Centre to visit Hania, Crete (six days).

April 14

LECTURE with slides in German at Christos Kirche on the Church within the context of Greece.

April 17

FILM: *The Hustler* (1961) with Paul Newman, Jackie Gleason, Piper Laurie, H.A.U. 5:30 and 8:30 p.m.

April 18

A.C.S. Board Meeting.

April 20

EXHIBITION: *Lord Byron in Greece*. A joint British Council and Benaki Museum commemorative exhibition at the Benaki Museum. Admission 10 Drs. April 20-September 30.

April 21

BALLET THEATRE CONTEMPORAIN (FRENCH) at the Demotikon Theatre in Pireaus. 6:00 and 9:00 p.m.

April 22

LECTURE: *Byron: A Pilgrim's Progress* by Professor A. Rutherford (Regius Professor of English Literature at the University of Aberdeen) at the British Council at 8:00 p.m.

LECTURE with slides. *The Character and Development of Minoan Art*. by Dr. Stilianos Alexiou (in Greek). At the Goethe Institute at 8:00 p.m.

ATHENS STATE ORCHESTRA. Conductor, Claus Tennstedt; Soloist, Justice Franz. Orpheus Theatre, Stadiou 44, at 9:00 p.m.

April 23

PLAY: *Life as a Dream* (Calderon) directed by Bernard Seale. Mixed cast from Athens and Pierce Colleges. Benaki Hall, Athens College, at 8:00 p.m.

FILM: *The Go-Betwwn*—Julie Christie, Alan Bates and Michael Redgrave. British Council. 8:00 p.m.

ART FILMS: Hellenic American Union at 5:30 and 8:30 p.m.

Harry Jackson: A Man and His Art. John Wayne narrates and appears in a film showing how the artist puts "the soul of the West" into his sculpture and paintings.

Big Mirror Dome. A film showing how a group of artists combine their talents with engineers and scientists to create a mirror dome.

FILM in French: *Bonaparte et la*

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SAINTS' DAYS OCCURRING IN THE NEXT FORTNIGHT. It is traditional in Greece to send good wishes to your friends and acquaintances on their 'namedays'. These may take the form of a phone call, a cable, or a gift of flowers, sweets, etc.

April 14: Anastasios, Lambros, Lambri.

April 21: Thomas.

April 23: George.

April 25: Marcos.

Revolution (1927) at L'Institut Francais at 5:30 p.m.

April 24

READINGS: From the Poetry of Lord Byron. Kleptic songs from the period of Byron's death sung by Christos Panoutsos. At British Council at 8:00 p.m.

LECTURE: *The Communications Revolution* by Dr. Robert Browne of the U. of Minnesota. At the Hellenic American Union at 8:00 p.m.

LECTURE: *The Problem of Blood Donation* (in Greek) given by Dr. Konstandinos Psomadaki, Director of the Haematological Department of Alexandras Hospital. This lecture is sponsored by the Greek German Medical Alliance. At the Goethe Insitute 8:00 p.m.

Bonaparte et La Revolution. (see April 23)

MEETING: *Canadian Women's Club of Athens*. 10:30 a.m. Please contact Mrs. Anne Drozd for details. Tel. 671-7051.

April 25

MEETING: AWOG. 9:45 a.m. Election of officers. At Hellenic American Union.

EXHIBITION: Paintings by the Honourable Henry J. Tasca, U.S. Ambassador to Greece. At the Hellenic American Union at 7:00 p.m.

LECTURE: *Musical Analysis of Gabriel Faure's Chamber Music*, given by Miss Miranda Strongili at L'Institut Francais at 8:00 p.m.

CHILDREN'S FILM: *Sans Famille* (1958) in French at L'Institut Francais at 5:00 p.m.

April 26

PLAY: *Life as a Dream*. (see April

23).

RECITAL: Tuba played by John Zouganellis. First performances of Greek compositions. At the Hellenic American Union at 8:00 p.m. FILM: *Mazurka* (1935) in German. At the Goethe Institute at 6:00 and 8:00 p.m.

INTERNATIONAL DINNER at A.C.S. High School at 7:00 p.m.

April 27

PLAY: *Le Cosmonaute Agricole* (Rene de Olbadea) produced by members of the Institut Francais (in French) at L'Institut Francais at 5:00 p.m.

April 29

RECITAL: Piano. Maria Mosca, an Italian performer, playing Clementi, Beethoven, Barber, Schumann and Brahms.

LECTURE: *Music of Gyorgy Liget* given by Ioannis G.G. Papaioannou. (in Greek), At Goethe Institute at 8:00 p.m.

PLAY: *Le Cosmonaute Agricole*, (see April 27).

ATHENS STATE ORCHESTRA. Conductor, Andreas Paridis with young Greek soloists. Orpheus Theatre, Stadiou 44. 9:00 p.m.

April 30

FILM: *The Go-Between* (see April 23).

LECTURE: *The Sociology of Law* (in French) given by Professor Paul Carbonnier of the Sociology Department at the U. of Paris. At L'Institut Francais at 8:00 p.m.

EASTER

Good Friday

St. Paul's Anglican Church: Ante-communion: 9:00 a.m. Communion and Litany: 10:00 a.m. Silent hour of devotion: 1:00 - 2:00 p.m.

Christos Kirche: Service at 8:00 p.m.

Holy Saturday

St. Paul's Anglican Church: Evening prayer (said): 6:30 p.m.

Easter Sunday

Ecumenical Multilingual Easter Sunrise Service at Philopappas Hill, facing the Parthenon. Choirs from the various churches and the U.S. Navy Band. 6:00 a.m.

St. Paul's Anglican Church: Holy Communion: 8:00 a.m.

Matins: 10:00 a.m.

Matins followed by Holy Communion: 11:00 a.m.

THE ATHENIAN

Greece's English Language Fortnightly

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PUBLISHER'S NOTE

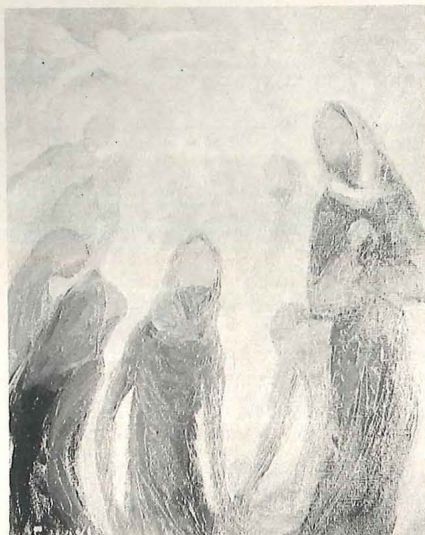
It is not easy to define the Athenian of today. The city is no longer inhabited by a homogeneous group of people but by a small core of indigenous Athenians and a majority composed of Peloponissians, Islanders, Macedonians, Thessalians, and Hellenes from the Diaspora: the rest of Europe, Asia Minor, Africa, North America, Australia, and a small contingent of non-Greeks from all parts of the world.

There is a common denominator, however: the fact that we are living and functioning

here, facing the same frustrations and the same joys. The purpose of this journal is to keep its readers informed and to serve as a means of communication. Up until now the foreign community has been fragmented; moreover, information pertinent to community activities and to life in Greece has been scattered. Consequently, the foreign inhabitant has been largely isolated from the activities of the local society.

In this journal, we would like to reflect the various cultures that converge here — and in the process make life in Athens more interesting and understandable.

COVER



And they went out and fled from the tomb; for trembling and astonishment had come upon them; and they said nothing to any one, for they were afraid.

— Mark XVI, 8.

Loui Silivridou-Pasalari, the well-known Greek artist, produced the first cover for the ATHENIAN Magazine. Her works have been exhibited in both Greece and Cyprus and she is the editor of "The Children Speak Through Art", a regular feature in *Epikaira*.

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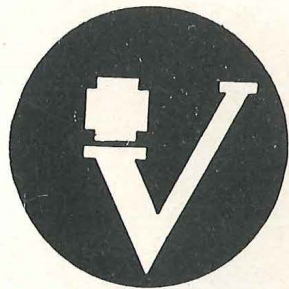
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GOINGS ON IN ATHENS

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Theatres close for varying periods over Easter. Call for details.

The National Theatre (Ethnikon) — The classical drama group has been touring Japan with Aeschylus' trilogy, *Orestia*, while the remaining actors have been presenting international plays in Athens. The theatre will close over Holy Week and re-open after Easter with a contemporary Greek drama and Shakespeare's *As You Like It*. Both stages of the National Theatre, Aghiou Constantinou 30. Tel. 532-242.

Watch on the Rhine (Froua sto Rhino) — A revival of Lillian Helman's famous play on the Nazi intrigue in the U.S. during the early days of World War II. A very good performance by a solid group under the direction of Peter Fyssoun who also plays the part of the persecuted Jew. Theatre Academos, Ippocrates & Academias Sts. Tel: 625-119. Matinees 6:00 p.m., Wednesday, Thursday, Saturday and Sunday. Nightly at 9:00 p.m. except Monday and Tuesday.

Tango by Czech dramatist Slawomir Mrozek, adapted by Paul Matessis and directed by Spyros Evangelatos, is ending its second winter season. The central character, sympathetically portrayed by Nicos

Courcoulos, reacts against the hypocritical "establishment", particularized in his family, and is killed by his servant who then comes to tyrannize the family. Eleni Halkousi gives a rich performance as the grandmother. A vitriolic satire of both the establishment and the anti-establishment and a fine production of a difficult play. Theatre Alambra, 53 Stournara St. (near Politechnion). Tel: 527-497 Matinees 6:00 p.m., Wednesday, Thursday, Saturday and Sunday. Nightly at 9:00 p.m. except Monday and Thursday.

Poor Killer (Ftohe Fonia) by the famous Czech avant-garde dramatist, Pavel Kahout, adapted by Th. Frangopoulos. A dazzling portrait of a schizophrenic actor in an anguished struggle to prove that he killed his partner deliberately — and not in a moment of madness. A production of high quality. Strongly recommended. Theatre Athina, Derigny & Patission Sts. (about 120 yards from Alexandra Sq.) Tel: 837-330. Matinees 6:00 p.m., Thursday, Saturday and Sunday. Nightly, 9:00 p.m. except Monday.

Affairs of State (Erotas ke Politiki.) — Originally written in English by French

playwright, Louis Verneuil, and adapted for the Greek stage by Platon Mousseos. Those who have seen the London or New York productions (1952) may enjoy the French quality of this performance. Kasia Analyti, Costas Rigopoulos, Andreas Barcoulis join Beata Assimacopoulou and George Moutsios in a complicated game of triangular love that doubles back on itself, against a background of American affairs of state. Recommended. Theatre Analyti, Antoniadou and Patission Sts. Tel: 839-739. Matinees 6:00 p.m., Wednesday, Thursday and Friday. Nightly at 9:00 p.m. except Monday and Tuesday.

Vavylonia — This neo-classic play by Vyzantios is one of Carlos Koun's great successes. It deals with the misunderstandings and quarrels that arise as a result of the many dialects spoken in Greece. A folkloristic play of great merit, it can be enjoyed by those who have even a limited grasp of the language. Theatre Veaki, Stournara 32. Tel: 523-522. Matinees, 6:00 p.m., Saturday and Sunday. Evenings, 9:00 p.m., Wednesday, Friday, Saturday and Sunday.

Karagioze Vezyris — Written by George Skourtis it adapts and modernizes for the stage the famous hero of Greek Shadow Theatre, Karagiozis. Directed by Carlos Koun, George Lazanis gives a good performance as Karagiozi. Theatre Veaki, Stournara 32. Tel: 523-533. Matinees, 6:00 p.m., Thursday. Evenings, 9:00 p.m., Tuesday and Thursday.

CURRENT CINEMA

This is a guide to some films that will appear in Athens during the first half of April. Please check the newspapers for the places where they will be playing. Wherever possible we have shown the original title and indicated the Greek title in brackets. Several "classics" which hold a special place in the history of film making will appear. They are listed at the end.

Oklahoma Crude (The Black Gold). — Winner of the Moscow festival 1973, Stanley Kramer's movie is a love tale, but not a tear-jerker. It is the story of two individuals who are callous on the surface, but, deep down, vulnerable and in need of love. It is played against the panorama of the Oklahoma oil fields in the early part of this century and presents plenty of action to go along with the human situations.

Cinderella Liberty — An unconventional and often humorous love story that celebrates the validity of human relationships especially within the family. The title is sailor's slang for a pass that expires at midnight. It is during such a liberty that John Baggs (James Cann) finds himself involved with a bar girl and her 11-year-old mulatto son.

Emiliano Zapata ("Zapata") — Produced by Antonio Aguller. The costliest, most spectacular Mexican movie ever made and one of the country's first in 70 mm Panavision. It is the true story of the legendary guerrilla general who helped his fellow peasants regain their land and liberty.

The Outfit (The Syndicate) — A combina-

tion of danger, excitement and suspense that digs deep into the world of double-crossing and exposes some of the areas in which an international crime syndicate operates. With Robert Duvall, Karen Black and Robert Ryan.

Billy Two Hats (The Out laws) — An exciting, haunting story of two outlaws, wounded and tired, being pursued relentlessly by a lawman across the Western plains of America. With Gregory Peck, Desi Arnaz, Jr., Jack Warden; Sian Barbara Allen.

Westworld (The Rebellion of the Night) — Yul Brynner stars in this science-fiction thriller written by Michael Crichton, who also directs. Brynner portrays a robot gun slinger in a giant amusement park of the future. Guests pay \$ 1,000 a day to relive the excitement of the Old West, including the opportunity to engage the gunslinger in a showdown gunfight in which they are guaranteed to out draw it and "kill" it.

McQ, (The Dirty Trick of McQ) — Police mystery with plenty of action mostly generated by detective hero McQ, played by John Wayne, Eddie Albert, Diana Muldaur, Colleen Dewhurst, Clu Gulager.

The Corruption of Chris Miller — A realistic film with strong psychological and sexual overtones by the famous Spanish director Juan Antonio Bardem. With Jean Seberg, Barry Stokes, Marisol and Perla Cristal.

Condemned Twice (The True and the False) — Italian produced adventure with mystery, action and sex. Directed by

Visconti. With Martin Balsam, Terence Hill, Paola Pitagora.

The Golden Voyage of Sinbad — Color adventure in dynarama. With John Phillip Law, Caroline Munro, Tom Baker, and others.

Mr. Hercules Against Karate — Tom Scott and Fred Harris are a couple of human tanks that plough through anything turning the grand art of karate into the great laugh of the year.

Jesus Christ, Superstar — The mod version of Jesus' last seven days, considered by some to be the best musical in a decade. Ted Neeley is the blonde superstar. Directed by Norman Jewison.

CLASSICS

Max Linder: *The Three Musketeers* (1923); *Be my Wife* (1923); *Seven Years of Bad Luck* (1922); and a selection from the first films made by the Lumieres Brothers (1895 - 1896). At the Alkyonios, Ioulianou 42 near Triti Septemvriou Street, a few blocks past the Polytechnic Institute.

A Week of Russian Films: Gadai's *Ivan Vasilievitz Changes Profession*; Kandolofski's *The First Teacher*; Krambrovitski's *The Taming of the Fire*; Pamphiloff's *The Debut* and others. At the Alkyonios (see above).

Vsevolod Poudokvine (1893 - 1953): *The End of St. Petersburg* (1927); At the Attikon Theatre, Stadiou Street.

— Peter Cineman

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BALLET AND DANCE

Egyptian Ballet Company, REDA — One of the world's most spectacular dance companies in a program of dances from various parts of Egypt. From April 14 at the Demotikon Theatre, Demotikon Square, Piraeus. Tel: 417-8351.

Dora Stratou Company — This season's performances will begin after Easter at the Philopappou Theatre across from the Akropolis. Programs of folk dances from all over Greece in local costumes.

ART GALLERIES

Yiannis Migadis, Haralambos Tsourapas - Gallery Ora, Xenophondos 7. Tel: 322-6632.

Achilles Drounga - Gallery Zoumboulakis-Tassos, Kriaizotou 7, Tel. 634-454.

Demetrios Perdikidis (A Greek artist living in Spain) - Athens Gallery, Glykonos 1381 1. Tel. 713-938.

Alesandro Nastassio (Italian) - Diogenes Gallery, Platia Filomousou Eterias 3. Tel. 322-4618

Pandelis Xagoranis- Desmos Gallery, Syn-grou 4. Tel. 910-079.

MUSEUMS

National Archaeological Museum, Tositsa and Patisson Street — Housed in a fine neo-classical building, the museum contains the world's finest collection of ancient Greek art — from the pre-historic Geometric period down to the Hellenistic. Six rooms of excellent Archaic sculpture, including several of the massive 'kouroi'; the Poseidon of Artemision; classical funeral monuments; three rooms of classical sculpture, highlighted by the Diadoumenos; a room of findings from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of recent finds from the current digs on Santorini, making the Museum's Mycenaean Collection perhaps the finest in the world. Open daily: 8:00 a.m. - 2:00 p.m. Closed Mondays.

Athens Numismatic Collection, first floor, National Archaeological Museum — One of the world's finest collections of tokens, coins and seals ranging from the 7th century B.C right up to the present. Open daily: 7:30 - 1:30 p.m.

The Akropolis Museum, on the Akropolis — As absorbing as the Parthenon itself, the museum contains pediments from Archaic temples; slabs from the frieze, metopes and sculptures from the pediments of the Parthenon; the lithe, flowing Victories from the parapet of the Athena Niki; the almost delicate figures from the Erechtheum frieze. Deserves as much time and attention as the National. The 'Kores', high-cheeked and as enigmatic now as ever, command contemplation. Open daily: 9:00 a.m. - 5:00 p.m.

GOINGS ON IN ATHENS

Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Tuesdays.

The Agora Museum, in the Stoa of Attalos, entrance from either Platia Thession or Andrianou 24, Plaka — Housed in the reconstructed Stoa, originally built for the city by Attalos II of Pergammon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherds, tiles, weapons, jewellery, amphorae, household utensils, and lamps — were the every day paraphernalia of the bustling market life. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Sundays.

Byzantine Museum, Vassilissis Sophias 22 — In the Florentine-style villa built in 1848 for the Duchess of Plaisance. The central attraction is the collection of Byzantine and post-Byzantine icons. Also on display are frescoes, illuminated manuscripts, church vestments with remarkable examples of the art of embroidery, church plates and jewellery. Open daily: 8:00 a.m. - 1:00 p.m.; 3:00 - 6:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Mondays.

Museum of Greek Popular Art, Thespidos Kythathineon 17, Plaka — One of the best displayed collections in the city. A limited but excellent collection of embroideries, traditional folk costumes, wood-carvings, jewellery, metal-work, and pottery attesting to the craftsmanship and traditions of pre-industrial Greece. Open daily: 10:00 - 2:00 p.m., except Monday.

Benaki Museum, Vassilissis Sophias and Koumbari St. — This fine neoclassical house contains a treasure of Greek art from prehistoric time down to the present. On display are icons, manuscripts, church vestments and embroideries, wood-carvings, and jewellery from Byzantine and post-Byzantine times. An excellent collection of folk costumes and handicrafts. Rare collection of ecclesiastical relics brought from Asia Minor at the time of the exchange of populations. The Eleftherios Venizelos room contains the personal possessions, manuscripts and photographs of the late statesman. In addition, a display of Islamic, Coptic and Turkish objects d'art — including textiles, carpets, embroideries, jewellery and weapons — and an unusual display of Chinese porcelain. Open daily: 9:30 - 1:30 p.m. and 4:30 - 7:30 p.m. Sundays and holidays, 9:30 a.m. - 1:30 p.m. Closed Tuesdays.

National Historical Museum, on Stadiou St. (near Syntagma) — Housed in the old Parliament building, designed by Boulanger and built in 1858. A collection of relics, mementoes and memorabilia from the wars and revolutions which created the modern Greek nation. Open daily: 9:00 a.m. - 1:00 p.m. Closed Mondays.

National Picture Gallery, Vassileos Konstantinou (opposite the Hilton Hotel) — Currently exhibiting 22 paintings of Hania and other Greek landscapes by Edward Lear. Works by Greek painters from the 18th century to the present. A few El Grecos and a collection of works

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by Italian, Flemish and Dutch masters. Of special interest is the collection of sketches, including drawings by Rembrandt, Van Dyck, Watteau and others, and the exhibit of engravings — from Dürer and Brueghel to Braque and Picasso. Open daily: 9:00 - 1:00 p.m. and 5:00 - 8:00 p.m. Sundays and holidays, 9:00 - 1:00 p.m. Closed Tuesdays.

Kerameikos Museum, Ermou 148 (Monasteraki) — Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture but of perhaps greater interest is the collection of pottery from the pre-Mycenean period down to the Roman period. Open daily: 8:00 - 1:00 p.m. and 3:00 - 6:00 p.m. Sundays and holidays, 10:00 - 6:00; Mondays, 12:00 - 6:00 p.m.



LIBRARIES

National Library — Panepistimiou Ave. Tel. 614-413. (Mondays through Saturdays, 9 to 1, and 5 to 8. Winter and summer.)

Benakios Library — Anthimioi Gazi 2 (near statue of Kolokotroni) Tel. 322 - 7148. (Mondays through Saturdays, 8 to 1; Mondays through Fridays, 5 to 8.)

Parliament Library — Vassilissis Sophias Ave. Tel. 323 - 8350. (Mondays through Saturdays, 8 to 2, winter hours. Mondays through Saturdays, 7:30 to 1:30, May 1 through October 15.)

National Research Centre Library — Vassilis Constantinou 48. Tel. 729-811. (Mondays through Saturdays, 8:15 to 2:15; Mondays through Fridays, 4 to 8:45.)

Goethe Institute Library — Phidiou 14 - 16. Tel. 636-086. German books and records. (Mondays, Wednesdays, Fridays, 10 to 2; 5 to 8. Tuesdays, Thursdays, 10 to 2; 5 to 8:30.)

French Institute Library — Sina 29. Tel. 614-841. French books and records. (Mondays through Saturdays, 10 to 1; Mondays through Fridays, 5 to 8.)

Italian Institute Library — Patisision 47. Tel. 529 - 294. (Mondays through Fridays, 9 to 1. Every other Saturday.)

Gennadius Library — Souidias 61. Tel. 710 - 536. (Mondays through Fridays, 9 to 1:30; 5 to 8. Saturdays, 9 to 1:15.)

British Council Library — Kolonaki Square. Tel. 633 - 211. English books on various subjects; reference library; reading room; record library. (Mondays through Thursdays, 6 to 8:30.)

Hellenic - American Union Library — Massalias 22, 7th floor. Tel. 629 - 886.

Most books in Greek; a few books in English on ancient and modern Greece; records. (Mondays through Fridays, 9 to 1, 6 to 9. Saturdays, 9 to 1.)

American Library — Massalias 22, 4th floor of Hellenic - American Union. Tel. 638 - 114. 14,000 American books on all subjects; periodicals; records; reading room. (Mondays through Fridays, 8 to 1:30, 5:30 to 8:30. Closed Saturdays.)

American School of Classical Studies — Belgan Library. Souidias 54. Tel. 736 - 313. (Mondays through Saturdays, 9 to 2; 5 to 8. Restricted to members of A.S.C.S.)

German Archaeological Institute — Pheidon 1. Tel. 620 - 270. (Mondays through Saturdays, 10 to 1. Mondays, Tuesdays, Thursdays, Fridays, 5 to 8.) Restricted to members and faculty.

Athens College Library — Psychico. Tel. 671-4628 ext. 60. 20,000 books in English. (Mondays through Fridays, 8:30 to 9:00, Saturdays and Sundays, 9 to 1, 2:30 to 7.) *By permission only.*

Pierce College Library — Aghia Paraskevi. Tel. 659 - 3250 ext. 334. (Mondays through Thursdays, 8:30 to 6. Fridays, 8:30 to 4. Closed Saturdays.) *By permission only.*

Polytechnic School Library — Patisision St. Tel. 611 - 859. Books on architecture, engineering, etc. (Mondays through Fridays, 8 to 8. Saturdays 8 to 1:30.)

National Theatre Library — Aghios Constantinou. Tel. 520 - 585, ext. 24. Books on drama and theatre. (Mondays through Saturdays, 8 to 2.)

Y.W.C.A. Library — Amerikis 11. Tel. 624 - 291. Mainly paperbacks. (Mondays through Fridays, 9 to 9. Saturdays, 9 to 2.)

British Embassy Information Department Library — Karageorgi Servias 2, Syntagma Square. Tel. 736 - 211 ext. 227. Books on the way of life and institutions of Britain. (Mondays through Fridays, 8:30 to 2. Mondays and Wednesdays, 4 to 7.)

SPORTS

Rowing - April 20 and 21. Preliminaries for the National Crew Championships will be held at Lake Ioannina. In Salonika, on the 28th, a rowing competition will be held.

Auto & Motorcycle Racing - The first race of the season - (which runs until December) - was held at Tatoi. It will be followed, on the 21st, by the Voula "Hill Climb" and, on the 28th, by the "motor-cross".

Horse racing - April 16, 17, 20, 24 and 27 at the Phaleron Hippodrome. April 16 meeting will feature the Panathenian Cup, Greece's top race for 3-year-olds. April 20 meeting will field the country's best horses in the April 21st Cup.



GOINGS ON IN ATHENS

RESTAURANTS

The establishments reviewed have been visited by the editor of Restaurants and Night Life and are recommended as indicated. Those without comment are listed for your convenience even though they have not, as yet, been visited.

We welcome comments from our readers and invite suggestions.

RESTAURANTS WITH AND WITHOUT MUSIC

Gerofinikas, Pindarou 10. Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. Businessmen's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.

Kapalos, Formionos 102, Pangrati. Tel. 769 - 903. Lovely; lodged in an old three-storey brown stone building; beautifully decorated with naive paintings, mirrors, old family photographs, and embroideries — creating an enchanting atmosphere. The menu in the form of a scroll. Eggplant salad, baked green peppers, stuffed spleen, and kid in casserole with artichokes, delicious. The non-adventurous will find the charcoal broiled chops satisfactory. Full menu, excluding wine, will cost about 180 - 200 Drs. Open daily: 8:00 p.m. - 1:00 a.m. Closed Sundays. Also closed from June 1 - September 31.

Tabula, Hatziyianni Mexi 7 (behind the Hilton). Tel: 716 - 134. Very cosy, in a basement with rustic decor and dim lights. Joanna and Fotios, both graduates of the Ecole de Tourism offer their specialties in French and Greek cuisine. The *plat du jour*, if suitable to your taste (wild duck, the day we were there) usually worth trying. The tabula salad very appetizing, onion soup very good. Their red wine quite acceptable. Entrees from 90 Drs. Open evenings: 9:00 - 4:00 a.m. Closed Sundays. Reserve in advance.

Le Calvados, Alemanous 3 (3 blocks from Hilton). Tel. 726 - 291. An old house converted into a restaurant reminiscent of the white houses of the Normandy coast. Arcades and country style furniture create a warm atmosphere. Mainly French cuisine (frog legs, snails, kidney flambé) and very tasty Polynesian pot-au-feu. Ask the maitre, Nicolas, for suggestions. Entrees from 100 Drs. Open daily: 8:00 - 1:30 a.m.

Balthazar, Tsoha and Vournazou 27. (close to the residence of the U.S. Ambassador) Tel. 644 - 1215. An old mansion converted into a restaurant. High ceilings, spacious rooms, decorated with paintings. Very interesting collection of glasses, bottles and Karafes. Relaxing bar with comfortable chairs. A small but good variety of national cuisines. The hosts, Mr. and Mrs. Paleologou, are set on keeping their clientele satisfied. Special luncheon menu. Entrees from 90 Drs. Open daily: 1:00 - 4:00 p.m., 8:00 - 1:30 a.m. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki. Tel: 730 - 507, 741 - 087. A mid-west saloon

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type restaurant in the heart of Athens. "Authentic" decor with cart-wheels, gas lamps, wooden Indians and barrels, old guns and interesting posters hanging on the walls. Long bar. Piano music in the evening. A variety of hamburgers and excellent cuts. The Caesar salad very good (32 Drs.). Country-style breakfast for the late risers. Entrees from 100 Drs. Open daily: 11:30 - 4:00 p.m. and 7:00 - 1:30 a.m. The bar is open till 3:00 a.m.

Tudor Hall, Constitution Square. Tel. 3230 - 651. The penthouse of the King George Hotel. Sophisticated but warm, beautiful Tudor decor with candelabra. Magnificent view of the Acropolis. Soft appealing music in the evening. Good international cuisine, excellent service. Entress from 150 Drs. Open daily: 1:00 - 4:00 p.m., 8:00 - 1:00 a.m.

The Steak Room, Aeginitou 4 (close to Hilton). Tel. 717 - 4445. A small, two-level room with bronze lamps, and cosy atmosphere. Excellent cuts on the charcoal, accompanied by baked potato or french fries and green salad. Reserve in advance. Mr. Papapanou a charming host. Entrees from 120 Drs. Open daily: 6:30 - 1:00 a.m.

L'Abrevoir, Xenokratous 51. Tel: 729 - 061, 729 - 106. The oldest French Restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalise your palate. Maitre Alexi will gladly help you in choosing one of the specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red, house wine. Reserve in advance. Prices from 100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m.

Le Gourmet, Meandrou 3 (Hilton area). Tel. 731 - 706. Small French restaurant on two levels (we prefer the lower level). The *plat du jour* indicated on a small blackboard is usually a good suggestion. The French chef is also the owner. The *rilette maison* and the *gigot d'agneaux* very good. Entrees from 90 Drs. Open daily: 7:30 - 1:00 a.m. Closed Sundays.

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790 - 711. The roof garden of the newly built St. George Lycabettus Hotel. Modern, agreeable surroundings. Open grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialties. The *steak au poivre* is worth our recommendation. Entrees from 130 Drs. Open daily: 8:30 - 12:30 a.m.

Blue Pine, Tsaldari 27, Kifissia. Tel. 8012 - 969. Enchanting, elegant country club atmosphere with woody, rustic decor. Exceptional garden. Red tablecloths, comfortable arm chairs, candlelight and soft taped music. Excellent formal service. Consistently high standard. Offers excellent cuts on charcoal. Entrees from 120 Drs. Open daily: 8:30 - 1:00 a.m. Closed Sundays.

Riva, Mihalakopoulou 114 (behind the Hilton). Tel. 706 - 611. A quality French restaurant with dishes equally appealing

to the eye and to the palate. Maitre Costa helpful in selecting from complete menu. Very tasty cooking from Chef Courtis, excellent service. Chris Coures at the piano. Expensive, but worth it. Entrees from 170 Drs. Open daily: 8:00 - 2:00 a.m. Closed Sundays and in the summer.

Bagatelle, K. Ventiri 9 (next to the Athens Hilton). Tel. 730 - 349. One of Athens' older international restaurants. Very pleasant environment, candle light, soft colors. The downstairs has a more rustic atmosphere and piano music in the evening. French accent on food with good variety of dishes, and good service. Entrees from 100 Drs. Open daily from 1:00 - 4:00 p.m. (Recommended for a quiet business lunch), and 8:00 - 1:00 a.m.

Papakia, Iridanou 5 (about 2 blocks from Hilton). Tel. 712 - 421. An old restaurant in need of redecoration, but with attentive service and good food. International cuisine and Greek specialties. Duck with either orange or olives, 110 Drs. Open daily: 12:00 - 4:00 p.m. and 8:00 - 2:00 a.m.

Au Falaise (same management as Papakia) Karageorgi Servias 8. Castella (near the Yachting Club in Tourkolimano). Tel. 476 - 180. A converted old mansion situated on a rocky hill by the sea. Plenty of atmosphere. Several rooms with fire places and old furniture. The downstairs is a solarium with a breath-taking view. Lovely bar and sitting room. Beautiful terrace in the summer. The service is rather slow and the food has not been up to standard in the past. Filet *au poivre*, 130 Drs. Open daily: 12:00 - 4:00 p.m., and 8:00 - 2:00 p.m.

Chriso Elafi (20th km. on the way to Mt. Parnis) Tel: 2460 - 344. Charming chalet-type restaurant built, operated, and owned by Mr. and Mrs. Zanidakis. Enchanting atmosphere. Wood-panelling, fire place and pelts on the wall. Good food and service. Specialties are mainly game, steak, and a soup made of calf's feet. Entrees from 130 Drs. Open daily: 8:00 - 1:00 a.m. Sundays: 12:00 - 4:00 p.m., and 8:00 - 1:00 a.m. Closed Mondays

Ta Nisia, Athens Hilton. Tel. 720 - 201. A very luxurious restaurant with Greek atmosphere. Spacious and elegant. Service and food excellent. A fabulous selection of Greek hors d'oeuvres and specialties (roasted lamb with oriental rice). Guitar music in the evening. Expensive. Mr. Fondas is the maitre and one of the best. Open daily: 12:30 - 3:30 p.m., and 7:00 - 11:30 p.m.

TAVERNAS WITH MUSIC

Steki Tou Yianni, Trias 1 (In Kypseli area) Tel: 812-953. A favorite taverna which has kept up its standards and atmosphere. Ample lighting, walls painted with Greek motifs, artificial vinearbors, white tablecloths. A pianist and guitarists frame the entire picture. A long corridor leads to the food counter where you make your own choice of a main course. Huge variety of appetizers brought to your table. Very good retsina. Full course approx. 160 Drs. excluding wine. Open daily: 9:00 p.m. - 1:30 a.m.

Mirtia, Markou Moussourou 35. Tel. 719-198. A taverna with excellent Greek

GOINGS ON IN ATHENS

cuisine and very good guitar music. Choose from a parade of dishes which follow a ritual: cold and warm appetizers, pittas. A choice of either stuffed chicken or roast lamb in lemon sauce. Highly recommended. Moderately high prices. Open daily: 9:00 p.m. - 1:30 a.m. Closed Sundays.

TAVERNAS

Vassilena, Etolikou 72 (Piraeus). Tel. 461-2457. An exciting eating experience in a renovated grocery store. Sit back and enjoy a parade of about 18 delicious Greek delicacies, brought to your table. Yiorgos, the son of the founder, successfully continues the picturesque tradition. No menu — one price: 125 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations.

Kavaliateros, Tatoiou 36 (off New Philadelphia Avenue) Tel: 2498780. A typical, unspoiled taverna in three rooms divided by window panes with lanterns and paper table cloths. A barbecue at the entrance. Specialities are country sausage, tripe a la grecque, lamb and veal chops, suckling lamb on the spit, excellent country salad, and yoghurt. Polish up your Greek ahead of time. Entrees from 40 Drs. Open daily: 8:00 - 12:30 a.m.

To Limanaki, end of Arras St., Vouliagmeni. Tel. 8960-405, 8960-566. Set on a hillock at the end of a small road, the terrace of this rather plain taverna offers a fantastic view and is recommended even in the wintertime (on a sunny day). Summer hours run continuously from noon to midnight. Excellent fresh fish, octopus in wine sauce, country salad. Approx. 130 Drs. excluding wine. Open daily: 12:00 - 4:00 p.m., 7:30 - 11:30 p.m.

KOUTOUKIA

The Koutouki is a typically Greek establishment, unique in atmosphere and definitely worth a visit. Picturesque in its simplicity, the koutouki is usually located today in the basement of an old, about-to-be-demolished house, with a few tables covered with paper or oil-cloth, surrounded by huge barrels of retsina wine. Home cooking is served from a kitchen which may also be the old neighborhood grocery store and eating place (*bakaliko*-grocery store, ergo, *bakalotaverna*); or a lumber yard and charcoal depot (*xiladiko*).

A remnant from a fading era, frequented by both sophisticates and local characters, the koutouki remains one of the few places where one still comes across old wine-bibbers, sipping retsina and humming songs over a half-broken guitar. Unfortunately, few have survived the onslaught of modern day living.

Most of the koutoukia are located in out-of-the-way neighbourhoods, and it is advisable to either take a taxi or seek the help of someone who knows Athens well.

○ Sotiris, Loukareos and Kairou (behind Averoff prison) Tel. 6420 - 417 Originally opened in 1897 by Sotiris' father on the ground floor of his grocery store, it is now located in the basement where Sotiris serves and his wife, Eleni, cooks: Roast beef with noodles; stifado; veal in casserole with potatoes garnished with tomato sauce. All superb. Approx.

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40 Drs. per portion. Open from 8:00 a.m. and operates from October to May.

Kottarou, Aghias Sophias 43 (behind the Larissis railway station) Tel. 513 - 2124. An unmarked door leads down a few steps to one of the most interesting and colorful. The grandmother of the present owner was a chicken merchant at the central market and expanded her activities at noon-time to serving meals. Nowadays, the fare includes charcoal broiled veal and lamb chops, codfish with garlic sauce, and excellent retsina. Opens in October and closes when the retsina stock is exhausted — usually at the end of April.

TOURKOLIMANO

A very picturesque corner squeezed between Neon Faleron and Castella about 12 kilometers from the center of Athens. In the olden days it used to be one of the three harbors of Piraeus and the hill above (Castella) was used as a fortress because of its geographical position. Hence, the name Castella.

Today, Tourkolimano has become a most colorful recreation and sailboat racing center with a great number of seafood restaurants around. A memorable experience, weather permitting, for lunch or dinner by the sea. Roving florists, photographers, and guitarists are all part of the show. In Greece, do as the Greeks do and follow the waiter into the kitchen to choose your own fish, then return to your table to enjoy the scene.

The specialty of the area is *giouvetsi* shrimps with fetta cheese cooked with tomato sauce in an earthen pot. Considering the cost of fresh fish, prices are reasonable — unless you select lobster or crayfish. Most are open from 12:00 - 3:30 p.m. and from 8:00 - 11:30 p.m. In the summer, they stay open until well after midnight.

Aglamair, Akti Koumoundourou . 411-5511 Considerably more elaborate than its neighbours, incorporating several restaurants in one building. Very extensive menu including European and Greek cuisine.

Zephyros, Akti Koumoundourou . 417-5152
 Kanaris, Akti Koumoundourou.... 417-5190
 Zorba, Akti Koumoundourou 412-5004
 Ta Kimata, Akti Koumoundourou 417-5057
 Prasina Trehandiria, Akti Koumoundourou 417-5643
 Kokini Varka, Akti Koumoundourou 417-5853
 Zorba The Greek, Akti Protospalti, 411-2258

NIGHT LIFE

NIGHT CLUBS — CABARETS

Copacabana, Othonos 10, Constitution Square. tel. 3232-061. The best known cabaret in Athens, with orchestra and a well - selected international show. Acceptable food. Minimum charge 180

Drs. Open daily at 10:30 p.m. Show at midnight.

Athinea, Panepistimiou 6 (near Constitution Square). Tel. 620-777. Pleasant atmosphere, high quality food, attentive service. "Mad" is the name of the orchestra and Philipos Nikolaou is the main attraction playing international and popular Greek hits. Minimum charge 220 Drs. Open at 10:00 p.m. Program at 1:00 a.m. Closed Sundays.

Neraida, Vasileos Georgiou B', Kalamaki. Tel. 9812-004. Pleasant night club-restaurant with well-selected Greek program and often some international attraction. Good food. Beautiful terrace on various levels in the summer. George Katsaros and his orchestra, the famous Greek singers, Tolis Voskopoulos, Litsa Diamandi, and Yiannis Dunias and others. Minimum charge 210 Drs. Open daily at 10:00 p.m. Show starts at 12:30 a.m. Closed Sundays.

Marinella, Mitropoleos 1 (Constitution Square). Tel. 322-9389. Cosmopolitan surroundings, good food, pleasant ambience. Marinella, the number one popular Greek singer and show woman, is the main attraction. A very good orchestra. Vocalist Yiannakopoulos entertains until the start of the program. A la carte minimum charge 250 Drs. Open at 10:00 p.m. Show starts at 1:15 a.m. Closed Sundays.

Stork, Philellinon 15 (near Constitution Square). Tel. 322-0370. Fairly good food, pleasant surroundings. Main attraction, Dimitra Yalani and Parios. The show starts at 12:45 a.m. Open daily at 10:00 p.m. Minimum charge 260 Drs. Closed Mondays.

DISCOTHEQUES

The Nine Muses, Akademias 43. Tel. 604-260. 601-877. Athens' most fashionable. Decor with discretion: old mirrors in all shapes, colors and sizes set on black walls. Red tablecloths, dim lighting, and good music at a tolerable level. Food excellent, service attentive. Entrees from 180 Drs. Open daily: 9:30 p.m. till the small hours.

BOITES

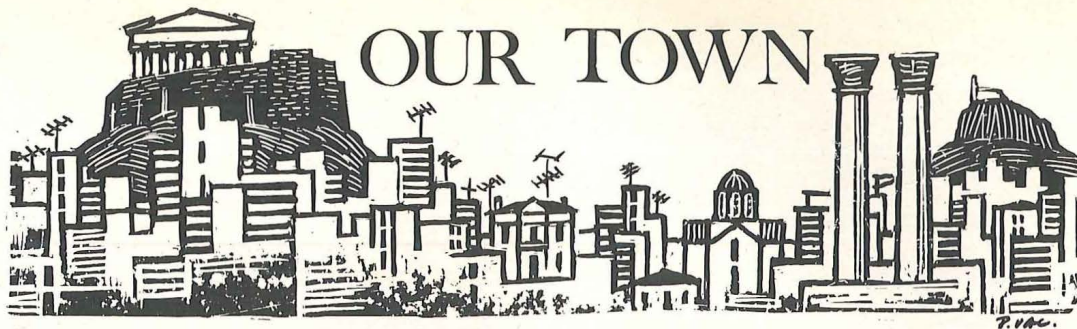
Zoom, Kidathineon 37, Plaka. Tel: 3225-920. Two performances daily, 10:15 p.m. and 12:30 a.m. Singers: Manolis Mitsias, Elena Kirana, Petri Salpea, Themis Andreadis and others.

Rigas, Aphroditis 9, Plaka. Tel. 3223-702. Performances daily: 10:30 p.m. and 12:30 a.m. Singers: Andonis Kaloyianis, Xanthipi Karathanasis and others.

Arhondissa, Adrianou 134, Plaka. Tel. 3226-105. Performances daily: 10:30 and 12:45 a.m. Musical arrangement and direction by the famous Stavros Xarhakos. Singers: Nikos Xilouris, Christodoulou and others.

Skorpios, Kidathineon 15, Plaka. Tel. 323-3881. Performances daily: 10 p.m. and midnight. Singer: Costas Hadjis, the popular gypsy with a peculiarly hoarse voice and a guitar.

Adzzuro, Kidathineon 37, Plaka. Tel. 323-3619. Performances daily: 10:00 p.m. and midnight. Pop songs with "Charms" and Greek songs by Doros Georgiadis, Litsa Sakellariou and others.



Canadian women

We were told that Canadians can be distinguished from Americans by their pronunciation of words containing “ou” (out and about tend to sound like awt and abawt) and their use of china cups and saucers in various patterns for tea (which they refer to as “odd” cups and saucers). The latter practice is not the result of accident but a tradition, so much so that young women are often given bridal showers at which they are presented with gifts of “odd” cups and saucers.

We decided to test the reliability of this theory one day late in February and wandered up to the home of Mrs. Anne Drozd in Paleo Psychiko for the first official gathering of the local Canadian women who are starting a club.

Going up on the elevator, one lady observed that the weather was appropriate... bitterly cold... while another observed that her blood had warmed after many years in Athens and that she was freezing.

Inside we noticed that, in addition to a large number of chatting women, Mrs. Drozd’s home contained some lovely drawings and paintings (Italian, our hostess explained) and a large and impressive porcelain unicorn (also Italian). Sitting on a table was a marble bear which Mrs. Drozd thought was Canadian. Sure enough, gracefully laid out on the dining room table, were the “odd” cups and saucers and floating around the room were plenty of “awts” and “abawts”, as well as a mosaic of other accents.

Canadians resent having Europeans lump them together with Americans and insist they are different. We looked around us carefully and decided they are.

The novelist Hugh McLennan once said that if the United States is a melting pot, Canada is a mosaic (Canadians usually take great pride

in their ethnic inheritance). We heard many Greek accents and at least one from Venezuela. One lady, when asked, explained she was a hybrid.

The “official” family was represented by Mrs. William Brett, Mrs. Helen Morrison and Miss Christine de Wolf. We didn’t have a chance to chat with the former and the latter but did with Mrs. Morrison— and her “ou’s” passed the test. Our ears were pricked up for the lilt of a French accent but didn’t hear any, which carried us back to Hugh McLellan who wrote a book about the French and English in Canada called, *Two Solitudes*. Our thoughts came full circle when we remembered that at one point the hero visits Greece and sits listening to the band playing in Syntagma Square as he writes a letter home.

On the way down on the elevator we toyed with the idea of dropping by Syntagma for a cup of coffee but decided to wander home and have a hot toddy in front of the fireplace instead. When the temperature drops to 30° above zero in Athens it feels like 30° below over there in snow country.

Elation

There are those cynics whose initial response to the news of the discovery of oil near Thasos was to raise their eyebrows and smile skeptically until the evidence mounted. It was therefore with some delight that a business friend of ours returned from a visit to his family’s property in the Peloponnese to report that innocence and hope are not dead.

He arrived at the farm to find the ‘sepros’ — the local term for a tenant farmer — in a state of elation. The sepros announced that their financial problems were at an end and they were all about to become millionaires, and led the

owner to an artesian well that he had just drilled. Explaining that the first water he tapped showed traces of oil, he had immediately stopped drawing to await the arrival of the owner to share the great moment. Our Athenian friend confesses that he experienced a moment of excitement as the sepros began to pump. When the water appeared, he examined it carefully. Feeling as though he were slaughtering a unicorn, he sadly explained that the oil floating on top of the water was from the lubrication used on the pump.

A long wait

Our friend Lochinvar is one of those flokati-haired young men about town who generates his own energy and is, consequently, unaffected by the fuel shortage. Between teaching at Athens College and giving private lessons, he studies the local folkways and peruses the sites using a wired-together Deux Cheveaux for long distances. We were, therefore, nonplussed to find him exhausted and sad-eyed the other day and invited him for a kafedaki.

It seems that in all his years in Greece, he had never witnessed the epiphanic sight of the sunrise from Lycabettos. On the previous day, he and a friend had set out through the night-deserted streets of Athens to climb the hill. Wine and Durrell’s ‘Exiled in Athens’ in tow, they laboured up to a comfortable leaning spot, and waited.

Gradually they noticed a grey light growing like fungus on the city below, even though, after an hour, the horizon was bare. Thoroughly disgusted and blaming the pollution for the phenomenon, they picked themselves up and started down. Turning a corner they were greeted by the white eye the sun above Hymettos—painfully visible from the *other* side of the hill.

Our favourite mother-in-law

We dropped in on our favourite mother-in-law the other day and found her in a frenzy of cooking. Wild greens, macaroni, stuffed cabbage and various and sundry other weapons she uses as ammunition against her daughter-in-law, were bubbling on the stove. Feigning innocence, we asked if she were expecting guests to which she replied, vehemently, that she was simply preparing a few rations for her son and grandson before they became skin and bone on the diet "she" (a shorthand reference for the woman her son married) was feeding them. Hesitating to point out to her that her son was on the fat side, we reminded her, instead, that her cooking expeditions invariably drove him into a rage. She replied adamantly that she knew what was best for him. We beat a hasty retreat just as a harassed and angry son arrived, summoned to collect the days victuals.

Colours

Fast colours used to be the rage, and still are for some "squares". A Greek textile manufacturer now advertizes a material which is guaranteed to fade after 5 washings: *O Tempora, O Colours!*

Statesmen

We met some representatives of the People's Republic of China recently and searched for "The Inscrutable East" from which most of us have been separated for so long by the strange whims of history.

We allowed ourselves a quick glance over the last 25 years in the affairs of man and pondered the fact that statesmen have called upon us to alter our concepts of "friend" and "enemy" with remarkable rapidity. Somewhere in the shuffle are simple human beings trying to keep pace, a fact brought home to us with momentum as our children grow older and examine the immediate past with a quizzical eye.

The gentlemen from the Chinese Embassy are not only scrutable, we were happy to discover, but soft spoken and gracious with an excellent command of English and making headway with Greek.

We asked about the status of the language with its many versions and dialects in China today: Manda-

rin is practically universal and the language taught in schools. We were also able to confirm a fascinating bit of information we had read somewhere: the Latin alphabet is gradually being introduced.

Danger to souvlaki

After 40 years of gastronomic delight, the pitta souvlaki — the tastiest of snacks and certainly the cheapest meat meal in Greece — is in danger of disappearing.

Representatives of the Association of Souvlaki Establishment Owners say they are feeling the pinch from the rise in prices and cost of living.

It is becoming impossible to produce a good pitta souvlaki at the old prices and, as with everything today, the price just has to go up. (It is not, even now, uncommon to pay 6.50 drachmes, 2.50 drachmes more than a year ago).

Workshops throughout the country, which produce daily hundreds of thousands of "pitta" — the special pancakes for souvlaki — are affected to a lesser extent because the demand abroad is growing and local pitta is being exported to England, France and Germany!

Despite this apparent crisis, however, most souvlaki stands at the present time appear to be doing great business and it will be some time before the familiar aroma of grilled meat and onions disappears from the streets.

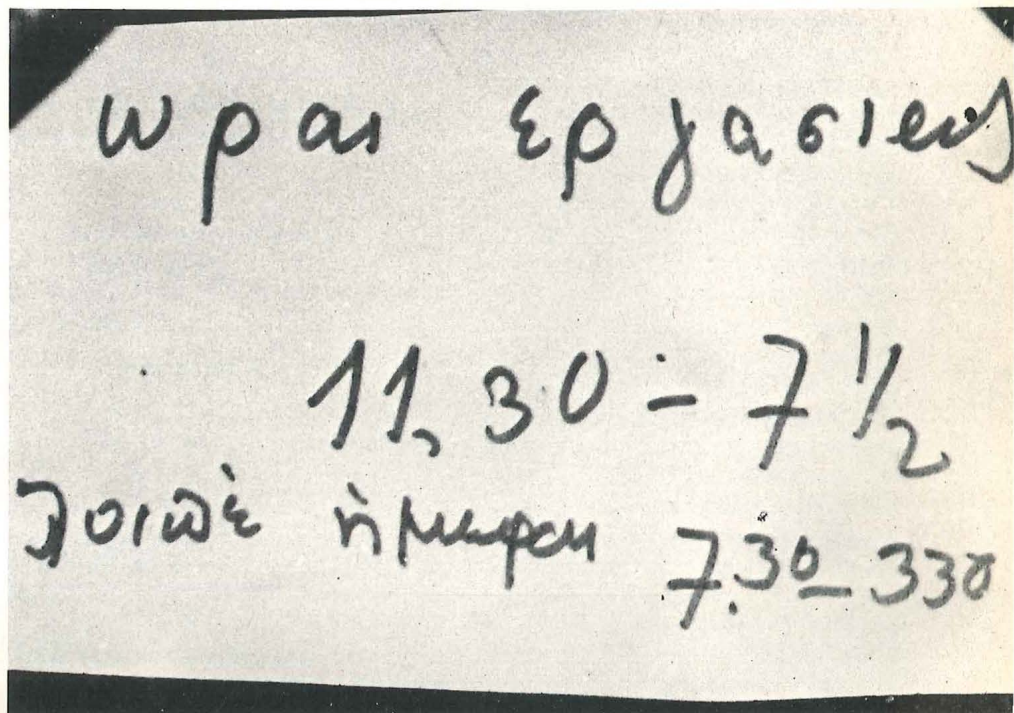
Shopping around

Probably nothing has caused more confused head scratching in Athens in recent months than the "answers" to the growing demand for continuous working hours.

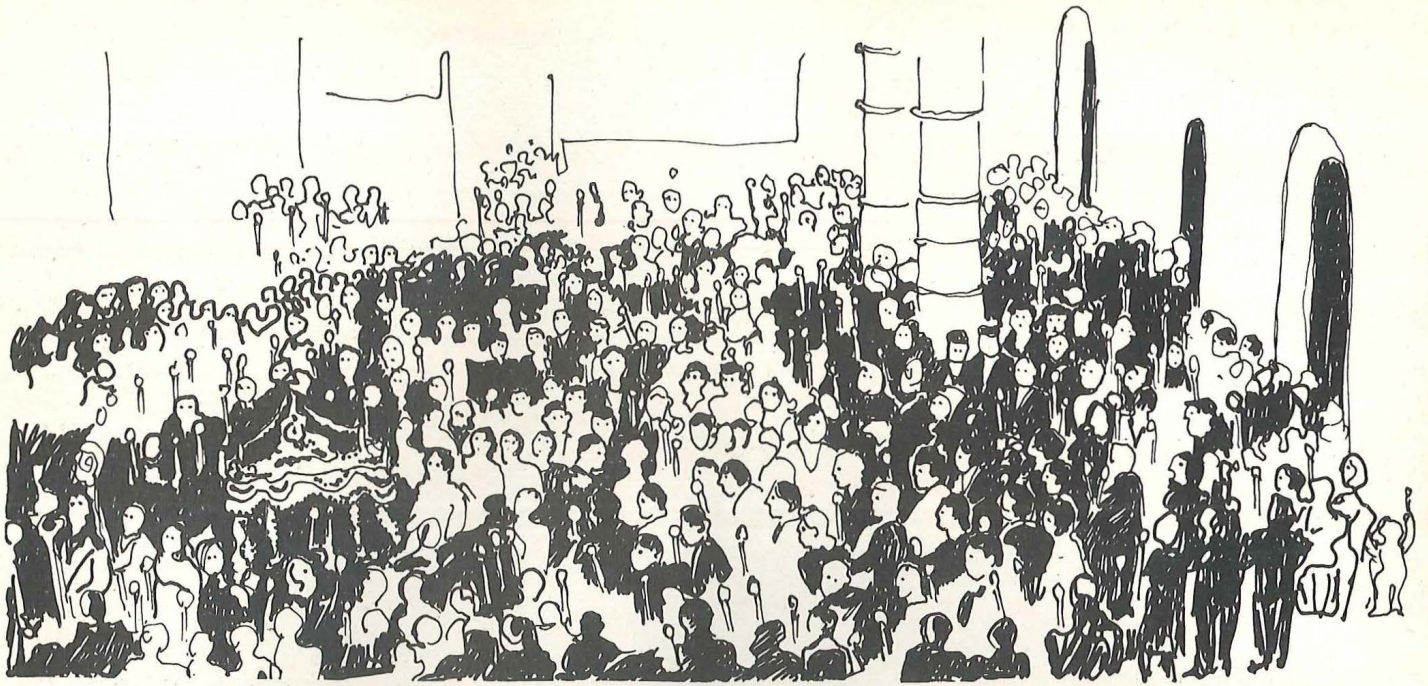
A long-awaited Decree came after an endless flow of official and unofficial announcements about meetings between employer, employee and state representatives. It had the immediate effect of cementing our fears. There were to be "continuous working hours" two days a week: on Monday (decapitated and beginning at noon) and on Friday (amputated at 5:00 p.m.). The other days were to be given a free rein while the meat markets and fish stores had yet to be corralled, making only the occasional "appearance". Some of this has since changed.

The effect was to throw most of us into total confusion leading the ATHENS NEWS of February 10-11 to remark, "This rather mixed arrangement will last until May 31. As from June 1 shops will probably remain closed throughout the week."

But the measure of our distress was best expressed by a baffled notice we saw in the window of a store in Kolonaki, "Working hours 11:30 - 7:30. All other days 7:30 - 3:30" We nodded our heads and went home to brace ourselves for summer hours which should go into effect on June 1.



A sign in the window of a shop in Kolonaki reading: "Working hours 11:30 - 7½ other days 7:30 - 3:30"



A WEEK OF MOURNING AND ANGUISH, A BURST OF SPRING AND JOY

It is difficult to separate the Orthodox religion from other aspects of Greek society, woven as it is into the customs, traditions, social behavior and affairs of State.

Believers and non-believers alike retain affection for the Church and the traditions associated with it. It is almost as though Greeks function within a framework of the religion, drawing on it for specific and universal meanings, for imagery and allegory in all areas of the arts.

The most important celebration in Greece is, of course, Easter. Called "Pascha" or "Lambri" (the latter meaning "radiance") it is the feast of feasts, the major annual event in the life of the Greek people. It comes in the middle of springtime and has been celebrated in similar festivals since antiquity.

In modern day Greece the entire population seems to be set in motion as Easter approaches. Many travel to various parts of the country to witness the observance in other areas and lengthy discussions ensue as to the comparative merits of Easter in Corfu, Patmos, Zakynthos, Crete or wherever. The majority probably head for their original home towns to be with family and childhood friends, while those abroad dream of spending

Easter in Greece. Many do return for Easter week.

The celebration of the Passion and Resurrection of Christ begins on Palm Sunday. During the week following, there are special services in the mornings and evenings. Outstanding among them are those commemorating the anointing of Jesus' feet by Mary Magdalene on Holy Tuesday; the Crucifixion on Maundy Thursday; and the Burial or Epitaphios on Good Friday. The Resurrection of Christ is held on Saturday at midnight.

The religious aspects of Easter are expressed in splendid ritual and in some of the most magnificent ecclesiastical music and poetry in the world. The entire grandeur of Orthodox hymnography is concentrated in the period of Holy Week. When not expressed in pure poetry, the language of the service is in elevated, rhythmic prose.

The music heard today was written by such outstanding Byzantine hymnologists as St. John of Damascus,—known as the "Gold Pourer" for his polished style; St. John the Chrysostom, which means St. John of the Golden Mouth; the nun, Kassiane; the monks, Andrew and Kosma of Crete; the great melodist Romanos, and others.

Rich in embellishment and symbolism, the services are regarded by Greeks as works of art, worthy of the esteem given to the tragedies of ancient times.

BYZANTINE MUSIC. The splendid welding of word and melody in all religious texts has endured the passing of centuries with little change. It is monophonic and has its roots in Ancient Greek music. The basis of Ancient Greek melody was a scale theory consisting of tetrachords, each with its own character and "mood", and Byzantine music evolved largely from these. With no fixed rhythm or major divisions into bars or measures, it follows the words according to stress accent, the total effect often resembling a melodious recitative.

Byzantine music went through many shapes before reaching its present state. During Holy Week, when the mood is one of sorrow and anguish, the music we hear adorns the superb poetry with modes and embellishment corresponding to the mood.

TUESDAY EVENING — A POETIC MASTERPIECE. The theme is

the commemoration of Mary Magdalene's anointing of Jesus' feet which she washed with myrrh and precious oil and dried with her hair. It is highlighted by the anthem (Troparion) of the nun, Kassiane, one of the most distinguished poetesses of the 9th century, dedicated to the woman who, in remorse for her immorality, humbled herself at Jesus' feet and was forgiven. Even though much of the beauty of the poem is lost in translation, it is worth reproducing:

Lord! The woman fallen in many sins
Recognizes Thy Godhead, O Lord!

She takes upon herself the duty of the myrrh-bearer
And makes ready the myrrh of mourning against Thy entombment.

Woe to me, said she,
For night is an ecstasy of excess,
Gloomy and moonless, full of sinful desire.

Receive the well of my tears O,
Thou who dost gather into the clouds the waters of
the sea;

In ineffable condescension
Deign to bend Thyself down to me

and to the lamentation of my heart,

O, Thou who didst spread out the Heavens.

I fervently embrace Thy sacred feet,

And wipe them with the hair of my head,

Thy feet, at whose sound Eve did hide

For fear when she heard Thee walking in Paradise in the cool of the evening.

Who, O Saviour and Redeemer of souls,

Can measure the Multitude of my sins

Or the wisdom of Thy judgement?

Forget not Thy servant

O, Thou, Whose mercy is unbounded.

MAUNDY THURSDAY — The Crucifixion. The evening service commemorates the Crucifixion of Christ in what is known as the Service of the Twelve Gospels: Twelve selections from the Gospels are read by priests, robed in black

vestments. The altar is draped in black. The First Gospel relates Jesus' Farewell to his disciples and the remaining ones, the story of His last days and burial.

On this night, the Great Cross, which bears the representation of the Crucified Christ, is taken from its sanctuary in the altar and placed in the centre of the nave, as the Crucifixion Anthem is chanted: "Today is hung upon the tree, He Who did hang the land in the midst of the waters..."

In some churches, women and girls keep vigil all night as they would for their dead, praying or reciting folk dirges, while preparing the flowers that will decorate the bier.

On Good Friday the ikon of Christ in death will be removed from its frame on the wall of the nave and placed on the decorated bier.

GOOD FRIDAY NIGHT — Symbolism of Burial. On Good Friday church bells toll from sunrise to sunset and the country is in official mourning. Flags are at half-mast and soldiers' rifles are lowered. Most offices and shops are closed and groceries open only in the morning.

The evening service is one of the most beautiful in the Orthodox ritual with the singing of the Great Lamentation, and the Engomia, as people fill the churches holding lighted candles. Almost two hundred lines long, the Engomia are sung in three sequences, the first stanza of each sequence being repeated at the end. It is a myrologion, a funeral song or dirge, such as the Greek people have always sung over their dead and still do in many parts of the country. They contain much beautiful poetry and this poignant expression of a mother's pain and sorrow:

O My sweet Springtime, my most beloved Son

Whither has Thy beauty fled?

When the Engomia have ended, the bier is carried out of the church and borne through the streets in funeral procession with the Great Cross in front. The priests, choir and congregation follow carrying candles and singing parts of the Engomia. In many parishes the procession is accompanied by bands playing funeral music. The scene at the Metropolis in Athens is spectacular, with the pomp of a state funeral.

Followed by clergy, statesmen and a military band, the epitaphios winds its way around Constitution Square.

On this night the lights burning before the ikonostasis in homes are extinguished. The following night they will be relit from the flame that will pass from person to person when the priest emerges at midnight saying, "Come receive light".

CHRISTOS ANESTI — Christ Has Risen. The Saturday Night Resurrection is in contrast to the mood of the preceding week. The Church is about to end its mourning, and the priests are dressed in brightly colored vestments.

Shortly before midnight all lights are extinguished. The gates to the altar open and the priest comes through chanting, "Come receive light and glorify Christ Who rose from the dead." He is carrying three candles which have been lit from the lamp burning perpetually before the ikon of Christ on the Holy Table.

The light is passed from one to another, symbolizing the new light brought into the world by Christ's resurrection and the message spread from man to man. Priest and followers move out into the open where the rest of the service is heard under the open sky so that all mankind may hear it. At precisely midnight the words, "He whom you seek is not here. He is risen!" are spoken as church bells ring and the congregation sings "Christos Anesti... Christ has risen". At length the priest returns to the church and commands that the closed doors be opened. "Who is without?" a voice from within asks. "The Lord of Power," the priest answers, and enters the church carrying a large white candle in outstretched hands as the symbol of Christ.

At this point most of the people return home while others remain behind for the rest of the liturgy. From up on Mt. Lycabettos the throngs begin to descend from St. George's. The flame of their candles, often decorated with blossoms, are carefully guarded as they make their way home with the new light.

The article is an adaptation from Anne Anthony's book, *PRELENT, LENT AND HOLY WEEK IN GREECE*, recently published in limited edition. We have also drawn on the expertise of Professor Socrates Venardos, a composer and Byzantine Scholar.

Easter without lamb is a thing that cannot be

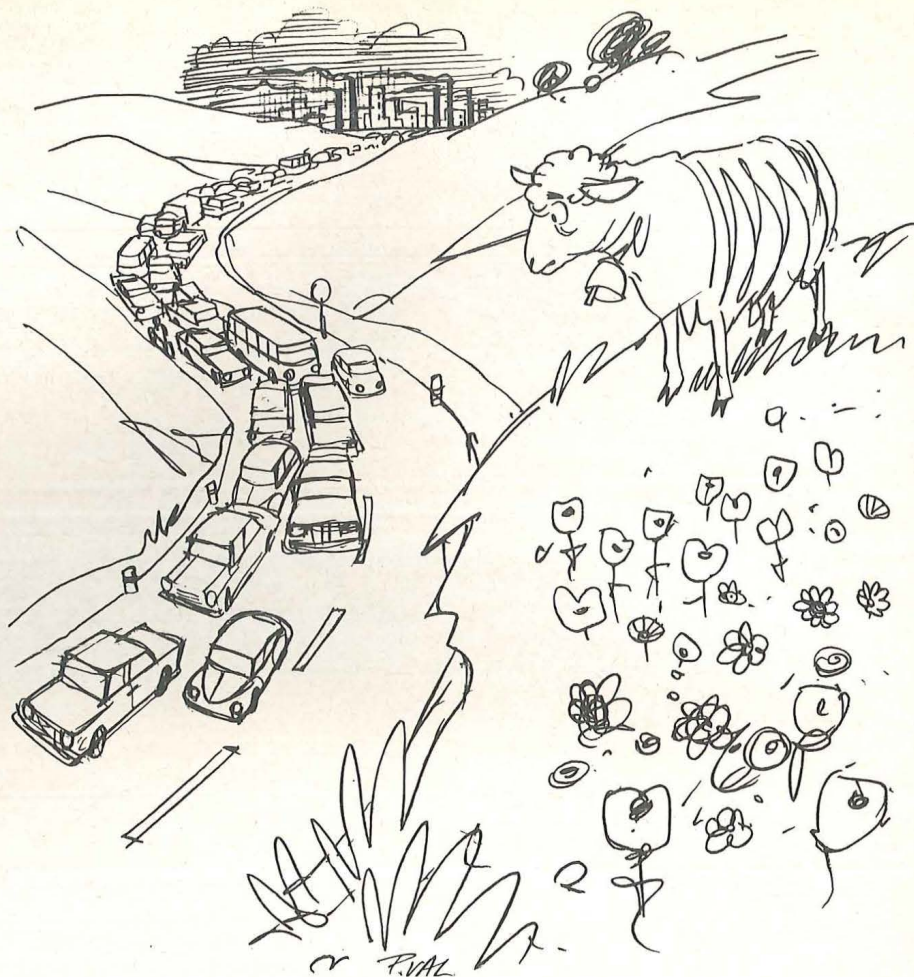
At Eastertime, wild flowers bathe the Greek countryside in a sea of colour while the sometimes capricious climate seems to cultivate hunger pangs of Gargantuan proportions. Mark Twain once said, "If you don't like New England weather, wait ten minutes." On hearing this many Greeks claim Mark Twain as their own — thinking of the capriciousness of their own springtime weather. If Easter falls on one of the first weekends in April, it may be cold and rainy. And once it was cold and rainy on an Easter weekend early in May!

To many the sight of millions of wild poppies which redden the fields, dot the wayside, and sprout from every nook and cranny, are a reminder of Christ's crucifixion. They bloom for weeks during Lent and every Greek child knows the story of the red poppies. At one time, all poppies were white. Those that grew on Cavalry Hill, out of compassion for His suffering, extended their petals to receive the blood of the crucified Christ. On that day they were stained red and have remained red for almost two thousand years. Those poppies that did not bother to bend themselves to catch His blood, remained white. No one pays any attention to them and they are never found with the other beautifully colored flowers. They grow alone and despised.

Easter in Greece brings in its wake not only wild flowers but special foods as well — red eggs, mayeritsa soup and lamb on the spit.

The Lenten fast is long and strict. Meat, eggs, cheese and milk products as well as seafood with backbones are all prohibited by the Church. On certain days, the fast becomes stricter, and lentils, bread and olives may be all that is allowed. It is no wonder then, that a pagan-like feast breaks out on Easter Sunday.

An old Macedonian proverb says: "Easter without lamb is a thing that cannot be." The custom of the lamb on the spit dates from ancient times. After the sacrificial lamb was



slaughtered with a spear and its blood offered to the gods, it was skewered on the same spear and roasted over an outdoor fire. A metal shaft with a handle at one end has taken the place of the spear but the method remains unchanged.

In many small villages a communal pit is dug, the lambs are arranged on spits in a long row over the smoking coals, and the head of each household turns, bastes and tends his lamb. This is a jovial time! Joking, gossiping and drinking make the task a light one. A similar operation carried out in backyards is a family project with volunteers taking turns at the spit. Charcoal, often made from pine, gives a subtle flavor to the lamb along with salt, pepper, lemon and whatever spices appeal to the cook.

Easter Eve is perhaps the one time during the church year when the whole population goes to Church. And since the churches cannot hold all the people, literally thousands of them gather outside the larger ones. All ages, from grandfather to greatgrandson, are together on this occasion, each holding a candle and many, a red Easter egg.

Anyone who has spent an Easter in Greece will remember the red egg. There is a legend that claims that this custom goes back to the Monday after the Crucifixion when Mary Magdalene and Mary, the Mother of Joseph, went to the tomb with spices to anoint the body of Christ. There they found the great stone rolled back and a young man in heavenly arrayment who told them that Christ was truly risen. As they went forth to tell the Disciples, they met a woman carrying a basket of white eggs and they told her what had happened. She scoffed and said, "If this is true, let these eggs turn red." And, of course, her white eggs did turn red.

Each person holds an Easter egg in his right hand and cracks his egg against those of the others in his group. The reasons for this light hearted tradition are obscure. Some say it is merely for good luck — good luck to the one whose egg remains intact. The words, "Christ is risen" and the reply, "He is indeed" are repeated. The cracking of the egg is symbolic of the breaking open of the tomb and the egg, the symbol of life. Breaking it is like releasing the spirit and new life.

The contrast between the funerary dignity and sorrow on Good Friday and Saturday and the iveliness and gaiety of Easter Day, when merrymaking is the rule, is remarkable.

Just before midnight, on Easter Eve, lights are extinguished in all the Orthodox Churches. Darkness and silence pervade. Christ is lost. There is no light. At midnight the priest lights his taper from the altar and kindles the tallows of the candles nearest him. The people holding them light the candles of their neighbors until the continuing flame is passed to those waiting outside.

The bells begin to peal, the lights of the Church are turned on, fireworks are set off, and, if there are any cannons in the vicinity, they are fired. The glowing stream of candlelight broadens and lengthens until the world looks like fairyland.

In the darkness there are thousands of bobbing, dancing, glowing lights, as the candles are borne home to where the feast awaits. Cheese, salads, olives, bread and the ubiquitous red eggs are offered, along with Mayeritsa soup.

The crowning achievement of the housewife's labor on Easter Eve is the robust, Mayeritsa. Delicious, warming, and filling — just what's needed to break the fast and ward off chills brought on by a raw Easter Eve vigil.

There are as many good mayeritsas as there are good cooks. Among the best in Greece is one which my Maroussi neighbor, Maria, makes every year. Maria never misses a church service — in her children's words "she lives in Church" — except on Easter Eve when she stays home to prepare the meal for her family.

She makes her mayeritsa soup in the morning, except for the addition of rice and avgolemono. Her recipe reads, "When you hear the Church bells, add the rice". When her family has assembled around the table, she adds the avgolemono and one of the world's best breakfasts is served.

Maria's cooking is influenced by the fact that she comes from Spetses, and her recipe is unusual for it includes a heart of lettuce. (All agree on lots of dill, handfuls in fact, and quantities of scallions.) Fittingly, her mayeritsa is called:

SPETSIOTIKI MAYERITSA

10 scallions (green onions) chopped
1 bunch of dill chopped
1 heart of lettuce chopped
1 cup of rice
Salt
The juice of a large lemon
3 eggs

From the lamb:
Head
heart
lungs (optional)
spleen (optional)
intestines (optional)
liver

Soak lamb's head for several hours in cold water to clean it thoroughly.

If you are using the intestines (they usually arrive clean and are, in any case, from milk-fed lambs), cut them into 20-inch lengths, turn them inside out with a stick or pencil or simply slit them through with a pair

of scissors much as you would cut fabric, and wash in cold water. Tie them together for easier handling.

Place the head and other parts from the lamb in a pot with water to cover. Add salt and bring slowly to a boil, skimming from time to time. Simmer until the heart is tender, at least one hour.

Remove the head, etc., from the pot. Put the head aside. (It is considered a great delicacy by many and may be served as an hors d'oeuvre. The brain may be removed and added to the soup.) Chop the rest of the parts into quarter-inch dice and return to the broth together with the herbs and the rice and cook until the rice is done.

AVGOLEMONO

Beat the eggs until light and frothy, slowly beat in the lemon juice. Dilute the mixture with two cups of hot soup (added slowly) beating constantly. Do not boil the soup or it will curdle.

—Marcie Young

HOLY WEEK RELIGIOUS SERVICES

Greek Orthodox Churches of special interest in the Athens area:

St. Irene, Aeolou street (Monasteraki area). Mass sung in harmony.

Chrisospilotissa, Aeolou 62 (Monasteraki area). Byzantine

chant.

St. Demetrius, Panormou Ave., Ambelokipi. Byzantine chant.

St. George of Lycabettus, splendid view, transportation via teleferic.

St. Sotiris, Kidathineon, Plaka. Byzantine choir accompanied by organ.

12 Good Friday,	Funeral Mass	7:00 p.m.
	Funeral Procession,	9:00 p.m.
13 Holy Saturday,	Vespers,	8:00 p.m.
	Easter Mass,	11:00 p.m.
	The Resurrection,	12:00 a.m.
14 Easter Sunday,	Mass celebrating	
	Love (Tis Agapis),	11:00 a.m.

Coffee, Tea or Mead?

The primary function of a kafenion is that of a social exchange where the currency is word and gesture! A combination debating society-community center-stock exchange-coffee shop-rest home.

The word itself is of Turkish origin: "Kahve hani" means "house of coffee". Immediately after the 1821 Revolution, these "house of coffee" came to have particular importance. Poets, writers, politicians, workers and students shared coffee, tobacco, and ideas in an egalitarian manner. The kafenia were also the hot-houses of revolutionary fervor just before and after the turn of the century.

The first kafenion appeared in Nafplion. It was here, to the click-click of komboloia and the rattle of coffee cups, that a theatre group, patrons of the shop, presented the first play in free Greece.



The "Green Tree", the first kafenion in Athens, was located on Iera Odos. It sprang full-grown from the mind of a Bavarian gentleman. More famous was the kafenion, "Beautiful Greece", established on the corner of Ermou and Aeolou. Santo, the Italian proprietor, killed himself shortly after the opening, but there does not seem to have been any definite connection between the two events.

"Beautiful Greece" continued for many years and became the "semi-official" gossip corner of the city.

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METSOVO: LIFE ABOVE SEA LEVEL

About a hundred kilometres inland from the west coast port of Igoumenitsa lies the lake-side city of Ioannina, as colourful and fascinating as they come. A city with a history that has left it with a certain atmosphere that clings to its old walls like the morning mist over the lake.

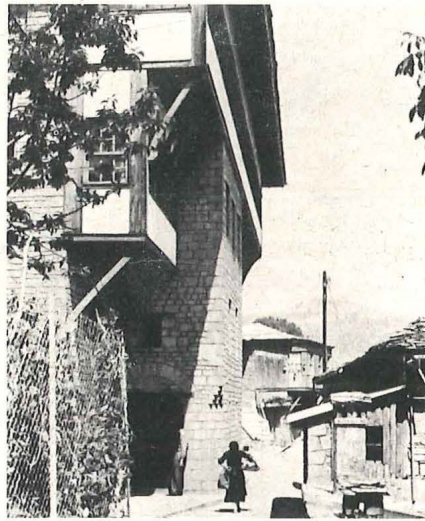
Around the city walls the silversmiths still practice their traditional craft and inside the castle a mosque reminds the visitor of the strong ties linking the fate of Ioannina with Ali Pasha. The mosque, where Ali and his Muslim friends worshipped, is now a museum containing many items, including weapons, clothing and silverware, connected with Ali Pasha and his period as the "ruler" of this area.

Looking across the lake I was fascinated by the mountains, both their colouring and their height. For now I was in that area the Greeks call Epirus and from here to Albania in the north and to the east — to the incredible rock formations of Meteora — it's mountains all the way.

Many visitors to Greece go away with the impression that the mountains are just a backdrop to the inviting blue sea and they don't get up into the passes and meet the people who live there.

In the area between Ioannina and Meteora you'll find the true mountain people and, if you're adventurous enough, a rewarding experience in the Metsovon Pass.

Metsovo, at 1,200 metres above sea-level, is one of the most attractive, neat and tidy settlements in Greece. It could be a town or a village, according to your standards, and, like all mountain people, the



locals have built their houses and other buildings in "layers" down the sides of the steep slopes. They have used a great deal of stone as well as wood and it's this combination, I imagine, that reminds many visitors of Austria and Switzerland. But there the similarity ends for these people wear their local costume day and night and, of course, their language is different.

There is an extremely interesting church in the centre of the town. A small guide book, written by a member of the famous Averoff family, tells us that there has been a church on this site for centuries and that one inscription, on a stone near the entrance, records the fact that the church was "restored in 1511". The altar screen is a typical example of the incredibly fine woodcarving for which the craftsmen of this area became famous throughout the Balkans.

As well as ikons of the "Meteora school", there are also several from Russia — a reminder that many people from Metsovon

made their fortunes in Moscow. Chalice and crosses, worked in silver, have also been donated by Metsovites in Moscow, mainly during the years immediately following Greek independence.

Another building the visitor must see is the old mansion of Michael Tossitsas. This house, in stone and wood, is beautifully preserved and a walk around its many rooms — starting with the stable inside the front door — gives an insight into the life of these people. The house is a museum, well organised with a great deal of thought and plenty of imagination, containing an amazing collection of furniture, wood-carving, hand-woven materials, metal-work and just about everything that played a part in their daily lives. You can also find out how they managed to keep warm during the long mountain winters!

One more thing before I climb down from the mountains — which I strongly recommend for an Easter visit — Metsovo is fast becoming a winter holiday centre. A ski-lift operates from just above the town itself and can carry 50 people at a time another thousand metres above the centre of Metsovo.

The view from the lift, especially coming down, is worth the "jump" onto the moving seat. Nowhere else in Greece will you see such a view. Don't look down at the earth moving below your feet — look towards the rooftops of Metsovo and the sweeping mountains all around you. Breathe the clear and sparkling air as you enjoy a bird's eyrie life!

— Michael Aust

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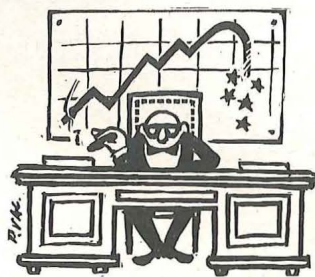
COMMENT

Economics seems to be displacing every other discipline these days... and I don't mean labor discipline or social discipline or family discipline — all of which have been dislocated anyway (but not by the science of economics). I refer to the intellectual disciplines: physics, biology and similarly fascinating (or magnificently ugly) subjects. These have not been displaced from life, nature, society or wherever else they belong, but from people's minds.

Every era seems to follow a given fashion. For instance, during the early stages of capitalism, the fashion was economics. At a later period it became politics: civil war, and war theories (including those of Clausewitz, De Gaulle and Rubir-osa). In the late 1940's cold war theories and (cool) statistical theories — the latter a fashion within the fashion of statistics — developed parallel to the clothing fashion of the time... Old Harvard "types" will certainly remember statistics being gently likened to a bikini bathing suit (about the time of the Bikini experimental explosions): "Whatever statistics disclose is important but whatever they cover is vital". I presume the "vital" is still pertinent even though statisticians nowadays ignore the covering techniques. At that time, the fear-of-the-cold-war-turning-hot made physics the rage while the fear of a nuclear holocaust motivated the newly discovered discipline of undisciplined motions (non-Harvard types may remember Elvis). Several other related disciplines followed or merged (pounding shoes on the benches of a revered international body among them). And now, following the self-imposed discipline of fuel-saving, the discipline of economics is again the mode; on both sides of the Atlantic and the Pacific it is used in pursuing the answers to such questions as: what is inflation...deflation...stagflation and what will all these silly things lead to, a depression or recession...?

As true disciples of our *Zeitgeist* we shall pursue such answers in our own small way through THE ATHENIAN. I should say we shall help our readers

to pursue such answers — from the perspective of the Greek economic scene. Factual information — in so far as it affects short and long term economic developments and is affected by developments elsewhere and at other times — will be used as a basis for "gossipy" commentary. Our modus operandi will allow for a dialogue with our readers to be limited only by our knowledge and available space (which is yet another economic matter — the newsprint shortage).



The Building Frenzy; The Import Whirlwind

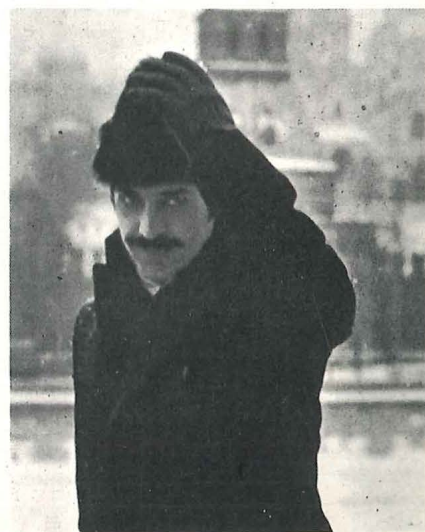
The Germans call it *konjunktur*, the real WASPS call it the business cycle, and the Greeks, paradoxical as it may sound, have no word for it. They all agree, however, that some of its phases are vicious, that the attempt to interpret it leads to circular reasoning, and that a *laissez-faire* approach nowadays is equivalent to, or can lead to, the worst sort of bondage!

So, here we are in this country with our *laissez-faire* heritage (it's claimed that our post-war economic miracle was based on some freedoms or combination there of — I don't remember which ones) applying anticyclical measures, trying hard to manipulate the "cycle" by injecting some antibodies into the building frenzy and into the import whirlwind.

Occasionally we may not have a word for it; but we offer a solution. When growth brought prosperity and rising savings to the country, the initial solution was gold (long before our industrially developed western brothers discovered it and pushed it up to \$ 180). It served as an outlet for excess purchasing power (which Keynes called the *propensity to invest*). Gold, for some reason, lost its attraction and we then threw our weight into the

building game. Everybody and his brother, not to mention the sister from the village coming to Athens to work as a maid (a vanishing species of late), the average municipal clerk, and any prospective (or actual) financial contributor to the G.O.P., began to cast their drachma votes in favour of building. Indeed, very few western minds, including the professional economists, can understand the meaning of building activity within the Greek economic sphere. Hence, it is difficult for them to understand the recent application of cooling devices to the construction industry to *cool* the overheated pivot (those involved in the building trade find it even more difficult to understand). Yes, the pivot of Greek business activity is construction.

Obviously the import whirlwind has blown through Greece as a result of the West European "storm" but, as with any far-reaching phenomenon, it has interacted (ungraciously at times, and particularly so as of late) with the forces arising locally — forces sometimes difficult to diagnose as such within the vicious circle of who started all this — and how it started. Yes, we are trying to fend off the invasion of those charmers known as *consumer durable goods* so that we may continue priding ourselves *ad infinitum* on our post-war economic miracle, which, like any modern economic miracle, is mainly characterised by the enjoyment of these same *consumer durable goods!*



Alex Yankovich, a familiar figure in Athens is shown bracing his hat against the cold in Moscow where he is Bank of America's representative.

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EXECUTIVES TO MEET

Senior executives from 25 nations will meet at the Athens Hilton, April 24-27 to discuss "Business in Europe and the Middle East". The Stanford Research Institute report on business in Greece will serve as a starting point for discussions on international business opportunities in southern and eastern Europe, as well as in the Middle East. Topics to be discussed include: current developments; prospects for international business; prospective governmental policies relating to international trade and investment. One session will deal in particular with a recently completed report on long term economic and industrial development and business expansion in Greece.

The meeting, to be held under private auspices and chaired by A.G. Tsatsos, chairman of the Board of the General Cement Co., S.A., Athens, is by invitation. The Stanford Research Institute report, incorporating the comments of participants at this conference, will be published afterwards.

An ancient land route through the Central Balkan Peninsula from Belgrade to the Mediterranean Sea may also become a navigable waterway. The 650-kilometre waterway being studied by Yugoslavia and Greece would provide a direct link between the Mediterranean Sea and the waterways of Europe. It would reduce by 1200 kilometres the present navigation route between Belgrade and the Mediterranean seaports.

A United Nations team, called in by the Government of Yugoslavia to give an expert opinion, has concluded that the project is technically feasible and would provide substantial benefits not only to Yugoslavia and Greece but also to the countries of Europe and the countries with which they trade.

Despite the rapid growth of the Greek economy, retailing has been left behind in Athens. A recent study by American consultants verified the generally held impression of proliferation of small stores in the Athens area. The study recorded, among other things,

14,000 retail stores - compared with 15,000 stores for the whole of Denmark - the overwhelming majority employing less than two persons. (In an impromptu census, a reporter counted six vegetable stores within 100 meters on a Kolonaki street.)

Self-service stores have sprung up in considerable numbers but are generally small, 73% of them occupying space of between 51 and 100 square metres each. Yet 2.5% of these stores occupy more than 250 square meters each and this is a very recent development.

The results of this situation are an uneconomical use of resources, poor equipment in the retail trade, and poor shopping services.

Greek exports to Great Britain increased by 182% and amounted in 1973 to £46.8 million compared with £17.3 million in 1972, the British Embassy in Athens announced. Fruits and vegetables represent nearly 40% of Greek exports to the U.K., and amounted to £18.4 m., followed by petroleum products which amounted to £15.9 m., the announcement said.

British exports to Greece in 1973 amounted to £99.2 million, an increase of 46% as against £67.6 m., in 1972. Machinery represented the largest part of the British exports to Greece, £26.7 m., followed by transportation equipment worth £17.9 m., and chemical products valued at £9.7 m.

The Bank of Greece announced the figures regarding trade between the two countries which are: Greek exports to Great Britain \$53 m., (£22.3 m.) and imports to Greece from U.K. \$321.1 m., (£133 m.).

The value of royalties paid by Greek companies to foreign firms for the use of technical assistance and trademarks in 1973 amounted to \$9.3 m., compared with \$7.1 m. in 1972. (Bank of Greece data).

Educational expenses of Greeks abroad amounted to \$37.2 m., in 1973 compared with \$27.2 m., in 1972 and \$12.8 m. in 1970, according to data released by the Bank of Greece.

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Central attraction is the collection of Byzantine and post-Byzantine ikons which reflect the seemingly paradoxical elements of severity and richness, solemnity and boldness which characterize the people and civilization of Byzantium. In addition, the architectural fragments and sculptures from early Christian, Byzantine, and Frankish times reveal the intermingling of pagan and Christian motifs.

For those who wish to understand something of the faith and values of the Greek people, this extremely pleasant museum is an instructive starting point. Sit down in front of the frescoes, close your David Talbot Rice, relax, and try to accept the faces, figures and atmosphere on their terms. (See listings for address and hours)

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Third film

A film (the third) by one of the more important Greek directors is progressing rapidly. Director Theodore Angelopoulos, who won acclaim in Europe with his first two films, "The Re-enactment" (Anaparastasi) and "Days of Thirty-six" (Meres tou Triandaexi) is shooting it in various parts of Greece.

The new film is a social drama based on a story about the life of a touring company as it goes through seasonal variations and difficult years. The company performs throughout provincial Greece the popular folk drama, "Golfo", giving the director the opportunity to explore aspects of Greek life in the provinces from different eras and from different points of view. It stars Vangelis Kazan, one of the outstanding actors of the Greek screen, and Maria Vasiliou.

New theatre

Every year cinemas close in the

centre of Athens and are converted to theatres. In the last year, five movie houses have become theatres. It was recently announced that another, The Park, will house a company headed by theatre and cinema actor, Nikos Kourkoulos, for five years. In contrast, movie houses in the neighborhood are multiplying and showing first run films often in competition with downtown theatres.

QUINN'S DREAM

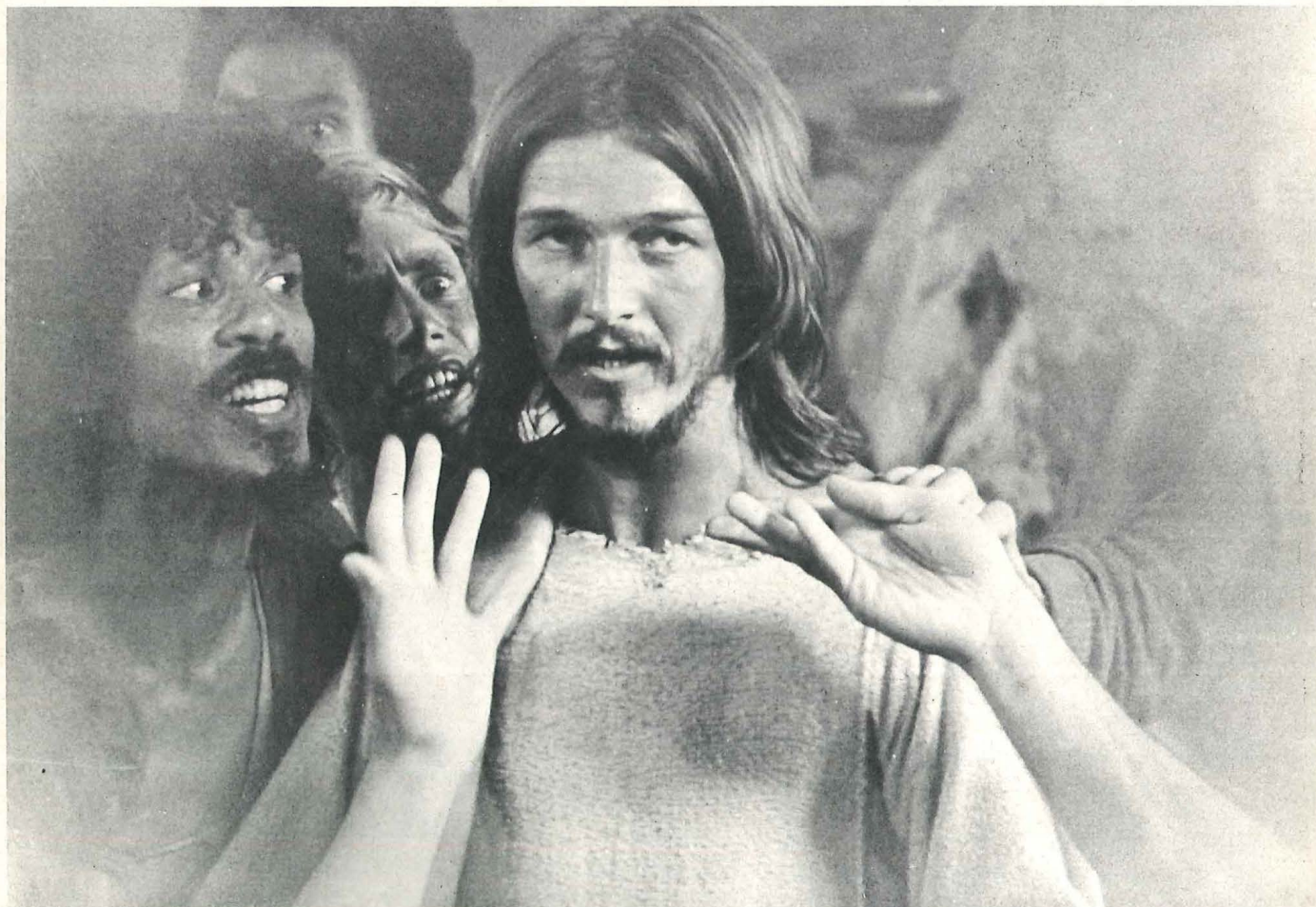
The recent appearance of Anthony Quinn in Greece attracted considerable attention. The famous actor came on matters concerning his property in Rhodes—120 stremmata in one of the most beautiful spots and major tourist areas on the island.

While making "The Guns of Navarone", Quinn acquired the Land in an honorary contract to the value of \$2,000. Under the terms of this contract, he is obligated to develop the property as a tourist and movie centre, meeting international standards, within 10 or 12 years. Until now, however, nothing has been done and the people of Rhodes have asked that the contract either be renegotiated or terminated.

During his visit, Quinn said that it is his dream to create a cultural centre in Rhodes with facilities for film festivals and research in the arts and sciences. He also said that the realization of his dream encountered bureaucratic obstacles.

Box Office Tango

The *Last Tango in Paris* finally appeared in Athens and in the first four weeks sold over 100,000 tickets, playing in the twin movie houses Attikon and Apollon. It is worth noting that the Attikon box office opened sixty years ago and the *Last Tango* has broken all records. Attikon also has a good exhibition of objects (called Chrystaleria).



Jesus Christ Superstar, the controversial mod version of Jesus' last days will be showing in Athens during the Easter week. Starring Ted Neeley the film is considered by many to be the best musical of the decade.

THE KALAMATIANOS OF SCENES AND SCREENS

The ventures of the local entertainment media are reminiscent of the panhellenic dance, "Kalamatianos". There is always a leading dancer who, after demonstrating his prowess, moves to the end of the dancing circle, while another dancer comes forward to take the lead.

During the German occupation the lead in entertainment was taken by the theatre. Most of the films being shown were German or heavily censored Italian and French ones.

On the Athenian stage, however, Greek, Irish and French plays, as well as the classics, were being performed. The Art Theatre of Carolos Koun presented American plays such as "Tobacco Road", pretending that they were Irish.

As a result of these developments, a number of movie houses were converted into theatres for the performing arts, and Athens during the occupation had more theatres than in pre-war times.

The theatre relinquished its leading role immediately after the liberation. The great advances made in script writing, shooting and directing technique in American film production during the period 1940-1944, were unknown in Greece. When new foreign films were presented, Athenians rushed to the movie theatres as thirsty as an army lost in the African desert. The impoverished Greek Theatre could not stand the competition and abandoned the lead. Once more, theatres were converted—this time from stage to screen. Long queues

lined up outside the movie house box offices, while the theatres were grateful for the leftovers.

The tremendous audience response to films moved a number of Greeks to begin producing films. The experience of hearing their language spoken on the screen was new and audiences packed the cinemas. Production rose to the incredible height of 120 films a year. Movie houses shot up until they virtually dotted the entire area of greater Athens.

Young men and women, anxious to become film stars, registered with schools where film acting and directing were taught—more often than not by people with little formal training in the media.

Movie-going, however, is a preparatory step to theatre attendance for those not in the habit of going to the theatre. As a result of the awakened interest in cinema, the number of theatre-goers increased.

The quality of Greek films was poor and the local audience soon grew increasingly impatient with the triviality of the films (boy meets girl, poor girl marries rich boy, poor boy marries rich girl, etc.), and their popularity waned.

Screen actors were quick to realize that if they were to sustain their careers they would have to assert themselves on the stage. In order to do this, however, it was necessary to have an actor's license which could be acquired only after three years of training at a recognized theatrical school and after passing some kind of exam

which took the form of interpreting a couple of parts before a special committee. In response to this demand, the various schools for film actors began to operate drama schools as well, and in no time at all the number of such schools exceeded thirty.

Although Greeks are readily addicted to the theatre, the number of actors coming from these schools proved too great for such a small country. Touring companies playing in the provinces offered a partial solution for the performers: they could survive as actors but without establishing a name for themselves on the Greek stage.

Meanwhile, the situation in Athens was pregnant. Most of the theatres were in the hands of established performers creating a static situation. Secondary actors and actresses anxious to move upwards to stardom and better incomes, but unable to do so under the prevailing conditions, formed their own companies with groups of minor actors. Film stars hoping to make a mark for themselves followed the same course but with greater advantage: it was easier for them to build up a following from the film-goers, virtually ignorant as they were of the intricate rules of the theatre. Film performers invaded the legitimate theatre.

Once more the stage assumed the lead in the "Kalamatianos" dance of screen and stage scenes. The demand for stage theatres grew, forcing up the rents from 20% of gross receipts to 30 and 35%.



What was left was not enough to pay for a decent group of an adequate number of first, second and third actors. Directors began to hire supporting casts from the young actors emerging in great numbers from the 30 existing drama schools.

It was not long before some leading actors of the stage and many secondary actors remained unemployed unless they were willing to accept ridiculously low salaries. The victims of the movie stars' invasion formed touring groups in an attempt to raise funds to enable them to form companies of their own and become leading actors. The demand for stage theatres grew even higher. New theatres were built and cinemas were again converted into stage theatres.

The "theatre of the absurd" proved to be the match that started the bonfire by which all accepted dramatic forms in the theatre and the cinema were burned. The new wave that came from beyond the Atlantic and the "nouvelle vague" from Western Europe swept down to the masses of disillusioned and dissatisfied Athenian spectators. The theatre acquired a political connotation that had a direct influence both on its form and context.

The interest of the audiences was inspired by a reaction against the established values which were in the process of being rejected. Drama, per se, took secondary place to a revolution inspired by the negation of political concepts and false moral values rather than a rejection of the notion of art. The political flavor attracted the audiences while the revolutionary dramatic forms simply aroused their curiosity.

The new trends had very little influence on film production in Greece which was in the hands of producers lacking the educational and cultural background to respond to the anxiety of the times. The film industry came to a standstill: promising directors were forced to go abroad to assert themselves.

The picture of the Greek stage today is in striking contrast. The number of experimental avant-garde groups has risen rapidly during the last three years, formed mostly by groups of young actors. Today there are 45 theatres in the greater Athens area. This is the highest ratio in the world. At least twelve of them present avant-garde and experimental plays by Greek

and foreign playwrights. This explosion of experimental theatre accompanied the advent of television in Greece, which may not be coincidental.

As in the rest of the world, television has had a serious effect on cinema attendance. Receipts have fallen below 50% of their former level. Those who prefer to stay at home and watch television are generally those who would patronize commercial films and the latter are no longer popular successes. It is the film of quality that is drawing the largest audiences.

The influence of television on theatre attendance has been far smaller, attracting as it does only the occasional and not the regular theatre-goers. There is one exception, however, and that is the international football matches (soc-

cer) — as Athenians desert the theatres on what is normally their most profitable day, Sunday.

Who is leading the "Kalamatianos" of Athenian entertainment today? Though the petrol shortage and world financial crisis have caused Athenians to reconsider their priorities, both stage and film have, in one sense, benefitted from this reconsideration. In keeping with the Greek proverb, "there is no evil without some good" a necessarily more discriminating public has demanded greater quality in both cinema and theatre. The educated critical youth and theatre-goers of Athens are presently supporting all shows that recommend themselves as quality productions.

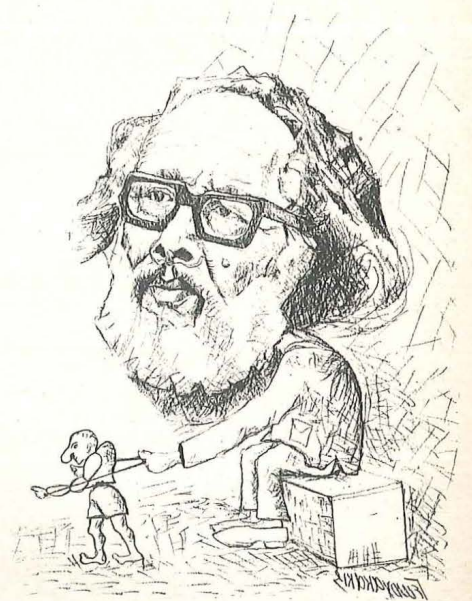
— Platon Mousseos

REVIEW

Koun's "Art Theatre"

Carolos Koun may have set the tone for this theatrical season in his varied and provocative productions that are now running at his own "Theatro Technis" and at "Veaki". At the former, Koun's repertory group is putting on Roger Vitrac's "Victor" — or "Les Enfants au Pouvoir" — first presented in 1928 at the Jarry Theatre, directed by the originator of the "theatre of violence", Antonin Artaud. Vitrac is recognized by many as the father of surrealism in drama. When first presented, the play suffered the same fate as all other Vitrac plays: it failed. Like other artists before and after him, success came to him only after his death.

The play centers on Victor, a precocious boy of 9 who undergoes, in the manner of Kafka's K, a metamorphosis, awakening with the mind and body of a 19 year old. This accelerated rate of change seems to mirror a similarly rapid growth and change in the society as a whole; with his physical and mental change, Victor's perception of the society alters. Like many young people today who see the world differently from the way society teaches them to see it, he is disillusioned and reacts against the society. Victor's response takes a satiric form: he begins to mock what he sees to be the ridiculous beliefs and behaviour



of those around him. But his mocking fails to either alleviate the absurdity of life or shore up his own crumbling sense of reality. He escapes both through what appears to him to be the only refuge — death.

This extremely difficult and pertinent play has been boldly translated by Paul Matessis. Unfortunately, the death scene, climactic and seminal, fails to carry the impact Vitrac intended. The surrealistic elements are allowed to dominate, creating confusion where clarity is needed.

At the "Veaki", Koun's other current productions are being shown. (See listings). — P.M.

A BALANCED MUSICAL OFFERING

For anyone coming from the large population centers of Western Europe or the United States, the musical season in Athens is bound to be a disappointment.

The classical tradition in music is something relatively new to Greece, introduced late in the nineteenth century as a superficial veneer atop an oriental cultural base. One has only to listen to the popular and folk music to realize that the common musical denominator in Greece is not that of the West.

Nonetheless, Athens is by no means a musical wasteland, and both the resident companies as well as the variety of visiting foreign artists make for a reasonably balanced musical offering throughout the year.

The National Symphony

Begun as a small Conservatory ensemble at the turn of the century, the present National Symphony first took form following World War I under the direction of Philoktitis Economides.

Though a flourishing institution throughout the interwar years, it was forced to seek national aid during the lean years of German occupation, and, in 1942, came under the direct administration of the government; since then its members have held the position of civil servants and the orchestra itself has been known as the National Symphony. Economides died in 1957, and since 1969 the Director General has been Andreas Paridis, a graduate of the Santa Cecilia Academy in Rome.

In spite of its lengthy heritage, the National Symphony has no permanent home, a situation all the more deplorable in a nation such as Greece with its large numbers of fabled merchants and shipowners who have as yet not seen fit to contribute anything to the cultural life of their country.

At present, the Symphony must be content to perform under makeshift circumstances in the Orpheus Theatre on Stadiou Street at 11 a.m. on Sunday mornings, November through May. The rest of the week the same theatre serves as a cinema.

In May and June, the Symphony tours the larger urban centers of Thessaloniki and Patras, before returning to Athens for the Summer Festival at the Herod Atticus Theatre on the slope of the Acropolis during July, August, and September.

The Summer season features a bright array of well-known visiting artists and companies, who perform under near ideal conditions in the ancient ruins which for centuries have witnessed a great cultural heritage. The Symphony usually accompanies both the vocal and instrumental soloists, and gives seven or eight concerts on its own under visiting conductors.

The personnel of the Symphony are all Greek nationals, most of them locally trained, with the exception of Herr Urs Ruttimann, the Swiss first-chair flautist, and M. Claude Chieulet, a French oboist.

The National Opera

Known locally as the "Ethniki Lyriki Skyni", the Greek National Opera has a tradition likewise dating back to the turn of the century, during which time it has

encouraged the performance of traditional Western opera as well as works by native-born composers, often based on Byzantine themes. It too came under state sponsorship during the Second World War and has remained a national institution until today. The Opera is also forced to perform under less than desirable conditions, lacking as it does a permanent home. At present, performances are given at the Olympia Theatre on Academias Street weekly from November through May. The usual repertorie consists of 10 major operatic works (such as "La Traviata", "Rigoletto", "Cosi Fan Tutte", and "Carmen") and usually includes at least one with an Ancient Greek theme such as Gluck's "Orfeo" or Strauss' "Ariande Auf Naxos". In addition, at least one and, frequently, two operas by native Greek composers are performed, along with an operetta or an American musical.

By and large the local singers are very fine, and some, such as Kiki Morphianou and Fofi Sarantopoulou are equal to any international artist of their generation performing in Europe or America. Greece, of course, does have a vocal



The National Symphony Orchestra performing at the Herod Atticus Theatre.

tradition dating back well before national independence, particularly in the Ionian and Aegean Islands where the Italian influence was dominant. As a result, the singing is good, and a number of locally trained artists have achieved international prominence, including, of course, Maria Callas (nee Kalogiropoulos, the Lyriki Skyni's most prominent alumna), mezzosopranos Yolanda di Tasso, Arda Mardikian, and Elena Nicolaidis, and baritones John Bodinos, Nicholas Moschonas, and Costas Paschanis.

The major weakness of the National Opera performances is the staging, due in large part to the inadequate facilities of the Olympia Theatre as well as to the dated sets and visibly moth-eaten costumes. Another minor, but irritating, drawback is the frequent inconsistency in language. Whereas the principal singers will generally perform in the original tongue, the minor characters and Chorus (which is vocally excellent) tend to insist upon Greek, which in the more familiar passages has an unintended comic effect.

In addition to the regular winter season, the National Opera performs regularly and well during the Athens Summer Festival.

National Society of Contemporary Music

Though a very recent addition to the local music scene, the National Society of Contemporary Music has added considerable interest and variety to the traditional concert-goer's fare in the past few years. Such well-known composers as Michalis Adamis, Dimitris Terzakis and their associates give periodic concerts of their own and international works of the avant-garde genre which is gaining an increasingly appreciative audience both locally and abroad.

— Robert Brenton Betts

This article is the first of a two-part series. The second part will appear in the next edition of THE ATHENIAN.

Theatre invited to U.S.

Koun's Art Theatre has received an official invitation to participate in the World Theatre Festival to take place in 1976 in New York. The occasion for the festival is the Bicentennial celebration of U.S. independence.

EXHIBITIONS

Theodore Stamos — Athens Gallery

Stamos hardly needs an introduction for anyone even remotely acquainted with the better U.S. painters of the past 30 years. His development has paralleled that of Pollack, Rothko, and Seligman — the masters of Modern Art in the States.

His paintings exhibited at the Athens Gallery are difficult to assess in words as they tend to evoke an emotional response that eludes verbalization. It is impossible to convey the effect of sheer colour extended over an expanse of canvas or describe the visual reaction caused when sharp geometric edges are suddenly jarred by jagged lines of colour. The paintings were, for the most part, drawn from a series inspired by Lefkada (where Stamos has a studio); the light and colours of the island are brought into some sort of immediate focus. Stamos, it seems, has achieved that strange ideal of Chinese painting which aims at grasping a reality subsisting beyond appearances.

Edward Meneeley, in his introduction to the exhibit's catalogue, may well have captured in words at least something of what Stamos is after.

Unfortunately, paintings such as these by Stamos need their full size to be effective — a requirement which virtually precludes their inclusion in private collections. They need the physical space of a museum to 'work'.

Philip Tarlow — Ora Gallery

In an otherwise bleak and miserable March, Philip Tarlow's elegant one-man show stands out as a most pleasant experience. Small, beautifully refined landscapes, portraits of workers, and three fine studies drawn from 'Fayum' portraits made up the bulk of the exhibit. Extreme control dominates both the conception and execution of the works. Subtlety of expression and colour draws one's attention into an atmosphere of calm, un-self conscious awareness of light and form.

Tsarouhi wrote an introduction to the catalogue of the exhibition — a fact significant in light of the technical affinity uniting the work of those two painters. Both have, in a sense, rooted themselves in a



Tarlow at the Ora

tradition traceable to Hellenistic times; specifically, the lavish use of light tones on dark backgrounds, even when oil is the medium.

This is not to say that Tarlow has merely adopted the same tradition of technique as Tsarouhi — although he openly shows his admiration for the latter. It may seem facile to represent 'Greek light'; or the almost elegant mannerisms of Greek labourers; or the sudden appearance of a 'Fayum' face as one strolls through Athens. Both of these painters are aware of this — but each in his own way has transformed these common-place experiences in highly personal, individualistic manners.

That Tarlow does not intrude into his creations is perhaps the pre-eminent effect of his unique approach. Conveying his experience of Greece in such a subtly personal yet unobtrusive fashion indicates to what extent the artist has separated himself from his subjects.

As a representative selection of his work over the past three years, this exhibition reveals that Tarlow has attained a degree of stability and discipline, and has achieved a technique of detachment that promises his continued development as a truly fine Greek painter.

Lefteris Kanakakis — —Zoumboulakis Gallery

Zoumboulakis Gallery presented, during February and March,

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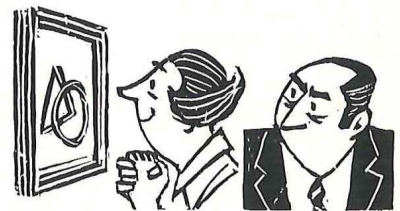
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a one-man show by Kanakakis—a series of paintings united by a single theme and manner of execution. Though the subjects of the paintings are, largely, daily objects drawn from contemporary life, two quite different processes are involved in transforming them into art. In some paintings, these objects are seen as works of artistic inspiration—the cool lines of a chrome coffee pot, or the ample receptivity of a large leather chair. However, in the more impressive paintings, Kanakakis transforms familiar objects into a symbolic language conveying more than the significance of the object itself.

This is not to be confused with the symbolic language howling forth from the banshee glory-hole of the Freudian subconscious; nor is it some mystical symbolism representing an evolved state of consciousness inaccessible to most of us. Kanakakis's symbolic language evokes the moods and reactions experienced when one senses the "presences" imparted to objects by the people who use them. A



diplomat's suit, pompous in colour and proportions, is a pathetic reminder of man's ultimate futility. A pair of well-worn shoes carries the weight and sorrow of a life sadly lived. To my mind, one of the most successful paintings shows a flag, sterile in colour and folds, drawn over a table, evoking the stark emptiness of modern '-isms'.

Despite these evocative elements, Kanakakis is not judging the world. Though sarcasm or condemnation may lurk in his conceptions, his paintings imply, in a real sense, both loneliness and compassion. In his most successful works, Kanakakis captures that strange aura lingering about the objects man humanizes through daily use.

— Nikos Stavroulakis

What's On

Programs

TELEVISION

The following list is a guide to English language programs, and to others that may be of interest. We emphasise that programs are subject to change, and suggest you consult the Greek or English language dailies, as well.

Both networks will broadcast several church services on Maundy Thursday and Good Friday and the Resurrection ceremonies.

YENED includes a summary of the news in English during the 9:30 news broadcast.

Fridays

EIRT

1:45 p.m. Greek folk songs and dances
2:20 p.m. Top Cat (cartoon)
6:30 p.m. Lassie
8:00 p.m. The Waltons
9:55 p.m. Gunsmoke

YENED

6:00 p.m. The Real McCoys
10:20 p.m. The Rookies

Saturdays

EIRT

5:30 p.m. Taped soccer game, British first division, title competition.
9:00 p.m. G. Katsaros Presents — (A Greek musical)
9:55 p.m. The Golden Screen. Old English language films

YENED

6:45 p.m. Ivanhoe
8:15 p.m. A Greek musical show with well-known singers

Sundays

EIRT

8:30 p.m. Merry Sunday: Musical show (Greek)

YENED

6:25 p.m. The Lucy Show

Mondays

EIRT

1:45 p.m. Peyton Place
7:45 p.m. Bewitched

Tuesdays

EIRT

6:00 p.m. Rocket Robinhood (cartoons)
6:30 p.m. Lassie
8:55 p.m. Greek songs presented by Alkis Steas

YENED

7:00 p.m. Classical and modern music
8:35 p.m. Combat
9:50 p.m. FBI

Wednesdays

EIRT

6:30 p.m. I Dream of Jeannie

YENED

1:45 p.m. The Fugitive

6:00 p.m. Popeye cartoons
6:30 p.m. The Real McCoys
10:20 p.m. Kung Fu (see review and note time change)

Thursdays

EIRT

6:00 p.m. Skippy
8:30 p.m. Medical Center
9:55 p.m. Hawaii 5-0

YENED

8:00 p.m. Abbott and Costello
9:50 p.m. Colditz

RADIO

EIRT The National Broadcasting Company broadcasts three programs daily: The National Program and The Second Program present news, commentary, music. The Third Program is devoted to classical music.

YENED (Armed Forces Radio) is a second radio network.

EIRT National Program:
412 m or 728 KHz

Second Program
216.8 m or 1385 KHz

Third Program
451 m or 665 KHz

Weather report in Greek and English daily at 6:50 a.m. News in English, French and German daily (except Sunday and holidays) at 8:15 a.m., 1:10 p.m., 9:45 p.m. Sundays and holidays at 7:25 a.m. and 2:40 p.m.

NEWS IN ENGLISH AND FRENCH is broadcast daily over YENED Radio at 2:55 p.m. and 11:15 p.m. Sundays at 2:35 p.m. and 11:15 p.m.

CLASSICAL MUSIC from 6:00 to midnight daily over EIRT'S Third Program

U.S. ARMED FORCES RADIO

1954 KHz — Athenai Airport
1484 KHz — Kato Souli

AM 1:00 News
1:05 Night Train — Rock music
3:05 Bob Kingsley
5:05 Gene Price — Country music
6:00 News
6:55 Morning Meditation
7:00 Breakfast News Special
7:15 Bulletin Board/Swap Shop
7:30 Good Morning Athens
8:00 News
8:05 Roger Carroll
9:00 News
9:05 Women's World
10:00 News
10:05 Tom Cambell — Stateside
11:00 News
11:05 Mid-Day Show

PM 12:00 Mid-Day News
12:30 Ira Cook
1:00 News
1:05 Adventures in Good Music
2:00 News
2:05 Bob Kingsley
3:00 News
3:05 Bob Kingsley
4:00 News
4:05 Road Show
5:00 News

5:05 Gene Price's Country World
6:00 Bulletin Board/Swap Shop
6:30 Interlude
6:55 Gazette
7:00 News
7:05 Charlie Tuna
8:00 News Headlines
8:01 Armed Forces Digest
8:15 Paul Harvey
8:30 Latino
8:55 World of Wheels
9:00 News
9:05 Don Tracy
10:00 The World in Review
10:15 Starflight
11:00 News
11:05 Pete Smith
12:00 News
12:05 Wolfman Jack

BBC

BBC Broadcasts 24 hours per day a variety of programs ranging from World News to radio horror theater. Programs include music of all kinds, review of the arts, commentaries, sports, science reports, reports and reviews of books, business news, press reviews. BBC may be heard on the following frequencies according to the time of day. Hours shown in local time.

5:00 a.m. - 9:30 p.m. 31, 41, 48, 49m.
9.41, 7.185, 6.18, 6.05 MHz
11:00 a.m. - 6:30 p.m. 14, 17, 19, 25, 31m.
21.71, 17.79, 15.07,
12.095, 9.41 MHz
7:00 p.m. - 1:00 a.m. 31, 42, 48, 50m
9.41, 7.12, 6.18, 5.975 MHz

We highlight below some of the regular programs:

WORLD NEWS BULLETIN — Broadcast 17 times a day. A 10 or 15 minute program, it is usually followed by commentary, press review. (Local times) AM: 12:00, 1:00, 2:00, 4:00, 5:00, 6:00, 8:00, 9:00, 11:00. PM: 1:00, 3:00, 4:00 (Sat. only), 4:25 (except Sat., Sun.), 6:00, 7:00 (except Sat.), 8:00, 10:00.

FROM OUR OWN CORRESPONDENT — BBC correspondents based in key places all over the world comment on news and its background. Sundays 5:15 a.m., 6:15 p.m., 10:15 p.m.

POP SESSION — The latest trends in pop music, introduced by Alan Black. Mondays 2:15 p.m., Wednesdays 10:30 a.m., Fridays, 7:15 p.m.

FOCUS ON FILM — Reviews all aspects of the cinema world. Saturdays 1:30 a.m., 9:30 a.m., Mondays 8:30 p.m.

BOOKCASE — The best of books for the general reader, discussed by leading reviewers and the authors themselves. Saturdays 11:00 p.m., Sundays 3:30 p.m.

THE LIVELY ARTS — Comment by critics and artists on all kinds of drama, films, visual arts and music in Britain and the world at large. Wednesdays 1:15 a.m., 9:15 a.m., 3:15 p.m.

ALISTAIR COOKE'S LETTER FROM AMERICA — Fifteen minute radio talk, which, after 24 years, remains as popular and stimulating as ever. Sundays 7:45 a.m., repeated 3:15 p.m., Mondays 5:45 p.m.

SPECIAL

Lifeless Lies the King — Richard Tatlock presents on Good Friday a verse translation of the Passion of Christ according to St. Mark. Read by Richard Tatlock. The music, by J.S. Bach, will be sung by the Saint Martin Singers. April 12 at 9:00 p.m.

Scarlati's Stabat Mater — A devotional poem in

medieval Latin about the vigil of Mary by the Cross. April 12 at 3:45 p.m.

A Service for Easter Day — From St. Alban's Cathedral. The service will be conducted by the Dean, the Very Reverend P.C. Moore. April 14 at 12:30 p.m.

Mad, Bad and Dangerous to Know — Lord Byron — April 19th marks the 150th anniversary of the death of the poet. The writer and Byron scholar, Gilbert Phelps, presents this program. April 15 at 6:15 p.m. and April 16 at 1:30 p.m.

Specialty of the house — Part of a Vincent Price series in which he narrates a horror story about a restaurant and its lamb Armistan. April 13 at 1:30 p.m. and April 17 at 6:15 p.m. April 20 at 1:30 a.m.(!)

VOICE OF AMERICA

Voice of America (VOA) may be heard on the following frequencies according to time of day:

5:00 a.m. - 9:30 a.m.: 19, 25, 31, 41, 49, 238 379, Meters. 15.43 e, (15.31e), 11.845d, 9.77, 7.27, 6.135, MHz. 1259, 794, KHz.

6:00 p.m. - 7:30 p.m.: 16, 19, 31, 41, 49, 238 Meters. 17.855, 15.205, 9.76, 7.205, 6.04, MHz. 1259, KHz.

8:00 p.m. - 2:00 a.m.: 19, 31, 41, 49, 238, 379, Meters. 15.205, 9.76, 7.205, 7.17, MHz. 1259, 791, KHz.

The following is a guide to a few weekly highlight.

Sundays

AM 5:30 The Breakfast Show
9:30 News on hour & 28 mins. after each hour

PM 6:30 Studio One
7:00 News and New Products U.S.A.
7:15 Critics' Choice
7:30 Issues in the News
9:30 Issues in the News
10:15 Concert Hall
11:30 Issues in the News

AM 12:30 Studio One
1:00 New and Topical Reports
1:15 Letters from Listeners
1:30- American Musical
2:00 Theatre

Monday-Friday

On the hour from 5:00-9:00 a.m. News, Regional and Topical Reports, VOA comment, News Summary

On the half hour An informal presentation of popular music with feature reports, interviews, answers to listeners questions, Science Digest.

PM 6:30 Music USA (popular)
7:00 VOA Magazine News, Opinion Analysis
7:15 News Summary
7:30 Features: Americana, Science, Cultural, Letters
8:30 The NOW Sound
9:30 Features: Americana, Science, Cultural, Letters

AM 12:30 Music USA (popular)
1:00 News & Topical Reports
1:15 Music USA (Jazz)

REVIEW

"A natural selection"

Words like "Kung Fu", "Chi", "Shaolin", "Master Po" converge, and the sign of the Dragon and Tiger evolves into the stance of Kwai Chang Caine. "Kung Fu", starring David Carradine, YENED's Wednesday night, 8:30 choice of the Warner Brothers T.V. series, has mastered the mind of the Athenian T.V. viewer.

An immediate question might be, "Why?" Roberd Redford is not starring; the horses all have their heads; butter is kept in the kitchen; and vomit is a vestige, only, from the pre-dawn salooning. These seem to be the attractions of contemporary media and there does not seem to be much left to shock modern-man out of his gluttonous, yet weight-watching, mode of existence.

Then why "Kung Fu"? Does Caine offer some version of Aristotle's "catharsis" or means of cleansing oneself? Is he a slant-eyed sacrificial lamb from the East?

In the Greek context, Caine does not seem to be associated with any particular philosophy or religion. Local enthusiasm seems to rest on the oddity of such a being in a world glutted with a Tofflerian pace of existence. Movies such as "Clockwork Orange", "The Godfather", and now "The Exorcist" exemplify an extreme code of violence which, by way of contrast, may impart a transcendent quality to the peaceful, loving, and sagacious world of young Caine.

As a "coolie", Caine rates low in the social order of western man and western prairie life. Attired in laborer's denims, he helps build a railroad across the U.S.; but his clothing cannot conceal the "Chi" or inner strength he has learned as a monk in China. He seems to mock

the western garb — gracefully moving about as if festooned with robes of the High Priest. Conflict arises when "Goodness" and "Justice" are threatened by men with guns and hatred, and the One among the few is beckoned to check the misdeeds.

Caine uses the powers of Shaolin monk-teachings to ward off Enemies and Evil. As the camera catches the speed with which Caine manipulates his entire body to strike with the priestly science of Kung Fu — the deadliest form of hand to hand combat — the viewer relaxes. It seems perfectly "natural" and perhaps even awakens a sense of "belonging" in a society where the heritage is one of abstraction and tactile sensuousness, where fingers pinch and manipulate koboloi.

Where does he live? His body, which he manipulates and moves with the precision of a Nureyev, houses the combination love-of-Jesus and wisdom of Plato. For those willing to listen, the wisdom conveys the beauty of possessing very little. For when one is emptied of the desire for guilt and glamour, one has achieved equilibrium.

As Master Po guides his disciple through the teachings of the Shaolin monks, the primary credo, "Through love we find wisdom, otherwise we are unfit to live", awakens a thought.

At first encounter, the viewer sees himself as a third member in a Socratic dialogue between Master Po and Disciple Caine, "Grasshopper", as he is called. Grasshopper must learn to refine and ultimately master his instincts, body, mind and spirit. Nothing else matters in the material world around him; "You own nothing, so you may be owned by nothing".

"A man who is moved by nothing is no man at all". The Master has spoken a tribal code and he has also spoken for those of us who are not-so-modern or mechanized.

— Sophia Nicholas

Saturdays

AM 5:30 The Brekfast Show
9:30 News on hour & 28 mins. after each hour

PM 11:00 VOA Magazine Ne
Opinion, Analysis
11:30 Features: Americ
Science, Cult
Letters
6:30 Forum: World N
tion

7:00 News
7:15 This Week
7:30 Press conference USA
8:30 New York, New York
with Ben Grauer
9:30 Press Conference USA
10:15 Music USA (Jazz)
11:30 Press conference USA
12:30 New York, New York
with Ben Grauer
1:00 News and Topical
Events
1:15 Music USA (Jazz)

Cooke's tour of the U.S.

A review of Alistair Cooke's *America: A personal history of the United States*.

In March, the Hellenic-American Union presented the BBC/Time-Life series of films entitled, *America: A Personal History of the United States*. Alistair Cooke, who reversed T. S. Eliot's act by becoming a U.S. citizen in 1941, narrates the eight color films of 55 minutes each. Using paintings, stills, film clips, and footage shot on historical locations, Cooke attempts to unravel the social, historical, and cultural complexities of America. In tracing back various social strands and speculating on their development, he was assisted by Denis Brogan, another Englishman who has devoted his career to explaining the ways of America.

The men, events, and sites Cooke chooses to present indicate his grasp of the forces and factors



that have created present day America. For someone who settled in the country at the age of 31, this grasp is exceptional.

Perhaps this is best seen in his presentation of the immigrant flood at the end of the 19th and beginning of the 20th centuries. Michael Gill's unusual camera work — he was responsible for Clarke's "Civiliza-

tion" — moves us across New York Harbor to show us Cooke wandering small and overwhelmed by the now-gutted Victorian splendor of the immigrants' clearing station of Ellis Island. Film clips of the actual immigrants undergoing the indignities of bored bureaucracy, coupled with the commentary of this later immigrant, re-creates the social phenomenon with a humour, sensitivity, and deftness which may be unmatched by previous attempts.

In dealing with more exclusively American subjects, such as the "Robber Barons" at the end of the 19th century, Cooke is somewhat less perceptive. Although he self-consciously tries to counterbalance his obvious admiration for John D. Rockefeller and Andrew Carnegie by referring to the paid strike breakers and vicious tactics used against early union organizers, we are left with the suspicion that Cooke feels the creation of the Rockefeller and Carnegie Foundations absolve them of responsibility for their ruthless practices and the consequent human abuses and misery that underlay the amassing of the great American fortunes.

On the other hand, scenes shot

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in the baroque ornateness of the Vanderbilt "Summer cottage", with Cooke's wry comments, reveal a disdain for raucous display for the sake of creating an impression — a disdain European in its refusal to be impressed.

In his portrayals of other, more public, men — such as Jefferson, Hamilton, Lincoln and Teddy Roosevelt — Cooke manages to bring them down off their canvases and pedestals with offhand comments on their idiosyncrasies, ambitions and misgivings. But his choices indicate a lot about what "a personal history" means. Hamilton is given the full treatment on the strength of his political penchant for aristocracy; his prophetic contention that business fortunes depend ultimately on governmental policy is only mentioned and the egomania that led to his fatal duel with Burr, ignored. In addition, a number of figures, admittedly not canonized by popular history but nonetheless moving forces in the evolution of the country, are passed over completely.

Cooke does avoid a common cliché employed all too often by Europeans when presenting the Western phenomenon to explain American development: that is, the "Turner Thesis". Invitingly simple, the thesis purports that the prime factor in America's democratic development has been the existence of an area of free land in the West to which the socially or financially disgruntled easterner could flee; and that the West, huge and unorganized, fostered the "rugged individualism" and self-reliance that would seem to underlie American democracy.

Realizing that urbanization and industrialization have not ended the "democratic experiment", the narrator offers insights into the motives and means of various types of settlers and sojourners who made up 19th century western communities. For Cooke, the cowboy is a social type, as dependent upon the railroads as was the wheat farmer. The West, ruled by the mine and railroad owners and the big cattle kings, is hardly "democratic"; the lot of the cowboy, miner or small rancher, is, at best, depravation and monotony.

One is aware that this review is necessarily incomplete. Several films from the series were not shown. From talking with people

who saw "The Arsenal", for example, one learns that it dealt with American foreign and military policy and the rationale behind them. The omission of this film at a time when American military activities are under scathing and sometimes uninformed criticism from abroad seems particularly regrettable. The blanket charge of "imperialism" so often heard both obscures the real dangers of American foreign policy and incites an emotional reaction that precludes precise analysis and criticism of interventionist activities.

Hopefully, the Greek television network will buy the rights to "Cooke's tour" as they did with Clarke's "Civilization". Moreover, USIS should be encouraged by the full audiences to put on the show again — perhaps in its entirety this time. For Mr. Cooke, despite his orthodoxy, is a keen, analytical observer who represents, as did de Toqueville before him, the type of mental independence that invites the audience to make up their own minds on the subject of America.

— G.W.M.

Bach concert

The concert of works presented by Deree-Pierce Colleges at St. Andrew's Church on March 6, not only provided the sort of musical experience that is scarce here, but an opportunity to hear some of the outstanding talent in our city.

The Deree College Chamber Chorus, conducted by Michaelis Adamis, was excellent; the internationally recognized tenor and counter-tenor, Robert Benton Betts, and Urs Ruttiman (flute) outstanding. It was difficult to judge Constantine Vlachopoulos' performance on the 'cello because of the choice of music.

Apart from one or two false starts, and an incident of 'wounded philotimo' when one of the members expressed his indignation verbally, the New Hellenic String Quartet performed adequately. We would like to see more concerts of this sort and are awaiting the next performance.

— M.G.D.



Campion cast

The Campion School Drama Group showed that it is alive and well with truly spirited performances of Noël Coward's, "Blithe Spirit," on March 15 and 16 at the British Council. Campion's own Madame Arcati (Sarah Sharpe) flung herself in and out of trances, producing the Blithe Spirit (Lindsey Walton) to a bewildered Charles (Nick Dimarkides). The endless humorous mis-

understandings were made the most of by Ruth (Elizabeth Sharpe), Dr. Bradman (John Phocas) and Mrs. Bradman (Lesley Blunden) while an innocent Edith (Sarah Walton) found herself the telepathic medium for the reappearance of Charles' deceased wives. Audiences thoroughly enjoyed both evenings and gave a resounding welcome to both the talented (all pupil) cast and to (parent) producer Richard Walton whose sureness of touch betokened many years of experience.



Three of the judges at the COAP Poster Contest: Mrs. Froso Efthimiadi-Menegaki, Mrs. Argyri Tsakonas, and Mrs. Angelos Goulandris.

The winning posters are on display at the Bank of America in Athens. The six Grand Prize Winners are: Janice Joki, American Community School, 12th grade
Robin Horiuchi, American Community School, 11th grade
Robert McKuskie, American Community School, 9th grade
Zefie Famelis, Urseline, 7th grade
Michael Vaughan, Glyfada annex, 6th grade
Jim French, Urseline, 8th grade

The six children flew to Thessaloniki for two days with their chaperones, Mr. and Mrs. John Wolfe. The tickets were donated by Olympic Airways.

Athens College appointment

Athens College has announced the appointment of Dr. John E. Moore, Jr., as Principal of the College, effective September, 1974.

Dr. Moore holds a B.A. (*cum laude*) in European History from Yale University; a Master's Degree

in Teaching from Yale; and a Doctorate in Education from Harvard where he was awarded the Conroy Award for academic excellence.

Dr. Moore has taught at the secondary school level in both private and public schools in the United States. Currently he is Assistant Superintendent of Kirkwood Schools outside of St. Louis, as well as an Adjunct Professor of Education at the University of Missouri.

Dr. Moore will live on the Athens College campus with his wife and their two children.

Dr. Helms resigns

Dr. Donald Helms tendered his resignation as Principal of the Academy of the American Community Schools. Mr. William (Chip) Ammerman, a familiar figure on the campus and currently Viceprincipal, will succeed him for the academic year 1974-75. An interesting turn of events developed when a group of nine teachers and one student (who make up a committee established for the purpose of reviewing the objectives,

scope, and philosophy of the Academy) submitted an application for the position. This sort of "corporate administration" is not unknown in other parts of the world.

Mr. Evangelos Sakellion has been appointed Business Manager of the American Community Schools of Athens effective for the academic year, 1974-75.

Byron film

In association with the BBC, Kosta Kapi is filming a colour documentary on the life and work of Lord Byron to be ready for the commemoration of 150th year of the poet's death.

Ambassador Ruth Dobson



Miss Ruth Dobson, until March 31 Counsellor at the Australian Embassy in Athens, is Australia's first woman career diplomat to be named Ambassador.

Prime Minister Gough Whitlam appointed Miss Dobson Australia's first Ambassador to Copenhagen.

After three years in Athens, Miss Dobson will holiday in Australia before taking up her new post. She has served in the Philippines, New Zealand, at the U.N. and with the Foreign Office in Canberra.

On learning of her appointment, Miss Dobson said she was delighted and although she doesn't regard herself as a women's liberationist, she considers her appointment a breakthrough for women in the Australian service.



A scene from the Community School production, *The Diary of Anne Frank*.

Directors Mildred Panopoulos and William Price at the final rehearsal of *The Diary of Anne Frank*.



In the week of March 4-8, the faculty and students of the American Community Schools in Halandri presented the dramatized version of *The Diary of Anne Frank* in the school gymnasium. The production was ably directed by Mildred Panopoulos and William Price.

The performances of Aleka Chaltas (in the lead), Bill Scott, William Ammerman and George Peppas, were excellent. The set designed and created by Jere Kelly was most effective considering the severe limitations of the gymnasium. The sound effects produced by Rick Miller and Parker Stack were impressive. The musical effects, however, played at the beginning and between scenes of the play distracted rather than added to mood of the play.

PLAYS AT THE HAU

In March the Athens New Theatre presented three plays at the Hellenic-American Union. Two of the plays directed by Marcia Taylor — a familiar and respected name among those who follow theatre in Athens — may be included in the category of “theatre of the absurd”. Highly stylized, elusive, and abstract, such plays often seem no more than macabre jokes, witty

farces or curious puzzles — disturbing parodies neither offering nor intending a resolution. However, such dark comedy is, in itself, a commentary on the human condition.

Whether or not Taylor’s two productions, “An Evening with Merlin Finch” and “The Falling Sickness”, are included in the “theatre of the absurd”, they represent a serious, constructive effort to reflect, dramatically, something of man’s predicament in a world seemingly beyond his control.

A few words on “Merlin Finch” before moving on to the more dynamic “Falling Sickness”: this “family” comedy never rises above the deadening cliché and convention it wants to attack. Miming conventionality but not really confronting it, the play fails; the underlying certitude and complacency must not only be exposed but destroyed, by techniques necessarily exaggerated and explosive.

Taylor’s cast produced just such an explosion in “The Falling Sickness.” An exercise in fantasy and violence, exploded by humor that ranges from buffoonery to the grotesque and the pathetic, the play tortures a number of contemporary values. Playwright Russel Edson uses the “family circle” as the vehicle for episodic actions arising from the characters’ images of

themselves; both real and projected. The characters — mother (Serena Serensen), father (Stephen Weagle) and son/daughter (Barbara Frey) — represent quixotic states of mind, erupting, merging, vanishing, reappearing, in an alchemy of the real and the fantastic.

Miss Taylor, in directing the play, demonstrated not only her fine theatrical sense but a certain sensitivity to language and emotional conflict. Her cast “acted” out, in well-directed movements ranging from dance to frenzy, their frustrations with language, with its imprecision and banality: “The human voice is only a series of buzzes” (Edson).

Weagle’s versatility in assuming a variety of “masks” appeared almost intuitive; he moved from one mood and attitude to another as smoothly as he spoke. Serensen, in balancing Weagle’s intuitiveness with a finely controlled style, deftly avoided the raving and flailing which the part of the overbearing mother would seem to invite.

Perhaps the high point of the play was Barbara Frey’s monologue — a dramatic descent *ad inferno*, from domestic convention through tortuous circles of uncertainty, fear and terror, to darkening madness, an utter failure of language and motion.

— Velos

HORTICULTURAL MUSINGS

Poets may wax lyrical over a garden as a "lovesome thing", and a "school of peace", but some of the euphoria evaporates for the newcomer to Athens, struggling with an unfamiliar environment and without guidelines, as I have discovered in my Psychico garden! Having brought with me glowing memories of the many gardens I had loved and left, I longed at first to reproduce them here.

The scarlet orchids which blazed flamboyantly in my Burmese garden are gently echoed by the tiny green, yellow, and purple ones, thrusting up just now from the rocky slopes of Papagou, while others are now budding in a corner of my rockery. The perfume from the Lady of the Night (Nihto Luluda), which filled my Indian garden, wafts to me here from a plant brought by a friend from Poros. Azaleas, hydrangeas, and peonies, however, which flourished in my London garden, are impossible to grow in the local soil which may have too much calcium. I do not know yet if the delicate small pink clematis, the spring glory of our terrace garden in Geneva, will grow here.

From all accounts, the almost obsessive enthusiasm for gardening in many households of Athens and its environs, is only a recent phenomenon. Gardening information is, therefore, far from being well documented and easily obtainable; it is still being collated on the basis of fairly new, and often painfully learned, experience. For the stranger to Athens, eager to create a garden to compare with the legendary ones of classical mythology, the only guide is the employed gardener, whose entire repertoires seem to consist of over-watering when the days are hot, and zealously cutting grass to conceal an abundance of weeds!

We felt therefore that perhaps some articles containing seasonal hints from amateur but knowledgeable gardeners, descriptions of particularly successful gardens, and glimpses of at least some aspects of the rich flora of the Attic region, especially Athens, might be of interest.

The spring here continues to be

as capricious as in many colder climates, so that no immutable rules can be laid down; moreover, the timing differs between gardens in Athens and its closer suburbs such as Psychico and Philothei, and those further out, such as Kifissia and Ekali.

However, despite such vagaries, the spring is, as always, a time of replenishment and preparation. The ground should be enriched now with koproia or manure. Sheep and goat manure are more readily available than horse manure. Fertiliser can also be added, either the imported variety, such as Vollhumon from Austria, or any local variety from florists or the weekly markets (the *laiki agora*).

LAWNS: a strange sight for newcomers, especially from Northern countries, is the large patches of lawn being dug up all over Athens, resown and covered with manure and sand. This is customary treatment for the Uganda grass which covers most lawns and turns yellow in the winter. It should be completely replaced every three years. Nitrate may also be sprinkled lightly over the replanted grass, but it must be copiously soaked with water, or else the grass will be scorched, as one enthusiastic but careless amateur discovered!

Here and there, an oasis of green winter lawn is the result of special mixed seed, sold in various mixtures, depending on whether or not the lawn is in the shade. Even a thickly pineclad garden can have a fine clover type lawn which keeps perennially green and need not be cut. This variety, called *Dichondria*, was first brought by Madame Krinos to Greece some ten years ago from America and Italy.

PRUNING: A familiar sight around suburban gardens just now is the pile of freshly cut branches and dead wood outside most villa gates. This is the pruning season, of course. Depending on how exposed or high the garden is, most flowering shrubs can be cut back when the risk of frost is over. The winter jasmine which is just over its golden flowering can be pruned as well as the oleander, the summer jasmine — though not so drastically — the

fuschias, begonias and geraniums. Cuttings of geraniums may be taken. The Viburnum, whose fragrant white bloom is fading, can also be cut back, preferably every other year, and Japonica can be gently pruned of old wood. Trees such as olives, Aleppo pines and deciduous flowering ones can also be trimmed.

PLANTING: Plants such as calendulas, antirrhinums, pansies, wall flowers, and sweet-scented stock, although best planted in sheltered gardens in November, can still be planted out of doors. During the spring rains, however, one may be beset by a plague of slugs, so most plants should be ringed with anti-slug pellets.

Much planting that was done in November is bringing its reward now. Crocuses, daffodils, hyacinths, and tulips are filling gardens with brilliant colour. Some bulbs, such as daffodils, do not seem to do as well if kept from year to year and have to be replaced annually. There are divergent views on tulips: some gardeners insist they grow bigger and better the second time around. Cannas now in full leaf seem to thrive and multiply if left from year to year. Unfortunately, these luscious shoots are a delectable treat for snails, which have to be drastically eliminated. Carnation cuttings also taken in late autumn are now coming into bud, and roses are full of leafbuds, having been cut right back in late January.

CAMELLIAS: Camellias are very much a feature of Athenian gardens and balconies, and their glorious flame-colouring cheers the gloomiest day. They are, however, very delicate and fussy about being moved. Madame Krinos, whose bushes are a picture, says they grow best on covered verandahs, or in sheltered corners, without too much sun. They should be treated with a spoonful of Herinos Poltos if the leaves show signs of growing curly, and always grown in tubs of soil gathered from under chestnut trees as camellias abhor lime.

DISEASE AND SOIL ANALYSIS: Apart from talking to sensitive plants to encourage them to flower, a practise in which many compulsive gardeners earnestly believe, problems of plant disease or analysis of soil samples can be referred to the expert attention of the Benaki Phytopathological Institute in Kifissia. Happy Spring gardening!

Solid Walls of Sound What people are listening to

The latest Elton John double LP, *Goodbye Yellow Brick Road*, succeeds as entertainment in about as definitive a way as the *Sergeant Pepper* album did for the Beatles some years back. One feels the Elton phenomenon may have reached a plateau of competence that will be hard for him to rise above — though it would take a small miracle, the possibility of his transcending the brilliance of this album is there.

It was certainly in the air of amiable admiration among Elton's audience at the Hammersmith Odeon in London when his Christmas Show sold out solid for three days running, and in the energy of those who rose to round out the encores with a chorus of "Saturday/Saturday/Saturday"... Somehow it was not obscene.

Rock and Christmas mixed the brightest night I remember in semi-blacked out London: ages mixed, from rock-bottom teens to bobby-socks veterans, and I hear greats were there — McCartney among them — in the audience as the least comely superstar since the ephemeral Tiny Tim jumped hand and feet, giving out, despite a bad cold, the vocal potpourri which are his trademarks: plain and plaintive, haunting harmony swinging into Jaggerish gutturals, always cocksure and the showman par excellence, bowing out in those garish custom-made psychedelic spectacles which blink on "Elton Elton Elton" as the knee-high magus struts before his throng. Without that magic carpet hoo-hoo that marked the masters some years back.

So if you missed the show, the time is right to lay hands on this album. The price of conversion is 360 Drs. (so what? a worthwhile rip-off) or \$12.00. You get the roars in the background: try "Bennie and the Jets" for percussive persuasion to the magazine hero in her "electric boots and mohair suit", with slick falsettoes and run-on B's for "B-B-B-B-Bennie". a song rounding out the album; a first side of funereal romps or synthesized dirge, a "gone-off-and-left-me" love, and an ode to Norma Jean (Monroe): "Loneliness was tough,/"

The toughest role you ever played./ Hollywood created a superstar/and pain was the price you paid". Competent lyrics which don't get lost in sloppy, drowned-out vocal work — they're printed on the album.

The title tune defies interpretation. It's a simple turn-my-back-on-the-city lights chant, "where the dogs of society howl", a pleasingly abrasive kids-stuff dream of going back to the farm, out-libbing



Yellow Brick Road.

everyone's fed-up-with-the-city-blues. A pageant of female facsimiles — from Marilyn, to Bennie, to the "Sweet Painted Lady" — "getting paid for being laid", on to the inimitable "Dirty Little Girl" ("don't show up 'round here' til your social worker's helped"), to poor Alice with her "Mummy doesn't love me blues", found dead in a subway, her only friends the dykes in a Soho-go-go. My favorite, truth to tell, is "Roy Rogers", sung from the comfort of the cozy room — "The carpet's all paid for, God bless the T.V.", as Roy Rogers rides again to the banshee undertones of sliding country steel guitar. It's solid music — like your table top or this week's love.

— Mike Warren

Photo Competition

In connection with Photikina - the Cologne World Fair of Photography (27 September to 13 October) - a world-wide photo competition is being sponsored by the German Federal Republic Commission for

UNESCO to mark "World Population Year 1974".

"One world for All" is the theme-intended to promote awareness of the problems caused for all humanity by world population growth.

Closing date is May 6. For details write Photokina, D-5 Cologne 21, Postfach 210760, Federal Republic of Germany.

●
"An American in Greece"; "Black and White Together in a Third Culture"; or "Inside Out — Looking at Ourselves from Abroad" are the choices of topics for an essay contest sponsored by the Athens Community Social Relations Group. Cash prizes ranging from \$100 - \$300 will be awarded for the best essay. Junior and senior high school students are welcome to enter.

Full information concerning rules of the contest will be distributed to the schools no later than April 15. Contest co-ordinator is Miss Sophia Nicholas of the American School in Halandri.

SCOUTING NEWS

The Annual Trans-Atlantic Council Conference will be held from May 1-3, at the Garmisch Recreation Area in Germany. Reservations can be made through the Trans-Atlantic Council.

The Glyfada Neighbourhood Council is having a bazaar during Easter Week to raise money to send girls to camp. On sale will be items the girls have made themselves.

The brownies are working on a World Friendship Program whereby they make friends with a non-American girl, learn about her culture, and invite her to join in community activities.

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GREEK FOOTBALL REVERSES TREND

The popularity of football (soccer) in Greece, has been steadily climbing over the past few years, in contrast to the wider European scene, which shows a decline in attendance. More and more people are becoming familiar with the game, know the clubs, and talk about the stars.

There seem to be a number of reasons for this. To begin with, the sport itself is spectacular to watch, especially if it is played well. It is a popular participant sport in every country of the world, and has gained, for good reasons, the title of the "King of all Sports"!

In Greece, we are witnessing a qualitative improvement in the football clubs, testified to by the more frequent appearance and the relative success of Greek teams in the Inter-European Championship, or Cup matches.

Television has contributed greatly to the spread of football enthusiasm. In particular, the 1970 World Cup Championship, held in Mexico and transmitted live via the Telstar satellite, attracted many viewers with its excitement and immediacy. Since then TV has brought into the Greek home not only many of the important Greek matches, but a number of the best European encounters.

But what has perhaps contributed most to the improved standard of Greek Football has been the change in the status of players from "amateur" (read "crypto-professional") to "professional" and a consequent rise in salaries. A good football player can now earn big sums of money provided he stays in shape and keeps his position on the team. However natural this may seem, there is a hidden paradox in the structure of the National Football League Organization. While the players are professionals bound by contracts, the team itself is only a part of an amateur club, managed and directed by amateurs, with the exception of trainers and coaches. Though almost all football clubs in Europe and Great Britain are business enterprises, Greek clubs are partly subsidized by the State; the rest is covered by gate receipts.

Take for instance a fairly well-balanced club like Panathinaikos or Olympiakos of Piraeus. In addition to the football team, they have teams competing in track and field, basketball, swimming, rowing, and cycling. The clubs

attempt to combine diversified amateur activities with a professional football team. Other big clubs are AEK, Panionios, PAOK, and Aris, who also mix amateur recreation with professional, spectator sport.

The growing public interest in football provides revenue which the State uses to finance athletic projects and buildings. It has also given rise to a betting agency, "PRO-PO", which stands for "Football Games Results Prognostication". For five drachmas anyone can fill in a betting form, speculating on the results of 13 matches out of those held on the coming Sunday. During the past few weeks, winners have collected more than 5.5 million drachmas (almost \$200,000)! Smaller prizes are also scheduled for those with 12 or 11 correct answers. But as PRO-PO gives away bundles to the public, it also collects. Only half of the amount betted is returned to the winning public. The rest, after expenses have been deducted, goes to financing various projects such as the building of stadiums, gymnasiums, swimming pools, or to sponsoring athletic meets and assisting less fortunate clubs, all over the country.

Of the 18 teams comprising the First National Football League, eight come from the greater Athens-Piraeus area, four from Thessaloniki, five others from various big cities, and one from Cyprus.

For football fans and PRO-PO players, Sunday is the big day. Thousands pack the stadiums regardless of the weather to watch and cheer their favorite team on through the Championship or National Cup battle. The less fortunate stay glued to their radio sets, following the play-by-play descriptions of the matches and glancing at their PRO-PO slips, to calculate their chances of getting the right combination for the jack-pot!

Football matches are an excellent place to see the Greek people, whether players or fans, at earnest play — convivial, quick-witted, sad or gray, but always full of emotion.

BOATING

Greece is rapidly becoming the yacht basin of the Eastern Mediterranean. Some of the factors contributing to this are the long season, the archipelago of over 1,500 islands, the many and varied spots of interest, and the comparatively safe conditions for the amateur yachtsman. There are virtually no tides, few shoals, reefs, or strong currents, and fog is a rare occurrence. The facilities now available are nowhere near sufficient but it would be unfair not to mention a marked and rapid improvement in this area.

Private initiative, meanwhile, has led to the establishment of such yards as Olympic Yachts at Lavrion (comparing favourably with similar yards abroad) and the Planaco yard at Aegina. Foreign firms have

moved into Greece and some Greek firms are beginning to operate in a more sophisticated fashion. Marinas are being constructed all over the country.

All in all, a new breeze is blowing in the yachting world in Greece, bringing with it, admittedly, problems and setbacks but nonetheless much progress: we are past the infant stage and this exciting sector of recreation, sports and holiday amusement is emerging into its adolescence.

This magazine is coming to fill a gap in the Athens periodical press for the foreign reader and the aim of this column will be to play a similar role in the field of yachting. This column will not be limited to any narrow aspect of yachts, but will provide information about all types of boating.

— Alkis Logothetis

— Angelo Paleologos



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