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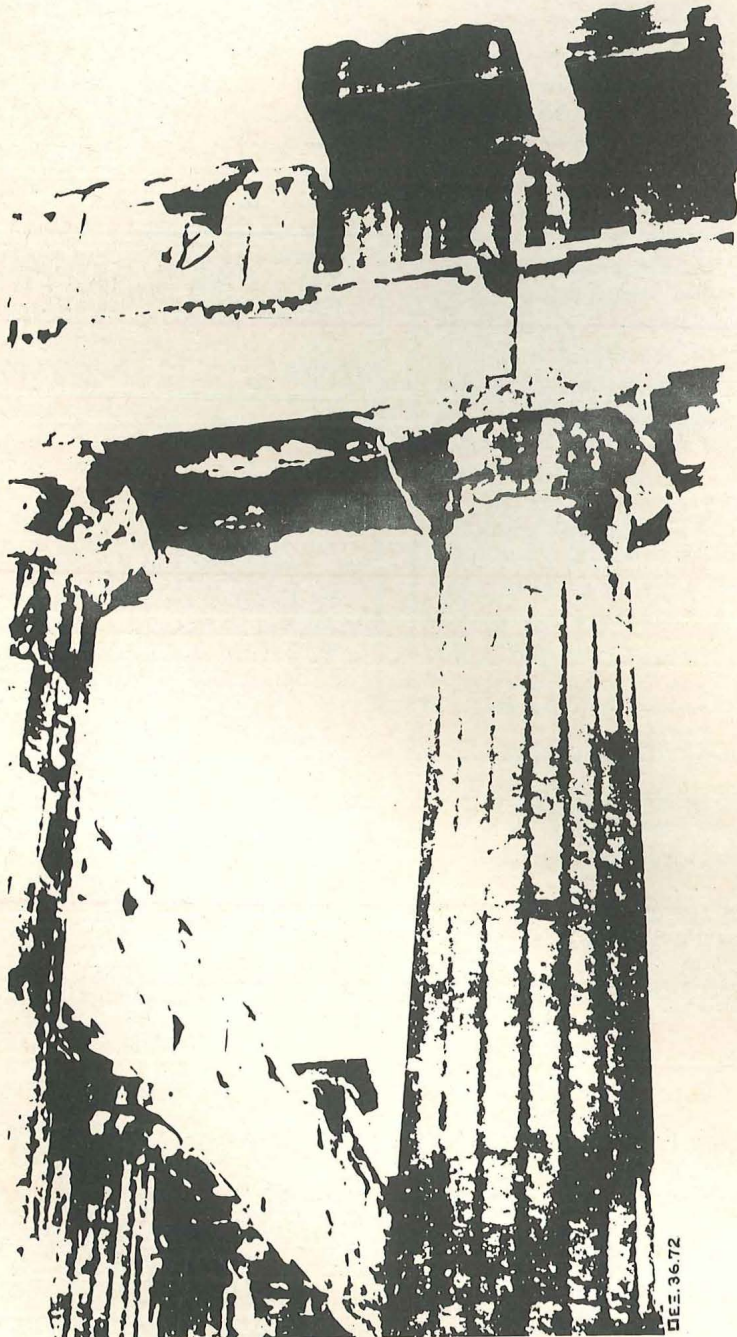




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COMMUNITY CALENDAR

APRIL 25

Meeting — American Women's Organization of Greece. Election of officers. At H.A.U. — 9:45 a.m.

Film — *Sans Famille* (1958). In French, and particularly recommended for children. At l'Institut Francais, 5:00 p.m.

Art Exhibition — Paintings by the Honourable Henry J. Tasca, the United State's Ambassador to Greece, to continue through May 10 at the Hellenic American Union, 7:00 p.m.

Lecture — *Musical Analysis of Gabriel Faure's Chamber Music* to be given by Miranda Strongili. At l'Institut Francais, 8:00 p.m.

APRIL 26

Dinner — Annual 'International Dinner' hosted by the American Community School at 7:00 p.m. Halandri Campus. Adults only!

Film — *Mazurka* (1935). In German at the Goethe Institute, 6:00 p.m. and 8:00 p.m.

Tuba Recital — by John Zouganellis. The program will include the first performance of works by Greek composers. At the Hellenic American Union, 8:00 p.m.

Play — *Life as a Dream* (Calderon) directed by George Corojis with a mixed cast from Athens and Pierce Colleges. At Benaki Hall, Athens Colledge, 8:00 p.m.

APRIL 27

Play — *Le Cosmonaut Agricole* by Rene de Olbadea, produced by members of the Institute. In French at l'Institut Francais, 5:00 p.m.

Meeting — American Youth Center, general membership meeting, 2:30 p.m. AYC in Kifissia.

APRIL 29

Lecture — *Some Aspects of Shakespearean Tragedy* is to be the subject of a lecture to be delivered by the renowned H.D.F. Kitto. At the British Council, 8:00 p.m.

Play — *Le Cosmonaut Agricole* at 8:00 p.m. (see April 27 for details).

Lecture — *The Music of Gyorgy Dige* to be given in Greek by Ioannis G.G. Papaioannou. At the Goethe Institute at 8:00 p.m.

Symphony — *The Athens State Orchestra* conducted by Andreas Paridis with young soloists. At the Orpheus Theatre, Stadiou 44, at 9:00 p.m.

APRIL 30

Film — *The Go-Between* with Julie

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April 28 — Nikodemos

May 5 — Irene

May 9 — Christoforos

Special holidays — May Day is the first of the month. Wreaths of spring flowers are hung on the front door or balcony to bring good luck.

Lord Byron in Greece a joint British Council and Benaki Museum commemorative exhibition continues at the Benaki.

The Dora Stratou Dance Company begins a new season. See listings.

The Hungarian Circus is in town. See listings and review on page 37

The Athens New Theatre is in its own home now in Zografou. See below and Theatre Listing

May is Arts Festival Month at A.C.S.

Christie, Alan Bates, and Michael Redgrave. Screen play by Harold Pinter. At the British Council at 8:00 p.m.

Lecture — *The Sociology of Law* to be given in French by Professor Paul Carbonnier of the University of Paris. At l'Institut Francais, 8:00 p.m.

MAY 1

Theatre — Opening night of the Athens New Theatre. *The Falling Sickness* by Russell Edson and *An Evening for Merlin Finch* by Charles Dizenzo. To be repeated on May 2, 6, 9, 10 and 11 at 9:00 p.m., May 12 at 6:00 p.m. At the Stoa (see Theatre Listings).

MAY 2

Play — *You Can't Take it with You* presented by the drama club of the

ACS Academy. At the American Community Schools Halandri Campus, 8:00 p.m.

Concert — *The Dorian Wind Quintet* in a program of works by Bach, Milhaud, Fine, and others. At the Hellenic American Union, 8:00 p.m.

MAY 3

Meeting — St. Andrew's Women's Guild. The annual 'silverbowl' tea for the benefit of the Spastic Children's Home in Philothei.

Play — *You Can't Take it with You* (see May 2).

Meet — Track and field day, ACS Academy.

Concert — The Dorian Wind Quintet [see May 2].

Theatre — The Athens New Theatre. Opening night of *The Wax Museum* and *The Undertaker* by John Hawkes (European premiere). To be repeated May 3, 4, 7, 8, and 12 at 9:00 p.m. May 11 at 6:00 p.m. (See Theatre Listings).

MAY 4

Field Day — The Halandri Elementary School of ACS.

MAY 6

Film — *Lucky Jim* with Terry Thomas at the British Council, 8:00 p.m.

Exhibition — Paintings of Marilena Klonaris at the British Council. To continue through May 21.

MAY 7

Piano — An inter-school competition to be held at Zyridis School in Amaroussi, at 7:00 p.m.

Lecture — *Lord Byron and the Awakening of Greece* to be given by Mrs. Domna Visvisi-Dondas at the British Council, 8:00 p.m.

Film — *Lucky Jim* with Terry Thomas, at the British Council at 8:00 p.m.

MAY 10

Lecture — *Indian Art of the Americans* to be given by Greek ethnologist, Nick George. Illustrated. At the Hellenic American Union, 8:00 p.m.

Choral Presentation — By choruses of the American Community Schools performing scenes from musical comedies. At ACS 7:30 p.m.

MAY 11

Field day — The Academy of the American Community Schools.

THE ATHENIAN

Greece's English Language Fortnightly

DIAKOU 38, ATHENS 403
TEL. 923-8475

OWNER, PUBLISHER, AND EDITOR:

Helen Panopalis Kotsonis
Koumbari 8, Athens

PRINTED BY:

E. Valassakis - K. Angelis O.E.
E. Valassakis, Sina 38

PHOTO TYPESETTING:

Fotron S.A. - A. Lechonitis,
Anap. Polemou 16

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Greece and Cyprus: 1 Year Drs 400

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PUBLISHER'S NOTE

This year's commemoration of the 150th year of Lord Byron's death is being observed in many parts of the world. One of the most romantic figures in modern times, Byron holds a special place in the history of Greece because of the role he played in the struggle for independence.

Dr. C.W.J. Eliot, Professor of Archaeology at the American School of Classical Studies explains the significance of Byron's contribution.

The work of Dionysius Solomos, the other poet who is closely associated with the War of Independence, is relatively unknown in other countries. Solomos's moving poem written while looking across the Ionian Sea from Zakynthos to the mainland as Greeks battled against Turks is today's National Anthem—a hymn addressed to Liberty. Roderick Beaton, a graduate student at Peterhouse, Cambridge, working on modern Greek poetry, discusses Solomos's influence.

Sofia Zarambouka has produced our Byron cover. She is a well-known graphic designer and creator of children's books, for which she has been awarded a Ford Foundation grant.

For a moment, Liberty,
Let the war, the bloodshed sleep;
Hither come and silently
Over Byron's body weep.

—Solomos



Lengthy discussions take place between staff members who are British, American, Canadian and Australian trained. A great bugaboo has been quotation marks or inverted commas (as you prefer) and when we turned to Fowler for guidelines, he summed up our dilemma in the first sentence: 'There is no universally accepted distinction between the single form... and the double...' he began. So we ask purists among us to bear with us.

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GOINGS ON IN ATHENS

THEATRE

The National Theatre (Ethnikon) — The classical drama group has been touring Japan. The remaining actors are presenting a modern Greek drama and Shakespeare's *As You Like It*. Both stages of the National, Aghiou Constantinou 30. Tel. 523-242.

The Athens New Theatre — (in English) *The Falling Sickness* and *An Evening for Merlin Finch* alternating with *The Wax Museum* and *The Undertaker*. At The Stoa, 55 Biskini (Zografou) at 9:00 p.m. Matinees on May 11 and 12 at 6:00 p.m. Tel. 777-0145.

Watch on the Rhine (Froura 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

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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 Tuesday.

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. Kakia 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 next fortnight. 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.

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 Aguilar. 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 guerilla general who helped his fellow peasants regain their land and liberty.

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 gun-slinger in a showdown gunfight in which they are guaranteed to out-draw it and 'kill' it.

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.

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.

Wicked, Wicked (The Eyes of Terror) — in Duo-vision. Horror, suspense and the murder of blonde women in a hotel with, of course, a maniac suffering from psychosis dating back to a childhood trauma. He is tracked down by a private detective following a dangerous course strewn with all sorts of traps.

Gordon's War (Secret War) — Directed by Aussie Davis with Paul Windfield, Karl Lee, David Downing. A battle against a narcotics syndicate in Harlem in which Gordon Hudson, played by Paul Windfield, returns from Vietnam to discover his wife has died from an overdose of narcotics.

Five Savage Men (The Five Faces of Violence) — Henry de Silva, Keenan Wynn, and Michael Carey in a western located in Arizona. An Indian helps a young woman to avenge herself against five bandits who 'abused' her after a robbery of the Pony Express in El Paso, Texas.

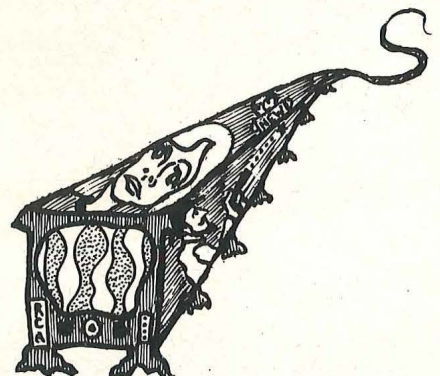
The Last American Hero (The Last of the Heroes) — Jeff Bridges, Valerie Perim, and Geo. Fitzgerald in a psychological-drama-adventure. The central character is a young racing car driver who tries hard to avoid the machinations of the exploiters of the sport. Based on a story by William Roberts.

The Gun (A Gangster's Story) — with Lee van Cleef, Jean Rochefort, Tony Lobianco. Another gangster-police adventure, dubbed in English and filmed in France, Italy, etc.

Tom Sawyer = Mark Twain's novel transformed into a musical with Johnny Whittaker, Celeste Holmes and Warren Oates. Music and lyrics by R.M. Sherman and R.B. Sherman.

Summer Wishes, Winter Dreams — With Joanne Woodward, Martin Balsam, Sylvia Sydney and music by Johnny Mandel. A psychological drama directed with sharpness and sensitivity and good performances by Woodward and Balsam: Rita, (Joanne Woodward) is very attached to her mother, Sylvia Sydney, whose death leaves her depressed, her state of mind accentuated by the discovery that her son is a homosexual. The husband is played by Martin Balsam.

— Peter Cineman



OPERA

The Ethniki Lyriki Skini (National Opera) winds up the winter season in Athens with performances of *IL Travatore* on April 25 & 27 and *Pescatore di Perle* on April 27 at Olympia Theatre, 8:30 p.m. The company's next appearance will be at the Athens Festival. They will perform in Salonika from May 7-15.

BALLET AND DANCE

Egyptian Ballet Company — REDA — At the Demotikon Theatre, Piraeus. Tel. 417-8351.

A French Dance Group — *Structures* — April 30-May 3, at Demotikon Theatre, Piraeus. Tel. 417 - 8351.

Dora Stratou Dance Company — Greek folk dances, costumes, instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. At Philopapou Theatre (near Akropolis) at 8:00 p.m. Wed. & Sat. at 8:00 and 10:15 p.m. Performances will begin when the weather is agreeable.



ART GALLERIES

Gallery Ora — *Yiannis Migadis* (April 8 - April 30); *Haralambos Tsouparas* (April 17 - May 6). Xenofondos 7, Tel.: 322-6632.

Gallery Zoumboulakis — Tassos — *Group Exhibition* of works by the gallery's collaborators. (April 10 - end of the month). Kriazotou 7, Tel.: 634-454.

Diogenes International Gallery — *Yiannis Karidis*, paintings (April 22 - May 13). Platia Filomousou Eterias, Kidathineon Street, Tel.: 322-4618.

Gallery Parnassos — *Voula Doya* (April 18 - May 7) in the downstairs; *Peteos Paharouridis* on the second floor; *Filida Niamonitaki* on the third floor. Aghiou Georgiou, Karitisi 8, Tel.: 322-5310.

Nees Morphes — *George Georgiadis*, sculpture. (April 24 - May 11) Valaoritou 9 A, Tel.: 616-165.

Gallery Desmos — *Twelve American Pop Artists* (to the end of May). Syngrou 4, Tel.: 910-079.

MUSEUMS

National Archaeological Museum, Tositsa and Patission 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

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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 Epidaurus; 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. 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 Pergamon (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 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-Mycenaean 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 — Anthimiou 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 — Patisson 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 — Belgian 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 — Patisson 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

Swimming—April 23-26 in Athens, a friendly meet between Greece and Bulgaria.

Water Polo—May 3-7 in Varna, Bulgaria. Greece will participate in an international tournament.

Chess—May 8,9,10 in Athens the Greek Olympic chess team will be matched against that of Yugoslavia.

Basketball—April 23-29 in Bulgaria. Greece will participate in the Sofia Cup Competitions.

Horse Racing—Wednesdays and Saturdays at Phaleron Delta. First race at 2:30. May 18: Derby for Greek 3-year olds.

RESTAURANTS AND NIGHT LIFE

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

LUXURY, WITH AND WITHOUT MUSIC

La Toscana, 5 Lamahou St. (near Olympic Palace Hotel) Tel.: 324-6790, 324-5783. The latest fashionable restaurant in Athens, located in a renovated old house on the fringes of Plaka. Small rooms separated by arches, a patio with flowers, decor by an Italian decorator aiming to create a replica of a Tuscany house. Several rooms upstairs with hand-painted ceilings, murals, frescoes, ceramics. The chef and the maitre, Bruno and Corrado, and much of the personnel are from Tuscany, and willing to guide you through a menu of their area's specialties. There were a few deficiencies both in the service and in the food when we visited, but it was the third day of opening and we foresee a brilliant future if the promising standard and quality are maintained. Expensive. *Antipasto*, 80 Drs. *Prosciutto di parma*, 120 Drs. *Fegato alla Veneciana*, 110 Drs. *Scallopine*, 140 Drs. For dessert try *Aracia Siciliano* — orange with whiskey and espresso coffee, 50 Drs. Open daily: 12-3 p.m. 7 p.m. - 1 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. Entrees from 150 Drs. Open daily: 1:00 -4:00 p.m., 8:00 - 1:00 a.m.

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.

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.

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.

Pamella's, Voula Beach. Tel.: 895-2105, 859-5901.

Grill Room, at the Astir, Vouliagmeni. Tel.: 896-0211.

Club House, Vouliagmeni. Tel.: 896-0642. Auberge, Varibopi, Tatoi. Tel.: 801-4537, 801-3803.

Tower Suite, Vass. Sophias and Messoyion 2. Tel.: 706-111.

RESTAURANTS WITH AND WITHOUT MUSIC

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 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.

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, Xenokratou 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'agneau* very good. Entrees from 90 Drs. Open daily: 7:30 - 1:00 a.m. Closed Sundays.

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.

Ekali Club-L'Abrevoir, Ekali. Tel. 8032-685. In a private club with swimming pool, tennis courts and other facilities. The chalet-style restaurant, run by the owners of L'Abrevoir, is open to non-members. Food good but not of the standard of L'Abrevoir. Very handy solution for those living in the suburbs, or in search of Alpine atmosphere. Entrees from 100 Drs. Open daily: 1:00 - 3:30 p.m., 9:00 - 11:00 p.m. On Sundays special luncheon-buffet.

Flame Steak House, Hatziyianni Mexi 9 (next to Hilton). Tel. 738 - 540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad, Irish coffee. Candlelight atmosphere. Bar open for cocktails. Lunches from 50 Drs. Dinner from 110 Drs., wine excluded. Open daily: 11:00 - 3:00 p.m., 6:00 - 2:00 a.m. Sundays open from 6:00 p.m.

Peacocks, Kifissias 228, Psychiko. Tel. 671 - 9629. Cafeteria, snack bar, and grill room dressed in pleasant, colorful garb, with bright blue tablecloths. Situated on the roof of the Alpha-Beta super-market in Psychiko. Open air terrace in the summer. The *entre cote* usually very tender, french-fries crispy and roquefort dressing just to your taste. Sauce Bernaise so-so. Fluffy, spicy omelettes. Entrees from 100 Drs. Cafeteria operates from 9:00 a.m. Lunch from 12:30 - 3:00 p.m. Dinner 8:00 - 12:30 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. Woodpanelling, 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

MAINLY GREEK CUISINE

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.

Kapoulos, 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.

Fatsio, Efroniou 5, Pangrati. Tel. 717 - 421. Simple and cheerful with colorfully painted ceiling and attractive murals. Choose glorious Greek and Oriental specialties from display counter according to the suggestions of Mr. Fatsio. Tasty Turkish desserts. Entrees from 100 Drs. Open daily: 12:30 - 4:00 p.m., 8:00 - 12:00 a.m. Closed Sunday evening.

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 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.

Kavalieratos, 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. Specialties 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.

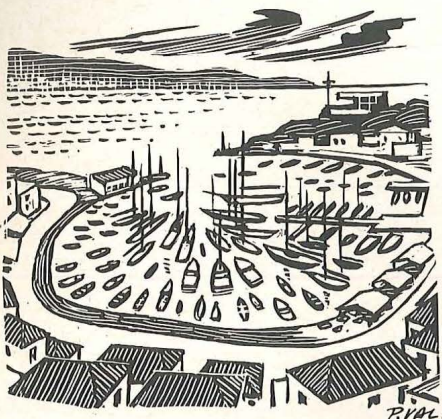
Most of the koutoukia are located in out-of-the-way neighbourhoods, and it is advisable to either take a taxi or seek the help of someone who knows Athens well.

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

RESTAURANTS AND NIGHT LIFE

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 *giouvetzi* 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. Tel.: 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. Tel.: 417-5152

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Kanaris, Akti Koumoundourou. Tel.: 417-5190
 Zorba, Akti Koumoundourou. Tel.: 412-5004
 Ta Kimata, Akti Koumoundourou. Tel.: 417-5057
 Prasina Trehandiria, Akti Koumoundourou. Tel.: 417-5643
 Kokini Varka, Akti Koumoundourou. Tel.: 417-5853
 Zorba the Greek, Akti Protospalti. Tel.: 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

Boites in Athens, at least the ones we have listed, do not actually fit into the proper definition of the genre. Up until a few years ago Boites were small, unpretentious places where, for a small price, one could enjoy the songs and music of noted composers as well as the enchantment of hearing the poems of Seferis, Ritsos, Elitis and others set to music.

Boites, today, are very much in fashion, but have lost their old authenticity. They have expanded and usually operate in large areas with low chairs and tables under dim lights. Their prices are no longer within the average student's pocket money. Nevertheless, one can still hear popular Greek singers performing Hadjidakis, Theodorakis, Xarhakos, Mamangakis, Moutsis and other well known Greek composers.

Two performances are usually presented daily and during the program drinks are served with dry fruit or cold sandwiches. Admission ranges from 120 to 150 Drs. and includes one drink. Extra drinks cost between 50-75 Drs.

Please call ahead to check on any possible changes.

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.

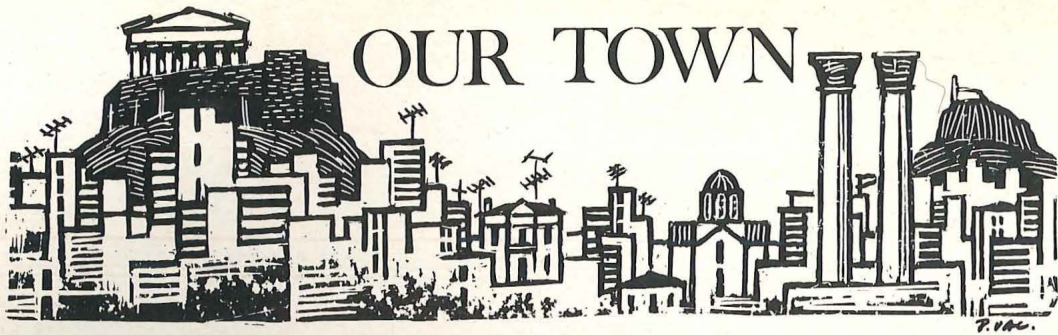
Skorpios, Kidathineon 15, Plaka. Tel. 323-3881. Performances daily: 10 p.m. and midnight. Singer: Costas Hadjis, the popular gypsy with a peculiarly hoarse voice and a guitar.

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.

To Kittaro, Ipirou 48, Patisia. Tel.: 824-134. Performances daily: 10:00 p.m. and midnight. Interesting combination of pop music, cinema and Karagiozis, the well-known character of Greek shadow theatre. Songs by Savopoulos.

Dromos, Adrianou 97, Plaka. Tel.: 322-9521. Performances daily: 10:15 p.m. and 12:30 p.m. Singers include Rena Koumioti, Dimitris Zevyas and Star Hellas 1973, Miss Vana Papadaki.

Zigos, Kidathineon 22, Plaka. Tel.: 3225-595. Performances daily: 10:30 p.m. and 12:45 a.m. Viki Mosholiou, Dimitris Psarianos and others.



Les Temps Perdus

We have spent Orthodox Easters in many parts of Greece and the world... in Corfu, Sparta, Pilion, Paros, Crete, New York, Rome, Montreal... but none equal Athens. To begin with, the city's beauty — shorn of the all-too-often hostile and aggressive presence of men in the cloistered urban environment — is bared to the eye.

The bustle seems to disappear by Good Friday and there are only a few people around the platias, looking relaxed and sipping their coffee in leisure. When the shops close on Saturday, quiet settles over the city, the silence broken only by bands marching down to the churches. Stillness returns by eleven o'clock and the city reveals itself as the beautiful Athens of our imaginations.

For the Epitaphios we ventured down to Syntagma, having heard that the procession there was so interesting that people take rooms in nearby hotels to have a good view. We sat in front of the Parliament Building. Crowds filled the Square, lined the streets and leaned from windows and balconies. The sound of the military band leading the funerary procession and the occasional chanting of the choir approached from the Metropolis.

For those of us raised in the Orthodox tradition, whether here or abroad, the church liturgy and ritual never fail to recall memories of things past: the awesomeness of Easter week, representing the suffering of the Crucifixion, brings together most of the traditions of our society, and was dramatically symbolized by the procession.

Image is built on image, association upon association as altar boys and priests, archimandrites and bishops, school children, scouts and nurses, led by police units and with honour guards from the various military services, come slowly past — followed by state officials.

The procession stopped before us, the Great Cross now bared and the Epitaphios heavily covered with flowers. The choir turned to greet the bishop singing *Eis Pola Eti Despota* and part of the service was chanted as the choir responded with the *Kyrie Eleisons*. When the procession moved on, the masses joined behind appropriately carrying the yellow candles of mourning.

On Saturday night we sent our children off to Lycabettos and, with the *Mayeritsa* warming on the stove, we climbed the stairs to our roof to watch the *Anastasi*. Below, the city lay still and quiet with Lycabettos and the Akropolis rising before us, symbols of our inheritance. As midnight approached, the cannon began a twenty-one gun salute, joined by fire-crackers going off all over the city. Gradually candles began to flicker along the path coming down from Lycabettos as people carried home the new light for mankind.

Shortly afterwards the Evzones all in white marched along Vassilisis Sophias, returning, we presume, to their barracks — their starched uniforms fluttering gracefully against the breeze. We descended below to greet our children full of cheer returning from church with their lit candles and wondered what sort of hope there was for them in this troubled world of ours.

A non-Greek Greek

Catching up on a little glamour last week, we accepted an invitation from the Ministry of Industry and Civilization to meet one of the world's best known non-Greek Greeks, Anthony Quinn. Quinn's identification with the role of Zorba has been so total that the public believe him to be, if not the inspiration for Kazantzakis's character, at least a fullblooded Hellene.

Quinn continues to be drawn to Greece. He hopes to build an art centre on the property he acquired in Rhodes but was here to make plans for three new films he will co-produce in Greece. Reporters and correspondents had gathered when several Ministers entered with what could have been the main character in *The Old Man and the Sea*. Quinn, bearded for his current role of Mohammed, is tall and well-built, and not at all heavy as one would expect from his photographs. The graying beard and long hair which age him considerably are only temporary.

Quinn handled both ministers and press with natural charm and smoothness and perhaps the themes that have interested him in recent years best say something about the man. The three films he will make in Greece are: *Home is the Sailor*, a story depicting the power of a man's dreams; another about a modern Prometheus; and the *Barbarians* about an apolitical man who becomes involved in a question of justice which leads to his death. The latter is based on Kavafy's poem, *Waiting for the Barbarians*.

The conference over, we all retired to a reception where Quinn was the centre of attention.

The Perils of Entertaining

That time of year is upon us when the invitations mount on the hall table and we find ourselves in suburban homes or town apartments among white-coated gentlemen passing trays of hors d'oeuvres and offering to refill our glasses.

The season of Spring fetes brings out the best in our friend the Conscientious Hostess. For her first dinner party of the season, she engaged — in her usual meticulous manner — the services of a chef, chose her menu and planned her seating arrangements with a knowing eye on protocol — well in advance.

The day of her first dinner

arrived and the chef appeared early in the morning and began making his preparations. When he turned on the stove, however, nothing happened. The cylinder of petrogas was empty. Cool and collected, the hostess arranged for a replacement to be sent.

The hours passed and with them some of her cool. She had just rung up another distributor when the first arrived, cylinder in tow. Understandably irritated by his apparent nonchalance, she dismissed him in no uncertain terms — only to find herself regretting her haughtiness moments later: the second agent arrived but with the wrong type of regulator.

Desperate, trying to soothe her frantic chef who kept looking at the clock and calling on all the saints, she got her husband and explained her dire straits. Calling on all his resources of authority and charm, he managed to smoothe the kinks out of the first agent's *filotemo* and got him back to the house with the petrogas. With the bottle connected and the crisis over, she wandered into the hall to be confronted by a dozen bouquets of tulips sent by the guests and tossed on a hall chair in the confusion of the first crisis. There they lay, languidly shedding their pollen on the carpet, well beyond the stage where they could be resuscitated. Tossing them all into the garbage, she summoned the maid and sent her out to the florists' to fetch a huge bouquet of fresh tulips.

That evening, bathed, coiffed, and in full control, and with the tulips strategically positioned on a table in the foyer, she greeted her guests, whispering confidentially to each as she gestured toward the flowers, 'Thank you so much for the lovely tulips.'

Portraits of the Ora

We went to the Ora Gallery to see Yiannis Migadis's new exhibit on opening night. Before us, two of those high-booted, long-skirted and proverbially dark-eyed creatures who sulk about the environ of Doxiades's School of Design ascended the stairs — their *Joie de vivre* balanced on their elevated chins.

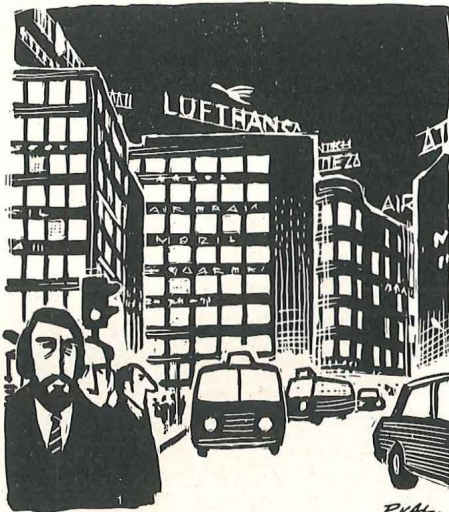
Inside, more such creatures loomed up out of the cigarette smoke, being talked to earnestly by

rotund men in tailored suits waving cigarette holders and moving from side to side in rhythm with the dark eyes darting just above their heads. As the eyes met ours and flicked on to other faces, we too moved on — to the paintings.

But in a sense we did not move on. The audience and the portraits — both poised and prosaic — merged on the same plane, the paintings looking like old daguerreotype portraits of wives and husbands, and of children in sunrooms. The colours, flat and toneless, mocked dimensions, and pushed the figures out into the crowd. We found ourselves looking at the people who were there and trying to distinguish between audience and subject.

High collars and pinned-up cravats emerged between double-breasted suits and wide ties. Coiffures of stately matrons, created in Migadis's Kolonaki studio mixed and merged with those created earlier that afternoon in Kolonaki beauty parlours. Side whiskers sidled up beside the painter's bearded patriarch — lordly red with a cluster of scarlet aristocrats edging away toward the canvased corner. The faces in the portraits and those moving about the rooms seemed to defy the fashions they wore. We ducked a cigarette holder, making a wide-angle point dangerously close to our eye, and descended the stairs.

Around the corner, Syntagma seemed strange in its high rise garb, stranger still for being so familiar. Hung before us against a canvas of glass, lights, and concrete, were Migadis's faces. Next to us, one of the dark-eyed creatures stumbled in her platform shoes. We wondered — as we had wondered in the Gallery — just how comfortable we all were, in our elevated fashions.



April's Fool

Collecting or depositing people at the airport, a major occupation for Athenians, used to offer some recompense for the inconvenience. One could sit at the snack bar watching the arrivals and departures as well as the reactions of those expectantly waiting or saying good-bye. Travellers made dramatic entrances rising slowly on the escalators against the impressive backdrop of the new airport and departed graciously down the broad, marble stairs while greetings and farewells were emotionally drawn out.

The tragic events at airports throughout the world in recent years have changed this. Those arriving are first seen only in the distance as heads bobbing above masses of anxious faces searching for their luggage. Those leaving are abruptly swallowed up by the maze of protective glass.

We are happy to report, however, that there is still some fun to be had while whiling away the hours at Ellinikon — a discovery we made on the first of April when we joined the crowds meeting the first charters bringing students home for Easter. Parents stood about expectantly, the smiles freezing on their faces as their offspring emerged with dishevelled hair, ostentatiously patched jeans and methodically sloppy clothes.

Beside us stood an elegant matron, craning her neck as she repeatedly asked her husband, 'Do you see him?'. In a moment the young man was seen staggering under the weight of back-pack, guitar and duty-free shopping bags. His clothing was a travesty of the current fashions with long hair, dirty jeans, unbuttoned shirt, flapping cuffs and far-out boots. His hair was neatly parted right down the middle making him look, for all the world, like a Mona Lisa gone wild. The mother muttered, 'This time he's gone too far' while the father pleaded with her 'not to say a word' and tried to salvage what he could of his warm greeting for his offspring. The mother stood gaping and speechless with rage.

The young man — looking ridiculous, indeed — approached beaming. Satisfied with what he saw, he flung out his arms and laughed, 'April's Fool'.

BYRON AT MISSOLONGHI

THE sun shone at Missolonghi on Monday, January 5, 1824. By morning the crowds of citizens and soldiers — men and women of every age — were thick along the shore, waiting for the man they reckoned their 'delivering angel', watching for his arrival. And then at eleven, with all eyes on it, a Speiot boat crossed the lagoon, came alongside the quay, and George Gordon Noel Byron stepped ashore.

From the military came the traditional salute, firing of muskets and artillery salvos, from the people, applause as wild as the accompanying music, and from Pietro Gamba a tender welcome for his sister's lover, this slight, boyish figure with the pale, noble face, and dressed in a borrowed red uniform.

A few minutes later, with no public words, both men, brothers in their devotion to each other and the cause of liberty, disappeared into the house prepared for them, and Lord Byron immediately began to receive his guests and to do the task for which he came to Missolonghi.

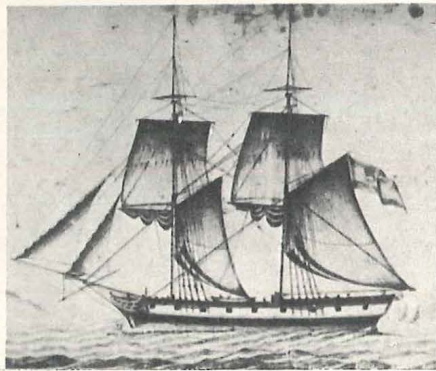
Who was this man whose presence roused so obvious a sense of hope among those long acquainted with slavery? He was, as Thomas Macaulay wrote in a famous review, nothing less than 'the most celebrated Englishman of the nineteenth century', worthy of comparison with the greatest. 'Two men have died within our recollection, who at a time of life at which few people have completed their education, had raised themselves, each in his own department, to the height of glory. One of them died at Longwood, the other at Missolonghi'. Macaulay did not need to add that these two giants shared the initials 'N.B.'

Byron's countrymen were not alone in recognizing, before his heroic death, the loftiness of his position. Goethe expressed his feelings and debt in a letter to a young friend when Byron was in Missolonghi: 'Keep us in your memory! And when you reach Genoa and have an opportunity to give news of yourself to that remarkable man, tell him also about me and mine, and the inexhaustible reverence, admiration and love which we feel for him. Speak out

and tell him that we should look upon any of us as most fortunate who might happen to meet him, wherever it might be, on this globe'.

Giuseppe Manzini also understood the twin reasons that made Byron's achievement unique: 'It is since Byron that we Continentalists have learned to study Shakespeare and the other English writers. From him dates the sympathy of all the true-hearted amongst us for this land of liberty, whose true vocation he so worthily represented among the oppressed. He led the genius of Britain on a pilgrimage throughout all Europe'.

One hundred and fifty years later we cannot imagine the response of those who looked on Byron except by remembering our own reactions to similar events:



By Byron's orders, this ship, commanded by D. Pelekasi (1773-1832), brought supplies to Missolonghi.

Churchill in Athens, Kennedy in Berlin, de Gaulle returning to Paris. Then we can understand Leicester Stanhope's simple description of the event written the next day: 'Lord Byron was received here in triumph'. After all, the man who landed at Missolonghi was the most famous Englishman of his time, of all times the most famous Englishman in Europe. No wonder the sun shone on his arrival on that first Monday in 1824.

For the next five weeks, until the middle of February, Byron was untiring in his efforts 'to assist in the regeneration of a nation.' He recognized that the first step must be the formation of 'a strong national government, ready to apply the pecuniary resources,

when they arrive, to the best objects — the organization of troops, the establishment of internal civilisation, and the preparation for acting defensively now, and on the offensive in the next winter'.

To accomplish these aims, Byron acted both promptly and rightly. He made it clear that he supported no party but the legal government and that he favoured union, by agreeing to supply pay for 500 Suliots, whose chief he became, and by showing himself to be an example of integrity, generosity, and kindness to whomsoever he met. Furthermore, together with Prince Alexander Mavrocordatos and other Greek leaders, he planned and trained for an attack on the castle of Lepanto, Naupactos. This was reportedly an easy prize, especially after the arrival of William Parry and his artillery despatched from England and expected daily, but a prize of great psychological value.

Throughout January, Byron's statement, 'I have not too much hope of success' seemed too pessimistic a forecast as he surmounted problems and vexations with the help of money, apparent health, and above all, patience. On February 1, in a mood of sunny optimism he was triumphantly received in Anatolico and served 'an excellent dinner of fine-fish, and English plum-pudding, and good champagne'. He was never again to be so vividly, so symbolically, reminded of the worlds he had left behind.

However bright February's beginning, later days were dark as setback followed setback. First, William Parry arrived without Congreve rockets or other means to fulfill his promised role. Then, because of internal jealousies, most of the Suliots were induced to strike and demand impossible terms of Byron and the Greek leaders. Finally, on February 15, Byron became sick. Let him describe that day and the succeeding one:

On Sunday (the 15th, I believe), I had a strong and sudden convulsive attack, which left me speechless, though not motionless — for some strong men could not hold me; but whether it was epilepsy, catalepsy, cachexy, or apoplexy, or what other exy or epsy, the doctors have not decided; or whether it

was spasmodic or nervous, etc.; but it was very unpleasant, and nearly carried me off, and all that. On Monday, they put leeches to my temples, no difficult matter, but the blood could not be stopped till eleven at night (they had gone too near the temporal artery for my temporal safety), and neither styptic nor caustic would cauterise the orifice till after a hundred attempts.

With no immediate prospect of success, the expedition an impossibility, and his health precarious, Byron probably asked himself many times as February became March why he had come back to Greece. We can only guess at his answers — was he tired of Teresa? was he tired of exile? was he in fact tired of life? One answer will have stood out from the others on account of its directness and simplicity: because he was asked, and by such people and in such a manner that he could not refuse and still remain true to himself. As he wrote to his sister Augusta from Cephalonia:

You ask why I came up amongst the Greeks? It was stated to me that my so doing might tend to their advantage in some measure in their present struggle for independence, both as an individual and as a member of the Committee now in England. How far this may be realized I cannot pretend to anticipate, but I am willing to do what I can.

This was the same man who earlier had said:

For I will teach, if possible, the stones to rise against earth's tyrants.

The request by the London Greek Committee that he return to Greece was as if England had put aside his past, now recognized his name and reputation, and given him an heroic opportunity to live up to both. Put this way he really had no choice. And so he accepted.

Missolonghi in March, 1824, was a depressing place, the town crowded with unsatisfied and easily roused soldiers. There were false, but nonetheless disturbing, rumours of black plague; and there was the rain, heavy and almost constant. Yet Byron stayed on and endured with outward calm the swamp, fever, and interminable rounds of bickering.

He drilled his faithful company, practised with sabre and foil, rode when he could, wrote cheerful, witty letters, and waited — this time for a meeting of Greek leaders organized by Odysseus to take place at



Amphissa, where Byron hoped to further the cause of unity and 'a strong national government'. When the circumstances of the meeting were established, he still waited for the rain to stop and the swollen rivers to recede, so that he might cross the mountains.

Byron was still waiting on April 3, when Missolonghi was threatened with something worse than rain: an attack led by Karaiskakis with the help of disaffected Suliots and a battalion from Anatolico. Ostensibly an affair of honour because of an injury to Karaiskakis's nephew, it was, in fact, an attempt plotted with the Turkish fleet to get rid of Mavrocordatos. The town was readied for a siege. Even though the weather was better, Byron knew that to leave at such a moment would be interpreted as an act of desertion. And so he stayed, showed his faith in the government, and by April 8, the

emergency was over: Mavrocordatos had won, Karaiskakis had fled, and Byron had lost forever the opportunity to leave Missolonghi alive.

By now Byron had been in Missolonghi one week short of a hundred days, a span of time in which others had changed worlds. What had he accomplished? He would probably have answered nothing, and it is true that all his major schemes had failed. But there were other ways that mattered more than Lepanto and Amphissa in which he had succeeded. He had remained uncompromised by politics, he had strengthened the government with support and money, and he had demonstrated what it really meant to be concerned about people. By so doing he had transformed for his age and for the future the notion of a Philhellene from that of a soldier of fortune 'in search of adventures', to that of a

disinterested (in the correct meaning of that fine word) patriot.

It is part of the paradox of Byron that the man whose name to many stood at best for rakishness, at worst for profligacy, should at the end win his battles through the austerity and rightness of his conduct.

On Friday, April 9, Byron received letters from England that greatly cheered him. Two of them he answered. Then, because the weather seemed fair, he went riding. Before he could return, a storm had arisen, and he was caught in it. By the time he reached his quarters, he was soaking wet, having endured in that state a boat-ride of half an hour. Later he experienced shuddering, fever, and 'rheumatic pains'. Next day, he felt better and rode again, both for the last time. On Sunday he was clearly in great distress and delirious. For the next few days the force of his illness seemed to ebb and flow, but Friday there was no mistaking the gravity of his situation.

Easter Sunday should have been a day of rejoicing in honour of the Risen Christ, but the people of Missolonghi remained silent so as

not to disturb his increasing sleep. 'He continued in this state for four-and-twenty hours; and it was a quarter past six o'clock on the next day, the 19th, that he was seen to open his eyes, and immediately shut them again. The physicians felt his pulse — he was gone!' Outside, a thunderstorm raged.

In the place and manner of his death, Byron added another chapter of achievement. For Greece he had assured that the question of her freedom was now only one of time; never again would her revolt be an affair to be brushed beneath a chancellery rug. The pessimism of Rhigas's *War Hymn* could now give way to the optimism of Solomos's *Hymn to Liberty*. For himself he had found a hero's death, a fit end to the Byronic legend. Henceforth, his deeds would draw men to his words.

On Sunday, May 2, 1824, the crowds of citizens stood silently along the shore; the soldiers fired a last salute in sad respect; and from the quay a ship put out bearing the remains of George Gordon Noel Byron. It is not recorded whether the sun shone that day at Missolonghi.

— C.W.J. ELIOT

Solomos after Missolonghi

Solomos needs explaining to the English-speaking reader. Not only because it is the anniversary of George Gordon, Lord Byron's death at Missolonghi and Solomos is conventionally placed in a bracket with the great Scotsman; but because Solomos, universally admired in Greece, is almost as generally unknown abroad.

The Greeks owe a great deal to Solomos — more than could be imagined from a quick leaf through the single volume of lyrics and fragments of longer poems that comprise the *Found Remains*. They owe him their national anthem — the swashbuckling *Hymn to Freedom* of 158 four-line stanzas — and a lyrical poem in the same vein (even longer), inspired by the death of Byron.

These two, the only substantial poems to be published in the poet's lifetime, gave Solomos overnight fame and a name as the national bard of his country. But for all his involvement in the struggle for independence and his deep grief at Byron's death, Solomos was not an artist to be content with topical poetry. Although a great many of his poems begin with historical events, for Solomos, poetry itself had to be a great deal more than reportage or sounding rhetoric. As the poet expressed it, 'Let the poem be a bodiless spirit which flows from God and after being made flesh with the organs of time, place, nationality, language...returns finally to God'.

Goethe said of Byron that he was the greatest among poets — 'but he is a child when he begins to think'. This could not have been said of Solomos. The need to think, to reflect deeply before committing himself to a single line of verse, is one of the factors that made his total output so small and fragmentary. Another was his preoccupation with language.

The question of language has been the bane of modern Greek writing from the time of Independence onwards. For Solomos, writing during and after the war of 1821, the problem was acute. How was a

A view of the harbor at Missolonghi where Byron arrived 150 years ago.



cultured poet, educated in the Italy of the Enlightenment, to express himself in a language which had produced little written poetry or prose for several hundreds of years?

Solomos reached the conclusion that almost every other Greek poet of note has come to after him: A poetic language has to be forged out of the idiom of the people, and, in particular, the idiom as expressed in a rich tradition of folk poetry. That such a man should have done so is an astonishing testimony to the vitality of the tradition.

Count Dionisio Salomon (as he frequently signs his letters) was a member of the largely Italian-speaking aristocracy on the island of Zakynthos (Zante). Like the other six Ionian Islands, Zakynthos had never been subjected to the Turks. The strongest influence for many centuries was Italian, and for most of Solomos's lifetime the islands were ruled by the British.

That an aristocrat, who all his life spoke and wrote more easily in Italian than in Greek, should have turned with such determination to the idiom of the people seems paradoxical. By using that language to express the ideas and thoughts of a sophisticated culture, Solomos can be said to have gone a long way towards creating the modern Greek language, rather as Manzoni did in Italian and Chaucer, perhaps, in English.

Despite his upbringing, his education, and his rather shy personality, Solomos was uncompromising in his opposition to the learned circles of the day, never giving up the attempt to write in a language learned 'from the mouth of the people.' As he put it bluntly in a Platonic-style dialogue on the subject, 'Submit first to the language of the people, and then, if you are able, master it'.

That was in 1825, soon after the poem on the death of Byron. Some years later, while writing the great poem, *The Cretan*, and already planning the fragmentary *Free Besieged*, he repeated the same conviction in a letter, adding, 'It is well to have one's roots in these songs (folk poems), but not to remain there... they do not have the same interest coming from our own mouths: the nation requires from us the treasures of our individual intelligence clothed in national forms'.

Dressing his genius in 'national

forms' was precisely the intent and achievement of Solomos's maturer years—roughly 1825 to his death in 1857. But the compulsion to express the people's idiom poetically was not the only thing to preoccupy Solomos and cause him to leave unfinished his projected works.

Solomos's genius was a lyrical one. He had neither the stamina nor the inclination to write long narrative poems. The fragments he has left were carefully collected after his death and published in numbered sequences—along with the many variants Solomos had tried before arriving at each completed line. Although these variants seem to indicate that the greatest poems — *The Cretan*, *The Free Besieged*, *The Shark* — are incomplete, little appears to be missing save connecting passages to make each a consecutive whole.

Once he concentrated his efforts on the passages of greatest lyrical intensity, he abandoned attempts to produce more routine verse.

The Cretan —narrating the flight of a Cretan and his beloved, sole survivors of a Turkish massacre— illustrates both this lyrical intensity and the unity of the supposed fragments. Though the first section of the poem is numbered XIX, it reads as an entity. Moreover, incorporated in the hero's 'vision' of a figure 'clothed in the moon' rising from a sea suddenly becalmed, is the ideal of absolute beauty, echoing, lyrically, Solomos's Platonic conception of poetry.

Accompanying the 'bodiless spirit' —an abstraction of all the Cretan's physical experiences—is a sound more wondrous than music, and rendered as

No young girl's voice beneath the
spreading woods,
Hour of the evening star and the
waters' darkening
Who sings to nature of her hidden
love,
To the tree, the flower that bends
and hears;
No voice of Cretan nightingale that
sings
On the high bleak crags where he has
his nest,
A song whose sweetness echoes all
night long
From the sea far off and the distant
plain,
Until the stars dissolve before the
Dawn,



Who hearing drops the roses from
her fingers...

Held in the still tension of the vision are these natural elements together with the massacre and the tempest, a tension so powerful it drains the life from nature — and even from the hero's beloved. After their escape across the sea, the Cretan discovers his lover is dead.

Poetry, for Solomos, has this power. A 'bodiless spirit', it has physical roots like a plant. But it will also 'make flesh the most substantial and highest content of true human nature — Country and Faith'.

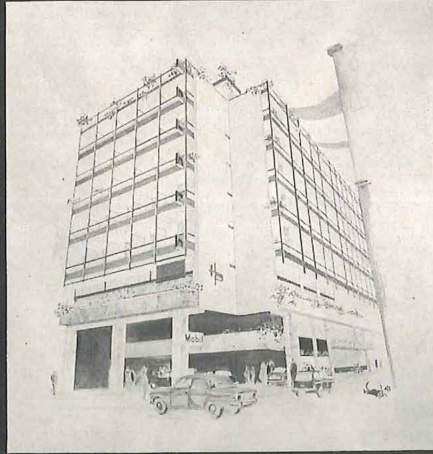
These twin ideals are embodied in Solomos's depiction of the siege and fall of Missolonghi — *The Free Besieged*, a poem which exists in three successive versions and many fragments. An intensity of physical suffering is built up until the final flash of light that unites the supreme beauties of the spring and the terribleness of the destruction:

Light that tramples smiling Hell and
death.

This is not something you will find in Byron. And Solomos was deeply aware of how precarious this kind of achievement was. As he said in another poem, 'Hell ever wakeful circles you about' — as the Turks encircled beleaguered Missolonghi and the beauties of spring. This very quality of precariousness made the achievement virtually impossible for Solomos to sustain throughout a long work. He could never have written a *Childe Harold*, but neither was Byron capable of the vision, and sheer craftsmanship, of *The Cretan* or *The Free Besieged*.

— RODERICK BEATON

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A VISIT TO MARATHON AND RHAMNOUS

The following article recounts a trip up to Marathon and Rhamnous — a trip both close enough and interesting enough to recommend itself as a Sunday escape from the city.

Leaving Athens for Marathon, we take the 42 kilometre long road leading past Pallini, through the vineyards and pine-covered countryside, along the shore line to where the *Soros* or tumulus rises abruptly from the plain.

Beneath the tumulus lie the bones of 192 Athenian warriors who fell whilst fighting the numerically superior Persians on the plain that stretches eastward to the bay.

The date: 490 B.C. The site: a fennel strewn plain skirting a large bay and sweeping around to the pine-forested shore of Schinia. Marathon takes its name from the Greek word for fennel — *marathos*.

Overlooking the plain, the stark *Soros*, impressive in its simplicity, frees the imagination to reconstruct the happenings of that day 2,464 years ago. Under the command of Miltiades, 9,000 Athenians, by wile and desperate courage, defeated the massed Persians. A thousand Plataeans, responding to Athens' urgent pleas for support, fought tenaciously on the left flank.

From the tumulus the eye roams across the battlefield to the blue-green bay where Persian ships sank to the sandy bottom; over to the marshes near the Charados torrent, still brushed by the sea-breeze; and up to the bare hill of Drakonera, zig-zagged by modern lorry roads.

The scene calls to mind the myths and legends that have grown up around the battle through the intervening centuries and the words of Pausanias, the famous 2nd century A.D. 'globe-trotter', who wrote that after seven centuries, night brought to Marathon the echoes of '...neighing horses and men fighting'.

Another historical commentator, Lucian, comes to mind with his story of the hoplite who, as the battle-exhausted soldiers realized the completeness of their victory, ran in full armour to announce the victory to the anxious Athenians. 'Rejoice — we have won', he managed to gasp before dying from



Beneath the tumulus lie the bones of 192 Athenians.

exhaustion.

The route he followed, around the east side of Pendelikon Mountain, was the same as that used by Miltiades and his troops when they had marched up before the battle.

The victory was brilliant — not only strategically but spiritually. All Greeks — not just the Athenians — could draw courage and pride from defeating the greatest military power in the ancient Middle East at that time.

Herodotus drew the moral lesson for his fellow Greeks in his famous history: a free people who chooses its own leaders fights more courageously than a mass of men fighting under enforced allegiance to a king.

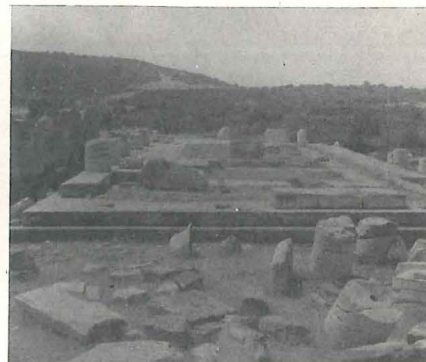
The *Soros* at Marathon was excavated during the last century. In 1970, Archaeologist Spyridon Marinatos discovered, among prehistoric burial mounds in the valley of Vrana, west of the plain, what he believes to be the memorial grave of the Plataeans felled on the left flank. The meticulous excavations brought forth some sensational finds that have done much to fill out the visitor's picture of what actually happened.

We seem to have before us the full scope of the battle — with the right 'horn' of the battleline near the *Soros* and the left 'horn' near the tumulus of the Plataeans. The museum built to house the findings has not, at the time of this writing, been officially opened.

Our archaeological wanderings have not yet come to an end so we continue along the coastal road for eleven kilometres, past the modern village of Marathon, along a dirt road that leads us three kilometers beyond a crossroads. We are headed for Rhamnous.

Rhamnous flourished as a town in the 5th and 4th centuries B.C. The walls of its fortress were probably erected to protect the sea route followed by grain ships sailing between Euboea and Athens. What holds our attention is the terrace of the major sanctuary of the site: the Sanctuary of Nemesis, on which the temples stand.

Immediately south of the Temple of Nemesis lies a smaller building: the Temple of Themis, also called the older Temple of Nemesis. This temple probably dates from the period just after the battle of Marathon in 490 B.C. Themis, the personification of justice, seems to have shared the sanctuary with Nemesis, both at that time and later when the larger temple was built.



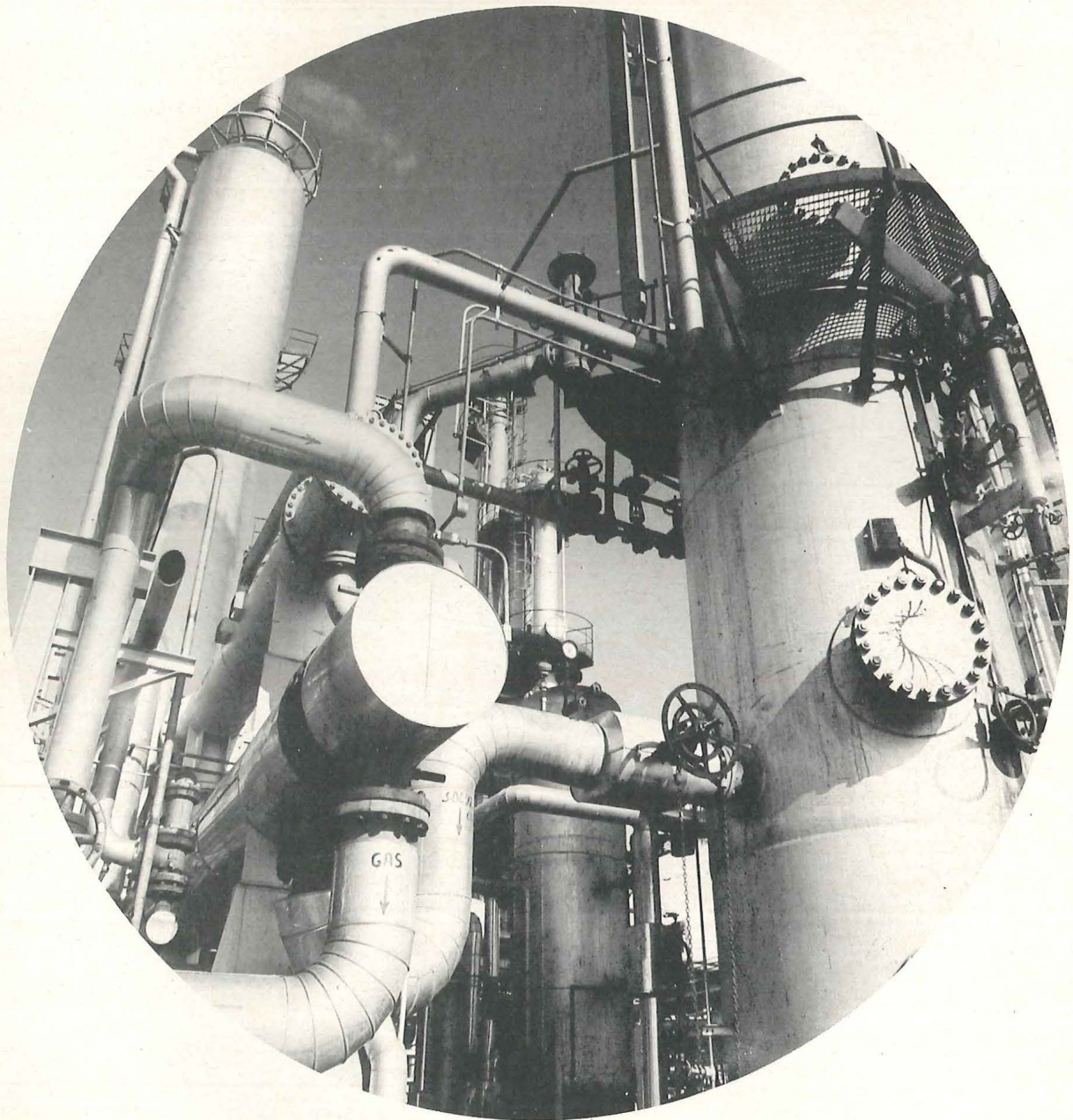
Rhamnous. The Sanctuary of Nemesis.

According to myth, the cult statue was hewn out of a marble block brought from the Cyclades by the Persians who intended to fashion from it a monument to their victory over the Athenians. Found on the Marathon shore after the battle, it was used to make the image of the goddess — and a monument to Persian *hubris*. 'Nemesis' means, appropriately, anger against the transgressor, or 'righteous vengeance'.

By a path, choked in spring with wild flowers, we reach the plateau where the marble remains of the two temples stand. From the terrace of the sanctuary the ancient road leads to the walled fortress, bordered on either side by burial sites dating from the 5th century B.C. up to Roman times, and then over the masonry walls. Beyond the tops of the trees, the deep blue water of Euboea sparkles — as crisp, clear, remote, and beautiful as the site itself.

— N.G.V.

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The railway that runs from nowhere to nowhere

About 170 km. from Athens along the northern coast of the Peloponnese lies the sleepy little town of Diakofto. It's a town of about 4000 people—more a village, without even so much as a pharmacy—a typical Peloponnesian coastal town, apart from one thing: for such a small place it has an unusually large railway station.

Diakofto is on the single-track metre-gauge line that runs from Athens, through Corinth, along the coast to Patras and on around the Peloponnese. But its station and facilities are out of all proportion for such a small place.

There are passing loops—four of them—many sidings and a fairly big engine shed, blackened by the smoke of countless steam engines—now only a memory.

At the back of the modern-style station building there is a single track even narrower than the main line. This narrow 75 cm. line is *the reason* for the size of Diakofto's railway facilities, including those engine sheds.

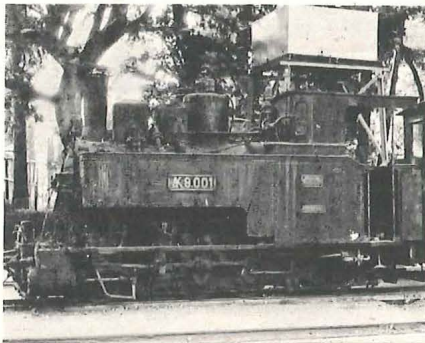
From here the 75 cm. line turns inland and follows the gorge of a river which flows into the sea at Diakofto but has its beginning high in the mountains that overlook this part of the coastal strip. Crossing and recrossing the gorge, the line climbs 700 metres in 22 km. through tunnels, across bridges and viaducts. A rack system enables it to ascend inclines as sharp as one in seven.

Built in the late 1890's by French engineers, the line was worked by small steam locomotives up until a few years ago. In the past the going was so slow that passengers used to jump out of their carriages, pick a few flowers, and get back in again! Journey time was two hours.

Today, the spectacular scenery on the climb can be enjoyed in clean comfort aboard modern rail-cars fitted with fine observation windows. At the top of the line lies the cool—but equally sleepy and only slightly more imposing—little town



The slightly more imposing little town of Kalavrita is the disembarkation point for Aghia Lavra.



The small steam locomotives have given way to rail-cars.

of Kalavrita. Kalavrita is a pleasant town with narrow streets and stone-built houses and even a hotel. Apart from its water (and Greeks will travel out of the way to drink a special water, speaking of it as an Englishman might discuss the merits of various local beers), it is also famous for its cheese. Hardly reasons to build a railway!

At 2300 feet above the coastal plain, the cool air alone is worth the trip—but what else is there? And why on earth was what must have been a terribly expensive railway ever built at all?

The answer lies in a sign post outside the small station building. It reads simply, 'Aghia Lavra'.

To anyone with the slightest knowledge of modern Greek history that name rings more than a bell. Indeed, it rings a whole country of church bells. For it was here, in 1821, that Greeks first raised the flag of revolt against the Turks.

The only way to reach the famous monastery was by donkey track—probably the reason they chose it for a revolt in the first place—and after independence it became a place of pilgrimage. So, as a gesture to the thousands of pilgrims who wanted to visit this historic and holy place, the government of the day—despite strong opposition from those who thought the money could be better spent elsewhere—built the railway that on first sight seems to run from one sleepy little town to another. From nowhere to nowhere.

Unless, of course, you are keen on history. Then it's the railway that runs from nowhere to Somewhere—with a capital 'S.'

— MICHAEL H. AUST



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 For Suburbs 109
 Tourist Police
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Immediate medical attention and ambulance service,
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(For US military personnel and dependents) 745-631

*For those who speak no Greek, we suggest in time of emergency that you contact either Tourist Police or Police 100.

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 Telephone Repairs 121
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 Long Distance
 Using the Operator 161
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TRAINS

General Information 624-402
 For travel to North of Greece & other countries 813-882
 For travel in the Peloponissos 513-1601
 (English is spoken at these offices)

SHIPS (Leaving Piraeus):

Central Office 451-1311
 (English spoken)
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*BUSES (K.T.E.L.)

Central Office (for buses in the Athens / Piraeus area) 548-911

*Since there is no *central* number that handles bus routes and schedules throughout Greece, we suggest that you call the Operator (130 or 131). If you present her with the area you wish to visit, she can then give you the number that covers bus transportation in that area.

*TIMETABLES: (This taped information is given in Greek ONLY).

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 Ship (Leaving Piraeus) 143
 Train (Scheduled departures from Athens to various parts of Greece). 145
 (Scheduled departures from Athens to Europe and Russia) 147

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ELECTRICITY

Athens 324-5311
 Piraeus 475-065

GAS

Repairs 363-365
 Installations(8:00 a.m. - 2:00 p.m.) 391-971

*These offices have *no* personnel that speak English.

BABYSITTERS

Mitera Organization, Fokionos 3, 4th floor (English spoken) 323-7190
 Mrs. Ioannidou, Mantzarou 8, Kolonaki 635-197
 (Call between 9:00 & 2:00, 6:00 & 8:00 daily — English spoken)

PETS

Cables/Telegraphs (Taken in several languages) 155

POSTAL SERVICES

Most post offices in the Athens' area are open from 7:00 a.m. to 8:00 p.m.

Main Post Office (Aeolou 100)

7:00 a.m.-Midnight, Mon.-Sat 324-3311

Post Office Branch (Syntagma Square)

7:00 a.m. - 10:00 p.m., Mon. - Sat 323-7573

Post Office Branch (Koumoundourou 29, next to National Theatre / Ethnikon)

8:00a.m. - 7:00 p.m., Mon. - Sat 549-568

This branch handles all packages weighing over 1 kilo (2.2 lbs). We suggest that your packages remain unwrapped until after inspection at Post Office.

GENERAL INFORMATION

ALIENS' BUREAU

Central office (English spoken) 628-301

Office dealing with Residence and Work Permits 622-601

(Both English and French are spoken)

MAYOR OF ATHENS

Public Relations Office 324-5239

(English and French spoken)

MINISTRY OF FOREIGN AFFAIRS

Minister's office 611-180

Foreign Press (for foreign journalists working or visiting Greece) 614-328

NATIONAL TOURIST ORGANIZATION OF GREECE (E.O.T.)

Central office 322-2545

Press office (pamphlets, maps, books on Greece) 322-3111

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*These services are offered ONLY in Greek

ELPA (Automobile Club of Greece) 786-642

TRAVEL INFORMATION

AIRPORT

Olympic Airways (For Domestic & International Flights) 981-1211

and 929-21

International 900-91

SPA: The Greek Society for the Protection of Animals (pets only)

Central Number 321-6700

For sick animals:

Vet. Clinic & Kennels 364-445

Iera Odos 7 (English Spoken)

Vet. Clinic 706-489

Halkidonas 64, Ambelokipi

For Information about export and import of pets:

Ministry of Agriculture: Office of Veterinary Services, Aeolou 104

321-9871

ANIMAL WELFARE SOCIETY

(Pasteur 12, near US Embassy) 729-261

English spoken (number will change in April)

BANKS

All banks in Athens are open from 8:00 a.m. to 1:00 p.m., Monday through Saturday. The following banks, however, are branches that either re-open in the afternoon (for partial services) or remain open all day.

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CREDIT BANK: Pezmazoglou 10, Tel: 324-5111 El. Venizelous 9, Tel: 323-4351. (Mon-Sat, 8:00 a.m. - 2:30 p.m.; Mon-Fri, 5:30 p.m. 7:30 p.m.)

FIRST NATIONAL CITY BANK: Philikis Etaireias 2, Kolonaki Sq, Tel: 618-619 (Mon-Sat, 8:00 a.m. - 1:00 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

FIRST NATIONAL BANK OF CHICAGO: corner of Ymettou 10 & Iphikratos, Pangrati. Tel: 761-205 (Mon-Sat, 8:00 a.m. - 1:00 p.m.; Mon-Fri: 5:30-7:30 p.m.)

CONTINENTAL ILLINOIS NATIONAL BANK & TRUST COMPANY OF CHICAGO: Stadiou 24, Tel: 324-1562/7. Akti Miaouli 25, Piraeus Tel: 481-9711/5 (Mon-Sat, 7:45-2:15)

SPORTS CLUBS

NATIONAL YOUNG PEOPLE'S ATHLETIC CENTRE, Aghios Kosma. Tennis, volleyball, basketball, football, cricket, mini-golf, pingpong, shooting range. Admission: 2 drachmas. Tel. 9811-353.

ATHENS TENNIS CLUB, Vassilis Olgas 2. Tel. 910-071.

EKALI CLUB, Ekali. Tel. 8032-685.

ATTICA TENNIS CLUB, Philothei. Tel. 6812-557.

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 GLYFADA GOLF CLUB, Glyfada. Tel. 8946-820.
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 Kaissariani. Tel. 760-134.
 ROYAL YACHTING CLUB, Tourkolimano. Tel.
 471-9730.
 FEDERATION of BRIDGE CLUBS in GREECE,
 Amerikis 6. Tel. 625-510.
 FEDERATION of the GREEK EXCURSIONISTS
 CLUB, Dragatsaniou 4. Tel. 3234-107.

CHURCHES AND SYNAGOGUES

CHRISTOS KIRCHE: Sina 66. Tel. 612-713, 616-294.
 BETH SHALOM SYNAGOGUE: Melidoni 5. Tel.
 525-227 (521-225).
 HOLY TRINITY (Russian Orthodox): Philellinon St.
 Tel. 3231-090.
 SAINT ANDREW'S (American Protestant): Sina 66.
 Tel. 707-448, and 8012-382.
 SAINT DENIS (Roman Catholic Cathedral): Panepi-
 timiou 24. Tel. 623-603.
 ST. PAUL'S ANGLICAN CHURCH: Philellinon 29 .
 Tel. 714-906.
 CATHOLIC CHAPEL: Kokkinaki 25, Kifissia. Sunday
 masses, 8:15 and 11:30 a.m.
 KIFISSIA PROTESTANT CHAPEL: American Club.
 Sunday service, 11:00 a.m.

FIRST CHURCH OF CHRIST SCIENTIST: Vis-
 sarionos 7 (Omirou 15).

THE STREET MARKET (LAIKI AGORA)

MONDAY: Patissia (Hansen, Byzantiou,
 Theotokopoulou St.)
 Zografou (opposite bridge)
 Nea Erythraia (Anakreontos,
 Evangelistrias St.)
 Neo Psychiko (Xanthou N. Ionias St.)
 TUESDAY: Halandri (Melongiou St.)
 Nea Philothei (Theol. Ioannidi St.)
 Pangrati (Damareos, Laskou St.)
 WEDNESDAY: Nea (Omirou St.)
 Kifissia (Pindou St.)
 Patissia (Traleon, lalemou St.)
 THURSDAY: Acharnon (Yiannari St.)
 Papanastasiou (Glyfada)
 Papagou (Kyprou, Ellispontou Stt.)
 FRIDAY: Kolonaki (Xenocratous St.)
 Kallithea (Athidon, Manelaou Stt.)
 Aghia Paraskevi (behind town hall)
 Neo Psychiko (near Church)
 SATURDAY: Ambelokipoi (Riankour St.)

WORKING HOURS

Ta Panta Rei — Heraclitus

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FISH MARKETS	7:30am-2:00pm	7:30am-2:00pm 5:00pm-8:00pm	7:30am-2:00pm	7:30am-2:00pm	7:30am-2:00pm 5:00pm-8:00pm	7:30am- 2:00pm 5:00pm- 9:00pm
BUTCHERS	12noon-8:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am-3:00pm	8:00am-3:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am- 2:00pm 5:00pm- 8:00pm
BAKERIES	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am- 2:30pm 5:00pm- 8:30pm
BARBERS	12noon-8:00pm	8:00am-1:00pm 4:00pm-8:30pm	8:00am-4:00pm	8:00am-4:00pm	8:00am-2:00pm 4:00pm-8:00pm	8:00am- 1:00pm 4:00pm-10:00pm
HAIRDRESSERS	12noon-8:00pm	8:30am-1:30pm 4:30pm-8:45pm	8:30am-4:00pm	8:00am-4:00pm	8:00am-1:30pm 4:30pm-8:45pm	8:00am- 1:00pm 4:00pm- 9:00pm

OTHER BRANCHES: IRON WORKS, CEMENT, BUILDING MATERIALS
 HEALTH ITEMS, PLATE GLASS, PAINT, TOOLS.
 CENTRAL HEATING. CARPENTRY.

CONTINUOUS FROM 7:30am-3:30pm daily

OTHERS:

MONDAYS: 11:30am-7:30pm
 ALL OTHER DAYS: 7:30am-3:30pm

Tension toll

Greek villagers, catapulted into the noisy city, and foreign residents, supposedly used to metropolitan stress, are flooding doctors' offices — not as a result of increasing physical diseases but rather as a consequence of the sheer stress and strain of urban life. According to Dr. William Melachrinis, co-founder of the Greek Society for Psychosomatic Medicine, 75 to 80% of the patients in developed countries—Greece included—are just such victims of urban stress:

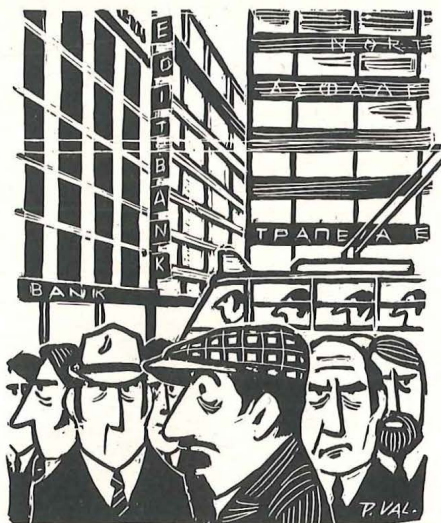
No one is born with stress; it is the accumulated tension of particular life situations which results in such diseases as ulcers, migraine headaches, chest and heart pains with no cardiographic (EKG) findings. Today, with the stress that accompanies a change of environment, jobs, and marital problems, we're finding more and more people predisposed to things like cardiovascular diseases. In fact, present research into heart disease indicates that stress may be a more important factor than cholesterol. Even arthritis can develop from the strain of sitting at a desk all day. Low back pains and spasms result from throwing off calcium in that area.

Psychosomatic patients rarely come from rural areas. Rather, urban dwellers complain of pains which have no identifiable organic cause. Melachrinis feels that a good family doctor, familiar with the patient's social and medical history, could help in a majority of cases with understanding, reassurance, and confidence. The lack of family doctors, he points out, makes the treatment of psychosomatic illnesses in Greece somewhat difficult.

To illustrate his point, Dr. Melachrinis described the case of a woman who had visited him in New York. When X-rays and other tests failed to indicate any physical reason for her recurring headaches, the doctor encouraged her to 'ventilate' her anxieties openly. What surfaced from these sessions was a strong sense of guilt she bore, resulting from a love affair carried on during her summer vacation in Greece. When she realized that the thought of the affair brought on her headaches, they stopped.

In addition to gaining the confidence of his patient, the doctor must also be aware of certain

physical symptoms caused by emotional disturbances. Nerve pathways directly affect the muscles and body in general. If tension is not relieved, muscle spasms, severe constipation, and headaches can result in full-blown diseases. Constant strain on any organ eventually wears it down; stomach pains become ulcers; heart and chest pains become cardiac disease; constipation becomes colitis — inflammation of the colon. Stress and anxiety also drain the body of important minerals and vitamins — particularly, B-vitamins utilized by the body to deal with stress.



Tranquilizers, though they serve to break the tension that endangers one's health, offer only limited, short-term relief. Because of their potency and side-effects, Dr. Melachrinis warns against their becoming a panacea: "We still do not know what the long-term effects of tranquilizers are; however, we do know that some lead to physical dependence."

To prevent the accumulation of tension, long walks, talks with friends and genuine relaxation are safer — and more pleasant — alternatives to tranquilizers.

Unfortunately, many doctors are unaware of the psychic element in certain diseases. "Even in the States," affirms Dr. Melachrinis, "little attention is paid to it and doctors shift patients to psychiatrists who charge them \$2,000 to \$3,000 a month. What are needed are good family doctors, better trained in psychology."

The doctor stressed that the chief aim of his society is to promote a much-needed awareness of psychosomatic illnesses.

Slim down with spring vegetables

By some treacherous coincidence, bikini-wearing weather follows closely on the heels of all that yummy Greek Easter feasting. How to get rid of those comfy bulges which were so nicely camouflaged under bulky winter sweaters, and continue to provide well-balanced meals for your family, is an annual problem.

Fortunately, there are lots of vegetables and salad makings in the market at this time to help us out of our lumps. Some of the late winter vegetables, such as artichokes, are at their cheapest, and some new vegetables are appearing. The lettuce begins to look edible again which makes salad-centred meals feasible.

Here are some spring vegetable ideas which you can serve with broiled chops or chicken and a mixed salad to provide a tasty and nutritious meal.

Herbed Green Beans

Cook whole young green beans until tender but still crunchy. Drain and plunge into cold water to stop the cooking process and drain again. In a large skillet, heat 4 tablespoons olive oil and add 2 minced garlic cloves. Sauté until wilted. Add 2 chopped green onions and, after a minute, the beans and a tablespoon each of chopped fresh basil and/or fresh oregano and grated lemon peel. Toss until heated through. Add salt and freshly ground pepper and serve sprinkled with chopped fresh parsley and the juice of half a lemon. One kilo of beans yields 4 to 6 servings.

Buttered Beets with Tarragon and Orange

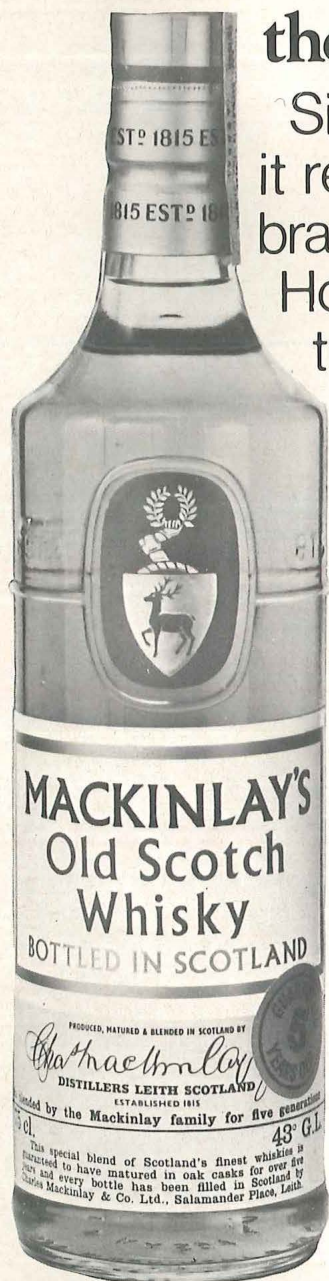
You need 3 or 4 small beets per serving, or about 1½ kilos including tops for four servings. Cut off the tops about an inch or two from the beet and save them.

Leave a piece of stem on, so that the beets will not "bleed" but

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keep their deep colour during cooking, and of course, do not scrape them.

Boil the beets in salted water until tender, about 20 minutes to half an hour for small beets. Plunge into cold water and peel immediately.

Add the beets to $\frac{1}{2}$ cup melted butter in a skillet, add 1 tablespoon each of grated orange peel and orange juice and reheat the beets. Add 1 tablespoon fresh or 1 teaspoon dried tarragon leaves, freshly ground pepper and serve.

Horta with Raisins and Pine Nuts

This is especially good with spinach but is tasty with any of the greens which you will find in abundance in the open markets. Because so much must be discarded in the cleaning process, you will need to buy about half a kilo for each person. Soak for 5 minutes in water to which you have added a little vinegar and any little clinging insects will float to the top. It will usually take 3 or 4 more washings in cold water to remove all the grit and extraneous matter. Plunge the rest into the largest pot you have, half full of boiling, salted water and boil the greens until they turn bright green. Drain thoroughly.

Heat 4 tablespoons of oil and sauté a minced clove of garlic until it wilts. Add the drained greens and $\frac{1}{4}$ or more cup each of pine nuts and light raisins which have been soaked in warm water until they are plump. Toss together while adding a little salt.

Wilted Horta

Thoroughly clean the greens as described above, pat dry in a towel and shred coarsely. Place in a metal or wooden bowl. Cook 4 or 5 thickly cut strips (about $\frac{1}{4}$ kilo) of bacon, diced, until crisp. Add a minced clove of garlic, 2 teaspoons sugar, $\frac{1}{2}$ teaspoon salt, $\frac{1}{4}$ teaspoon dry mustard, 3 tablespoons vinegar and a little freshly ground pepper. Heat and stir until the sugar dissolves. Pour over the greens and toss well. Serve immediately. This is particularly good with dandelion greens, spinach, or romaine lettuce. For a variation, you may add $\frac{1}{4}$ cup finely chopped mint leaves to the dressing just before pouring onto the greens.

—JONI NELSON

An early history of the National Theatre

THE BROKEN STAR NECKLACE

When one and a half million Greeks from Asia Minor arrived in Greece as refugees in 1922, their poverty was added to that of the natives. Before the First World War, the Greek population of Smyrna formed a refined and wealthy centre for arts and letters, but they came from a country that had suffered 8 years of war and in most cases, arrived without even a fragment of their wealth.

They would eventually make vital contributions to the society and become leaders in all fields of human activity, but in 1922, their appearance was a serious blow to the country.

The local theatre of course fell victim to the circumstances and it was a difficult time for actors and actresses. If a stage production survived for a week it was considered, if not a success, at least a non-failure. Living from hand to mouth, the most performers could afford in the way of amusement was the mean pleasure of a pint of *retsina*, a few *mezedakia*, or olives and cheese —provided their play was a hit, a *taverniari* naive enough to offer credit, or stage-crazy enough to serve them in exchange for smiles of gratitude!

To survive in the theatre under these conditions, actors and actresses had to possess understanding and enough love for the theatre to be willing to subsist at poverty levels. It took ability and determination to learn a part rapidly and produce a play quickly, knowing all the while that it might close down in a short time. It is not surprising therefore that those who remained active were endowed with exceptional talent and unusual devotion to their trade.

This was the situation when National Theatre was founded in 1932. The extraordinary group involved in its beginnings turned the theatre into one of the most important in the world, blessed with what might be described as a brilliant necklace of stars.

The performances and productions with which they were involved are still alive in the memories of those old enough to remember and

have become part of local folklore. Names such as Veakis, Kotopouli, Alkeou, Minotis, Paxinou, Glenos, Mamias, Nezer and Papadaki, still have an exciting association for theatre buffs.

Emilios Veakis was probably the greatest actor ever to appear on the Greek stage. Whether in minor or major roles, the 'Werner Kraus of Greece', as he was called, etched indelible impressions on the minds of those who saw him performing. He was a fascinating King Lear, an unforgettable Othello, a majestically tragic Oedipus Rex. A corpulent figure, his natural and magical performances lent him a grace that seemed to contravert his size.

Another great actress, Marika Kotopouli, was impressive whether as an ingenue or character actress — and in tragedy, drama, or comedy. There was the simple and yet human acting of Sapfo Alkeou; the intellectual approach of Alexis Minotis; Mamias's devastating capacity for the tragic; the inherently funny verve of Nezer, and so many others. Nor can one forget the great actress, Eleni Papadaki, whose senseless execution by communist rebels, deprived the Greek stage of a brilliant performer. Along with these greats, there were actors like Karoussos, Katrakis, and Katerina.

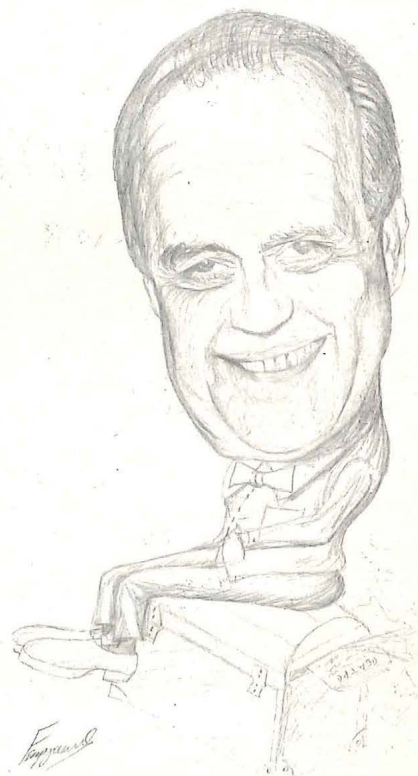
Photos Politis was the first director and producer of the National Theatre. He died young, in 1934, after having produced and directed 35 plays. Dimitri Rondiris succeeded him, continuing the tradition with equal devotion.

The Drama School of the National Theatre, meanwhile, provided its stage with new talent who soon became leading actors. In this way, the theatre was enriched with the perennial ingenuity of Vasso Manolidou, the brilliance of Mary Aroni, the solid talents of Thanos Kotsopoulos and Stelios Vocovits, the versatility of Maria Alkeou and Elsa Verghi, to mention a few of the younger performers who rose through the ranks.

The National gave theatre-going a new boost. Kotopouli joined forces with Kyvelli, the 'Grande Dame' of the comedy theatre, in a



The name Katina Paxinou still has an exciting association for theatre buffs.



Dimitri Myrat, a master of drama.

two-year venture at the Kyveli theatre. In 1936, Kotopouli opened her own luxurious theatre. Dimitri Myrat, her nephew and a master of literature and drama, became her leading juvenile actor. At the same time, Dimitri's father, Mitsos Myrat, joined the National. Katerina left to open a theatre of her own where she produced plays, by virtually unknown modern Anglo-Saxon playwrights, thereby educating Athenians in modern drama.

The Nazi occupation of Athens dealt the first blow to this magnificent collection of performers. Athenians may have been desperate for food but they were equally desperate to find ways to resist the Nazis, and used the theatre for indirect resistance. Vasso Manolidou, Mary Aroni and her husband, Nico Dendramis, the exquisite *jeune premier* of the National, along with the rising star, Takis Horn, son of writer and playwright, Pantelis Horn, formed a new group and played at the Pantheon, a movie theatre converted to a stage theatre.



Alexis Minotis, the Hamlet of the Greek stage.

The political upheaval that followed the liberation of Athens shattered the troupe. Veakis and Glenos left to work with private groups; Paxinou and Minotis left for the U.S.; Nicos Dendramis went to Paris, became a businessman, and never returned to the stage.

The National was no longer a permanent company but a place where the performers came and went. Most of those who left eventually returned but not at the same time nor to stay for good.

Until recently, three of the oldest performers survived: Nicos Dendramis who has adamantly refused to return to the stage, and the two valiant troupers, Paxinou and Minotis. Katina Paxinou fought on against disease and age to her last breath playing, by a fateful coincidence, the part of 'Mother Courage'. Alexis Minotis, the Hamlet of the Greek stage, has now decided to retire. Whether he will or not remains to be seen.

— PLATON MOUSSEOS

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THE MUSICAL SCENE IN ATHENS

Part II

In an earlier article (*The ATHENIAN*, April 12) Dr. Betts discussed the history and current status of the National Symphony, the National Opera (*Lyriki Skini*) and the National Society of Contemporary Music which constitute the major musical groups in Athens.

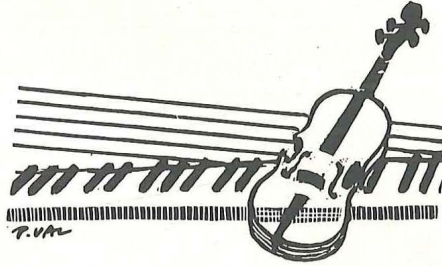
Embassy Cultural Programs

Supplementing the programs of the Greek musical institutions are those of the cultural branches of the major foreign embassies which from time to time enrich the local music scene with genuinely fine performances by international artists. Both the Hellenic-American Union and the British Council, of the United States and United Kingdom Embassies respectively, have regularly scheduled cultural events from September through May which often include performances by both local and visiting artists. Likewise the Goethe Institute and the Institut Francais import musicians and chamber groups as part of their programs designed to foster strong cultural ties between Greece and their own countries. During the late 1960's and early 1970's when John Villiers of the British Council and Ted Wertime of the United States Information Service directed their countries' cultural programs, musical events of a very high calibre were the rule, culminating in 1972 with the summer evening performances by a chamber music ensemble of the New England Conservatory of Music on the American Embassy lawn, and the later appearance of composer Lukas Foss in an extraordinarily fine concert of his own avant garde works. Since then, regrettably, neither embassy has seen fit to sponsor concerts of a similarly high quality.

The Athens Choral Group

Aside from the National Opera Chorus and the choir of Pierce College under the direction of Michalis Adamis, there was until recently relatively little in the way of a choral tradition in Athens. Under the original sponsorship of John and Miranda Villiers of the British Council, however, a group of resident American and English

expatriates began to meet regularly to prepare major choral works for local performance. Since 1970 the group has given public and private concerts on several occasions throughout the year, covering a repertory of major oratorios, religi-



ous and secular works, often performed for the first time in Athens. Consisting of fifteen men and women, all amateur musicians with previous training abroad, the Athens Choral Group has earned a growing reputation for musical excellence. Having introduced two major seventeenth-century French choral works on Christmas themes by Marc-Antoine Charpentier last December, the group presented the first Athens performance of J.S. Bach's *Saint-Luke Passion* on Palm Sunday assisted by a chamber group of local instrumentalists.

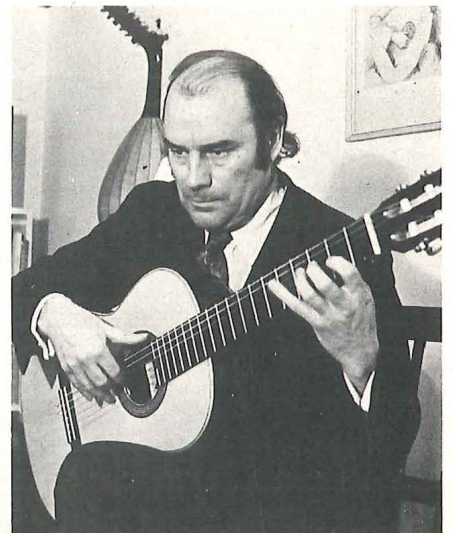
— ROBERT BRENTON BETTS

CONCERT REVIEW

Julian Bream at the British Council

It is not often that Athens concert-goers have the opportunity to attend a performance of such excellence as that given by Julian Bream at the British Council on April 5 and 6. Though still a young man, Bream is entering his third decade as an internationally renowned concert artist, and is best known for his unsurpassed skill on the lute, the solo instrument par excellence of the Renaissance, which he, more than any other single musician, has rescued from the near oblivion to which it had sunk as a concert instrument during the preceding two centuries.

Though equally at home with the lute's more familiar cousin, the guitar, Bream was at his finest on the older of the two instruments, displaying a virtuosity and musicality which is rarely attained in any generation. His total command of the instrument itself was further enhanced by his remarkable insight into the performance of Renaissance music. Every intricacy of counterpoint, each polyphonic complexity, was rendered with the most disarming ease and clarity. Of special delight were the four compositions of the early 16th century Italian composer, Francesco da Milano, while the more



familiar works of John Dowland and Shakespeare's own composer, Robert Johnson, were of equally affecting beauty.

The works for guitar — two sonatas by Domenico Scarlatti, five preludes by Hector Villa Lobos, and a 'Nocturnal' composed for the artist by Benjamin Britten ten years ago, were in a totally different vein but well performed. The fourth of the Villa Lobos preludes with its bell-like figure played at the upper limits of the guitar's range was particularly memorable.

The justifiable enthusiasm of the audience was well-rewarded with an encore performance of the 'Gavottes' from Bach's Sixth Suite for unaccompanied cello arranged for guitar.

—R.B.B.

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Cacoyannis to film The Third Wedding

Michalis Cacoyannis, whose films include *Stella*, *Electra*, *Zorba*, and *The Trojan Women*, met in Athens recently with Yannis Tachtsis to make plans for the film production of the latter's book, *The Third Wedding*, and to select the actresses who will play the roles of the two major characters, 'Kyria Nitsa' and 'Kyria Ekavi.' *The Third Wedding* has received wide critical acclaim and been published in English. It is available in a Penguin edition.

Greek ikon artists

Director and writer George Dizikirikis is collaborating with painter Yannis Gikas to produce a documentary on Greek ikon painting. The film will trace the roots and follow the evolution of ikon painting up to the present day.

Shipowner becomes 'Angel'

The son of Nicholas Papalios, a shipowner who has attracted publicity by ordering 500,000 ton super-tankers from Spanish shipyards, has diversified his activities into the film world. George Papalios has financed several significant movies: *Days of 36* of Theodoros Angelopoulos, *The Last Trial* of Koutelidakis as well as another film by Angelopoulos which is currently being shot in various parts of Greece. Papalios is now backing the first feature film by a new director, N. Panagiotopoulos. The 33-year-old director studied in Paris and has to his credit three important short films. His first full length movie will be what he calls an 'anti-science fiction' and its title is *Hromata tis Iridos* (The Colours of Iris).

German director to film Greek novel

Peter Fleischmann, who owes his fame to the film *The Bells of Silicia*, visited Greece with a group of collaborators to select an area in the Peloponnissos where he will shoot scenes from *The Mistake*. The script is based on Antonis Samarakis's novel which has been translated into twenty languages



It's all concentration as Tom Sawyer (Johnny Whittaker) blows a bubble gum bubble in the musical adapted from Mark Twain's novel.

and was made into a film for Japanese television. A social-psychological-political drama in the format of a detective story, the film will star Italy's Hugo Toniati and France's Michel Piccoli.

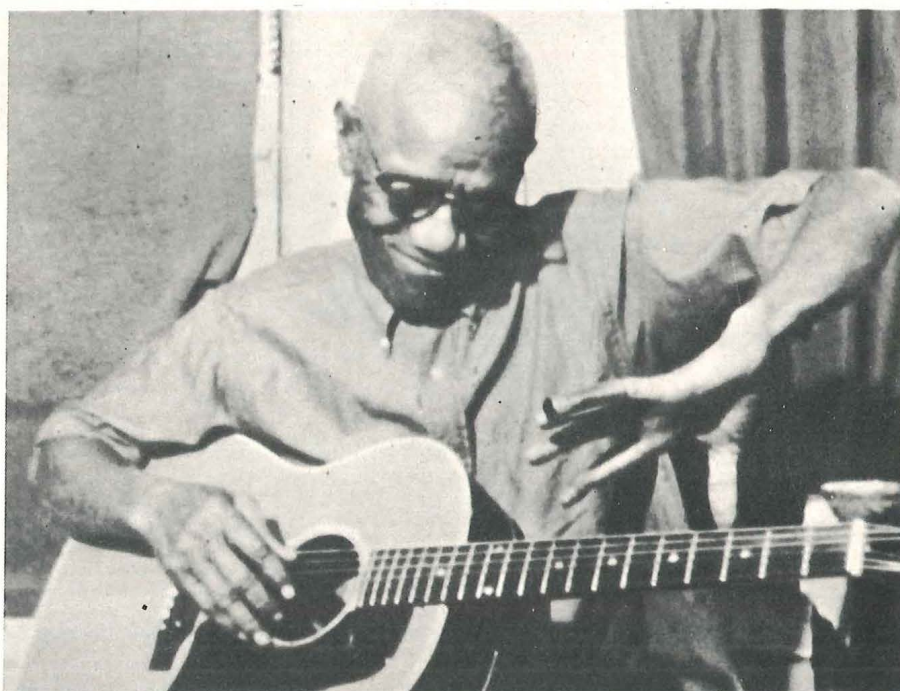
months, performing in one of the most successful plays in recent years. *The Crazy Man of Lunapark* (O Trellos tou Lounapark).

A smile from Parnassos

The exceptionally beautiful Greek actress, Olga Carlatou, will star in a film being made in Rome. She is the wife of director Nikos Papatakis.

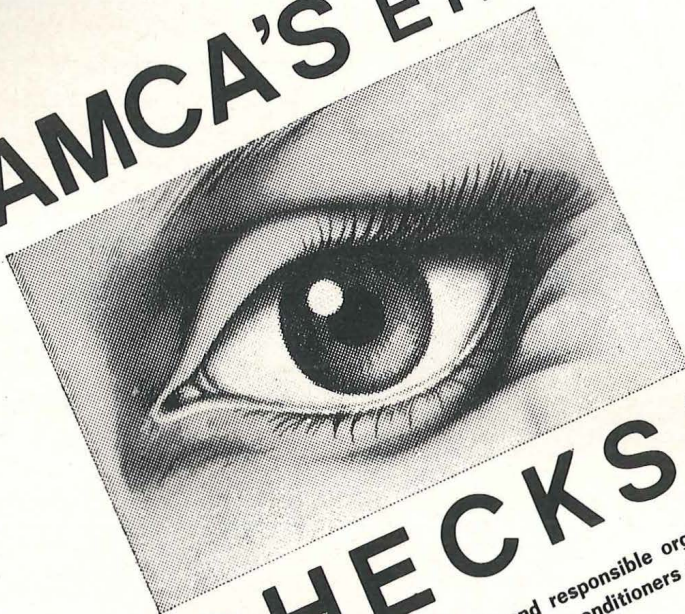
Veggos to tour

Greece's most popular film comedian will tour Australia, New Zealand and South Africa for two



A veteran blues artist improvising in the film Blues Between the Teeth, with Amalia Cortez, Onica Lee, Rolland Sanchez, Jimmy Huff and a collection of well-known bluesmen. It was directed by R. Manthoulis in collaboration with photographer Photis Mestheneo. Scenes were filmed in Chicago, San Fransisco, New York, along the Mississippi and, of course, in New Orleans.

AMCA'S EYE



CHECKS!

In Greece, there is no official and responsible organization to check the performance of air conditioners and air circulating equipment.

Issaris-Vassiliades S.A., a frontrunner in this area also succeeded in expanding internationally the activities of America's AMCA (Air Moving and Conditioning Association). In 1971 Issaris-Vassiliades became the first European member of AMCA International. Today, it is the first and only Greek Company which, following long and exhaustive tests, has the right to put the seal of AMCA's certified ratings on a series of its equipment.

Hence Issaris-Vassiliades S.A., opened the way to other Greek Companies on this field to obtain an internationally accepted performance guarantee of their equipment while at the same time it offers the buyer certainty of correct selection.

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BROWSING IN BOOKSHOPS

Browsing around the bookstores of Athens is getting to be a greater pleasure every day. So many books are available in English, and they arrive so promptly and at quite reasonable prices — some 25% to 30% more than in the country where they were originally published — that the only problem seems to be which books to choose.

Many new bookstores have opened in the last few years and most of them carry books in English, but the old 'international bookstores' have kept up their stocks and remain the main source.

Eleutheroudakis, a venerable institution in Athens, has moved to its new location 4 Nikis Street, and is now a sleek, ultra-modern store with little relation to the musty, rambling old shop on Syntagma Square. Founded in 1915 as an 'international bookstore' selling foreign as well as Greek books, it stocks mostly English publications today and a few in French, German, Italian and Spanish.

Its chief rival in those early days was Kauffmann's, and it seems that their rivalry was so keen that patrons of Eleutheroudakis never dreamt of shopping at Kauffmann's and vice versa. Today, Kauffmann's specializes in French books so the two stores are no longer competitors.

Hardbound and Greek books are found on the main floor. Paperbacks, clearly displayed, are on the mezzanine. One floor up are technical, medical and scientific books, as well as others on hobbies and sports. They also have an attractive selection of posters, and in its Athens Tower branch, a separate stationery department.

Pantelides — at 11 Amerikis Street — first opened in 1946 on Omirou Street, around the corner from the Bank of Greece, with a stock of English books brought from Cyprus. It specializes in paperbacks. They also carry a small English - Greek, Greek - English Dictionary written in Latin characters which is very helpful to the tourist or English-speaking resident who still gets muddled with the Greek alphabet.

They specialize in paperbacks with what must be an almost

complete stock of the Penguin-Pelican series. Their annex around the corner from the main store, in an arcade, is devoted exclusively to the Penguin series. They carry some hard cover books, mainly related to Greece, especially modern Greek history. They carry children's books and are the major source of English school books for G.C.E. exams.

The American Book Store just up the street from Pantelidis is the last arrival in this trio. It should be noted that the name is misleading inasmuch as they probably carry as many British as American books—

as well as a large selection of newspapers and magazines in several languages. Founded in 1958 when the owner expanded his distribution agency from Turkey to include Greece, they now have 12 shops in various parts of the country.

Children's books and paperbacks, as well as French publications and fashion magazines, can be found in the basement while art and technical books are in the back on the main floor.

— ANITA MANTZAVINOS.

REVIEWS

Peter Green, *A Concise History of Ancient Greece to the close of the Classical era* (Thames and Hudson, London, 1973). 192 pages, 208 illus. 295 drs.

For anyone in search of a simple, well-written account of ancient Greek history, there is a plethora of books to cull through. But none of those that have so far appeared seem to be quite the equal of Peter Green's new (1973) addition.

Professor Green has written a history that is factual without being don-ish, and crisp without being cute. Beginning with a description of historical sources and how they are used by archaeologists and historians, he takes us from Minoan to Hellenistic times within a framework and with a prose that is disciplined and clear.

The writer's particular angle is most evident in his second chapter: 'The crystallization of the city-state (750-600 B.C.)'. B.C.). Pointing out that the Archaic age — for reasons he identifies — witnessed a substantial trade expansion in the Mediterranean and a consequent freeing of capital, Prof. Green then delineates the social results: rising conflict between the landed aristocracy and the new commercial entrepreneurs. This social tension coincides with two other 'Leitmotifs' of the Archaic age: exploration and codification. Thus, the author characterizes this period as one of 'freewheeling creative instinct' in which 'we find a strong

impulse to set the world in order, to rationalize it and (the great intellectual advance) to make generalizations about its processes.'

In one of the finest short treatments of Hesiod (c. 700 B.C.) yet to be published, Green singles him out as 'a reversal of the heroic ideal,' a figure who exemplifies a new way of thinking that developed in the Archaic age. Hesiod, concerned more with 'brute necessity' and 'works and days' than with the caprice of the gods or the adventures of Homeric knights-errant, was a watershed figure with whom 'the individual suddenly rises out of the collective, thrusting, acquisitive, desperate,' knowing 'that it is the world he lives in with which men must come to terms.'

The emerging *polis* — a product of expanding capital and a social order based less and less on heredity and 'divine rights' — implemented a new civic military order to supplant old feudal protectionism. The phalanx took the place of the heroic warriors; the social and psychological effect of this civic organization Green explains as follows:

There was no democratic leveller like the phalanx where each man's shield defended that of his neighbour, and social distinctions went for nothing. The hoplites' collective achievement inspired a collective sense of pride.

This collective pride, in turn, is expressed in the civic building projects of the 5th century.

Such analysis indicates the job

Prof. Green has done in selecting and collating the specialists' findings. The chapters dealing with the classical period and the rise of Macedonia are equally perceptive.

The illustrations alone are worth the purchase price. They are not merely decorative but follow the text, almost page by page, and most have not appeared in a comparable history. The bibliography at the back classifies books according to topics and, for the general reader, is one of the most complete and accessible to appear.

All in all, *A Concise History* is like a plunge in the April Aegean—fresh, sharp, invigorating. With its repeated warnings—all the more pointed for being implicit—against valuing a mythical past over an immediate present, Prof. Green's book has a relevancy that is lacking in books which glorify the ancients at the expense of us sublunary moderns. —G.W.M.

Byron's Letters and Journals Vol. I 1798-1810 'In My Hot Youth' Vol. 2 1810-1812 'Famous in My Time'. Edited by Leslie A. Marchand Murray

Byron's first letter was written in 1798 at the age of ten, and the second volume takes the story to the end of 1812, thus covering his upbringing and education, his first visit to Greece and the Mediterranean, his meteoric rise to fame following the publication of the first two cantos of *Childe Harold*, and his stormy love affair with Lady Caroline Lamb. The annotation is generous and scholarly, and there are biographical sketches of the principal characters and a note on Byronic forgeries.

— from *British Book News*

Modern Greek Poetry. Translation, Introduction and Notes by Kimon Friar. 780 pages. *Simon & Schuster*

Kimon Friar, the renowned translator of Kazantzakis's *The Odyssey: A Modern Sequel*, both answers a pressing need and contributes a valuable creative work in this anthology. The introduction alone is worth the purchase.

Modern Greek Poetry & Byron's Letters & Journals, Vols. I & 2, will be reviewed in future issues. The preceding books are all available in Athens.

RETROSPECT

Swede Success for Greek writer

In 1964, Theodore Kalifatidis, like many of his compatriots who emigrate abroad, began his career rather unspectacularly in his adopted country—as a dishwasher. Displaying the enterprise characteristic of his fellow emigrants, he mastered Swedish and took a Ph.D. between washing dishes, running messages for a newspaper, and working as a postman.

But what distinguishes him today is a literary reputation all the more impressive because it has been achieved, as was Conrad's, in a tongue not his own. A book of poetry and a collection of short stories prompted *Boniers*, publishers of the outstanding literary review in Scandinavia, to offer him the editorship.

Under his direction, the review has recovered from difficult financial straits that had threatened its continuation.

At about the same time that he assumed direction of *Boniers*, a movie based on his first book, *The Strangers*, won the Critics' Award at the Venice film festival. Recently, the movie was shown in Athens.

Last year, a novel, *Young and Old*, drawing on his childhood in a village near Sparta, was received enthusiastically by the critics. Largely biographical, the book is as valuable for its depiction of village society as for its literary merits.

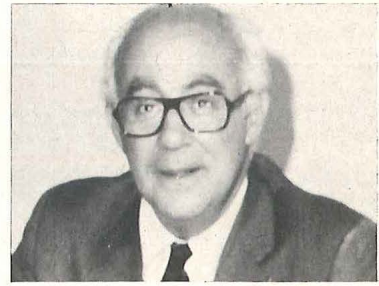
State Operetta Company of Budapest coming

The State Operetta Company of Budapest will perform at the Dimitrea Festival in Salonika this year. The Greek critic Vangelis Psyraakis recently attended a performance while in Budapest and commented on the high quality of the performance and the richness of the group's repertoire.

Their productions vary from classical Hungarian operettas and traditional operatic repertoire, to American musical comedies and contemporary Hungarian works.

The company performs to full houses daily in a beautiful municipal theatre where the price of admission ranges from the equivalent of 8 to 35 drachmas.

Demetros Manuelides



There are universal values that transcend cultures. A proponent of these was Demetros Manuelides. His compassion and empathy for his fellow men were such that those who met him found in him an understanding friend as well as an intelligent and witty companion. He was not blind to the faults of people and was often amused, if not dismayed, by their foibles. Yet he was never bitter or cruel and his criticism was invariably expressed with affection. Able to recognize solutions to problems and difficulties that so often complicate our lives, his response was one of perplexity rather than anger.

His death is a personal loss to many, to his family and friends, and to his colleagues and students at Athens College where the halls will long echo with his often repeated exclamation, 'But he is a wonderful boy!'

Demetros Manuelides was born in 1920 in Constantinople. He was graduated from Athens College in 1939 and studied law at the University of Athens and the Sorbonne. His studies in France were interrupted by the war and upon his return he joined the British Forces in Greece as a lieutenant in the South African Army. He later served the normal term in the Greek army. He held a degree in law from the University of Virginia at Charlottesville and taught at Gilman's, the lower school of Johns Hopkins University, before returning to Greece to assume the position of director of Admissions at his Alma Mater.

He is survived by his wife, Annetta, an only child, Stefanos, and two brothers, Kostas and Nikos.



Part of the congregation on Philopappos Hill, Easter Sunday morning.

Easter Sunrise Service

More than 1,500 people attended the Ecumenical Easter Sunrise Service on Philopappos Hill, Easter Sunday.

Organized by 12 different congregations, the service began at 6 o'clock with a prelude played by the U.S. Navy Band.

Various parts of the service were delivered in French, German and English. The well-known soul singer, Larry Patrick, a sergeant in the USAF, sang a song he composed especially for the service.



Larry Patrick sings at the Easter Sunrise Service.

In the line of duty

A mariner's life requires that he be separated from his wife and family for long periods of time and therefore he needs to be entertained by women. Thus decided the Supreme Administrative Court in response to an appeal made by the wife of a mariner who died in a hotel room where he was being entertained by a woman a few hours after he went ashore in the Philippines. The widow appealed to the court after the N.A.T., the merchant marine pension fund, denied her a pension. The court ruled that the case constituted a nautical accident.

Life-saver owners

In the *Apoyevmatini* of April 4, Vassos Tsibidaros from London transmitted a complaint registered by a Greek shipowner of the old school. The old gentleman, who began his career washing down decks in World War I and managed over the years to amass a large fleet of his own, objects to the loose use of the title 'shipowner'. He points out that groups of as many as 50 people buy a few shares in a ship and

then proceed to print calling-cards identifying themselves as 'shipowners.' He suggests that if all the ships in existence were divided up among those calling themselves 'shipowners' their shares would not amount to a mere life-saver each.

Experimental Theatre

An increasing number of plays by contemporary Greek writers are being performed by local theatres. In the past Karolos Koun's company and occasionally the National Theatre were the only groups to produce works by new playwrights. In the last five years the picture has changed: No less than 103 dramas (excluding revues, farces, and musicals) by 65 new writers such as Matesis, Scoutis, Averoff, and Rialdi were presented.

The appearance of small theatrical groups devoted to experimental drama accounts for this recent development. Among the first of such groups were those of Marietta Rialdi, Stephanos Neos, and the new stage of the National Theatre of Northern Greece.

Though the critical response to these productions has been rather mixed, the presentation of new works would seem essential to a viable theatre.



Rehabilitation center opens in Philothei

The Foundation for Social Work, a private, non-profit social agency founded in 1946, recently opened a rehabilitation center for spastic children — a much-needed addition to the available medical facilities. At present, the center can care for 30 pre-school children; their parents pay a monthly rate and the FSW provides assistance for a number of children who are in financial need.

The staff, composed of physicians, psychologists, social workers, physiotherapists, speech therapists, and others, work in cooperation with the parents who participate in the training. Various therapeutic projects in the child's home are an integral part of the total program. It was, in fact, the growing awareness of the need for rehabilitation facilities that motivated parents to demand just such a center.

Cerebral palsy — a series of

neuromuscular abnormalities resulting from brain damage — afflicts more and more children as the infant mortality rate decreases. The Center operates on the principle that 'all spastic children can be helped and many can become independent and active members of the family and society.'

Located in Philothei, the Center is physically designed to meet the needs of individualized programs that encourage self-help in an environment that is both healthy and pleasant. The Center characterizes the aims of the FSW: To improve the mental, social and physical development of individuals in various communities. The Foundation's other projects include Urban Community Development, Family and Youth Consultation Services, Social Research and Student Field-work Practice.



Military service

The Greek Ministry of National Defense has announced that Greeks residing abroad and wishing to enter Greece will not have their military status checked during the period April 1 to September 30. They must produce either an identity card from a Greek organization or community abroad, or a certificate from a Greek Consular Authority. Furthermore, they are required to leave Greece on the date specified upon arrival. If they fail to do so, they will be subject to military conscription. Excluded are those who have deserted and thus have on-going military obligations.

The same old song

Dr. Richard Crocker, song professor of Music History at the U. of Berkeley in California, has found the key to the oldest song around. Discovered by a French archaeologist 20 years ago in Syria, the melody is inscribed on clay tablets thought to be 3,700 years old. Ascertaining that the scale was the same as that used later by Greeks and Europeans, Dr. Crocker was able to decipher the musical symbols which were then played on the only extant Sumerian lyra, constructed by another Berkeley professor, Ann Kilmer, after 15 years' research.

The lyrics are in the Hurian language but the song sounds like a nursery rhyme, a hymn or a folk song... the same old song.

Looking back on capital accommodations

Athens was little more than a village nestling on the north side of the Akropolis when the Turks evacuated it. A dirt road led past Faleron Bay to the few fishermen's shacks that made up early 19th century Piraeus.

In the spring of 1833, the government moved Nafplion to Athens. Visitors to the city had a choice of a few odd hostleries and inns (*chani*). An Italian, by the name of Cazali, and his Austrian diplomats wife established the first hotel, the "Europe", which accommodated and VIP's, tourists and travellers, and a moustachioed company of Bavarian officers who accompanied King Otto to Greece.

THE HUNGARIAN CIRCUS

The Hungarian circus has come to town with a full cast of acrobats, clowns, musicians, trainers and tamers of lions, dogs, doves, ponies and, believe it or not — a HIPPOPOTAMUS! They've set up for two months under the big top on Syngrou Avenue and show time is at 6:30 and 9:30 p.m. If you've never seen a circus (impossible!) it's a must.

There are doves and the lovely Katalina's doves are very special — twenty snow-white flutterers, trained to her beck and nod, they nimble brightly on a variety of spinning pinwheels. Flying like the new-fallen snow, they cluster in vanilla mounds, and exit, perched on a broad-brimmed bonnet, which Katalina bears off like a bouquet of come-alive white roses.

And there are ponies, elegantly cantering and alternating from single to double file, and they even lie down for a hushed, lights-out snooze... The emphasis is on horsemanship—no wild west tricks here! The Hungarian circus takes pride and pleasure in the care of its animals, and all of them are fit and healthy despite their on-the-road existence.

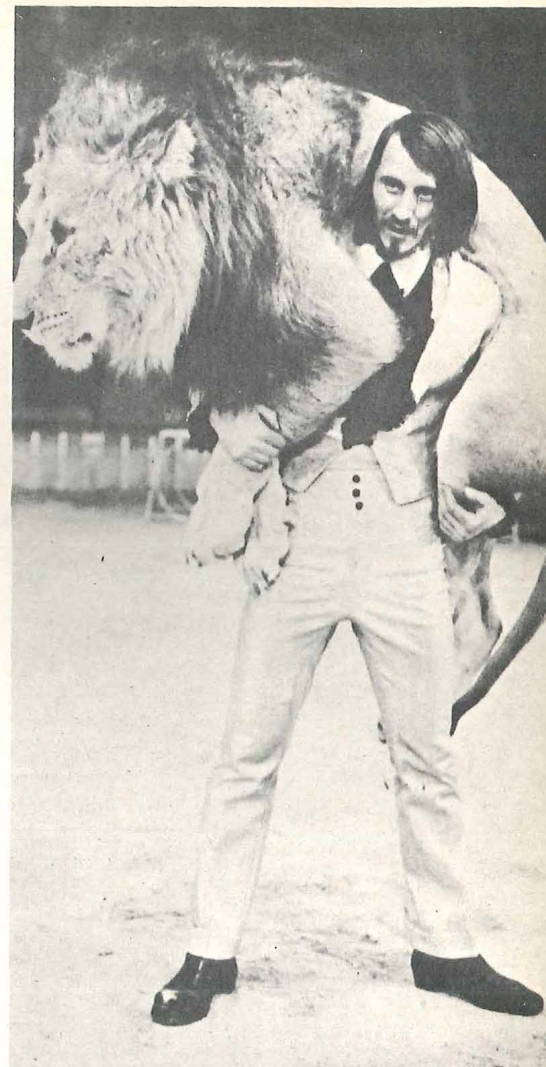
It can't be stage fright but something in the 4,500 pounds of Beshemouth, the well-scrubbed hippopotamus, doesn't want to be there. It's hard to see the look in her need lepoint eyes; they don't give her away. Most likely it's the massive incongruity of an apparently untrainable hulk trucking in between other defter acts. To throw open those gaping jaws, to take a morsel from the hand, and do a few brave tours around the ring must have been a feat of heroic patience on the trainer's part.

Buy ringside seats (120 drs. in advance) if you want white tusk in your dreams. Otherwise, take a back seat (for 60 or 80 drs.). Beshemouth, the hippo, looked mighty pleased to quit the stage.

The lion act is a bit tame—more like great, pussy cats — but his trainer does manage to h-e-a-v-e him up on his shoulders where he reclines like a kitten.

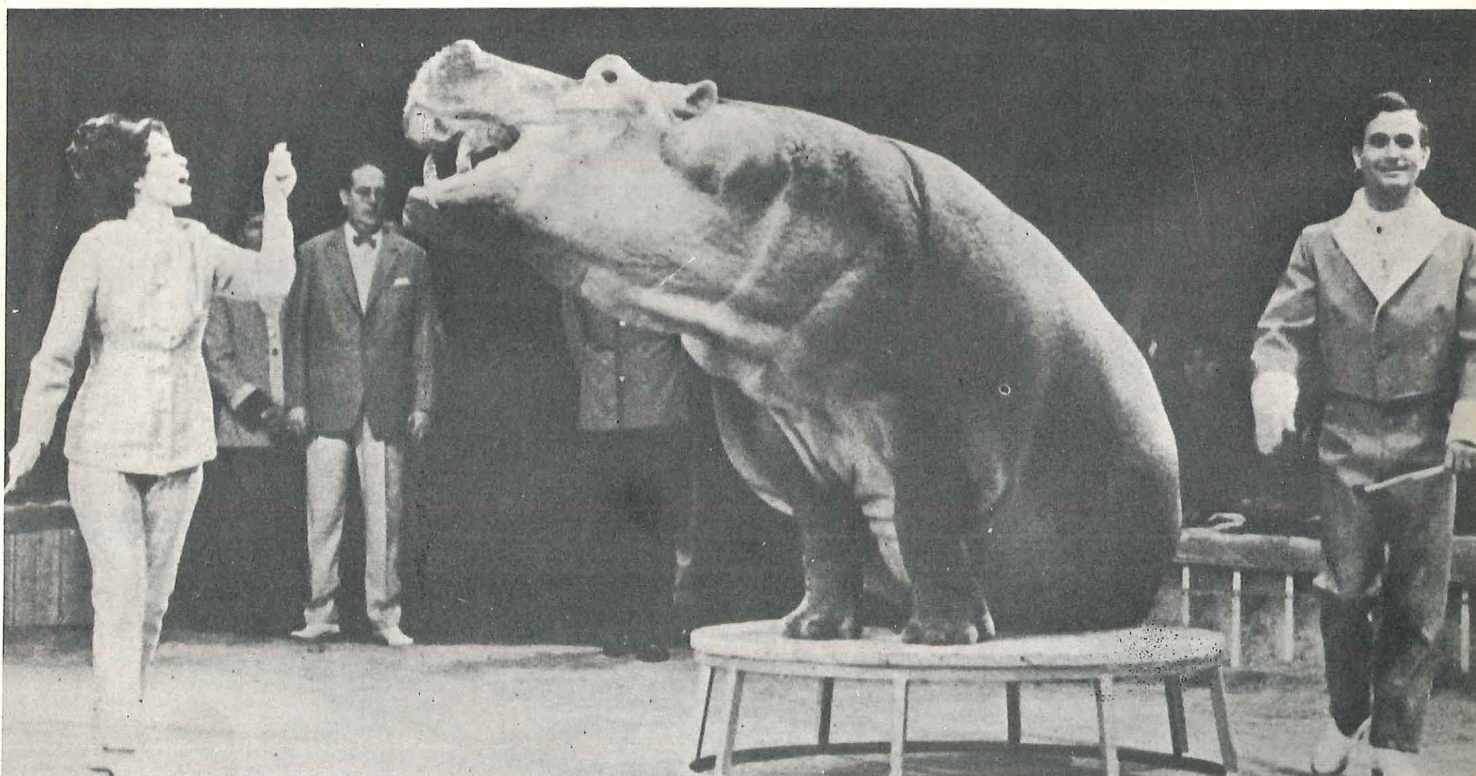
The tightroper walks quite low and the clowns get into frightful difficulties with water logged hats, misplaced shoes, sudden frights and backfiring guns — and all the other things that can happen to you on the the way home — (on a good day, of course) — and what do they do with the guns? They go hunting for Beshemouth — but their plan BACKFIRES!! — outwitted by a hippo.

— MICHAEL WARREN.



H-e-a-v-e... some pussy cat!

Beshemouth about to take a morsel from a tentative hand.



What's On

Programs

TELEVISION

The following is a guide to programs in English and others that may be of interest. We emphasize that programs are subject to change and suggest you consult the daily newspapers as well.

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

Friday P.M.

EIRT 1:45 Greek folk songs and dances...
2:20 Top Cat (cartoons)... 6:30 Lassie...
8:00 The Waltons... 9:55 Gunsmoke.
YENED 6:00 The Real McCoys... 10:20 The Rookies.

Saturday P.M.

EIRT 5:30 Taped soccer game, British first division, title competition... 9:00 G. Katsaros Presents (Greek musical)... 9:55 The Golden Screen (Old films in English).
YENED 6:45 Ivanhoe... 8:15 Greek musical show with popular singers.

Sunday P.M.

EIRT 8:30 Merry Sunday (Greek musical show).
YENED 6:25 The Lucy Show.

Monday P.M.

EIRT 1:45 Peyton Place... 7:45 Bewitched

Tuesday P.M.

EIRT 6:00 Rocket Robinhood (cartoons)...
6:30 Lassie... 8:55 Greek songs presented by Alkis Steas.
YENED 7:00 Classical & Modern Music... 8:35 Combat... 9:50 The FBI.

Wednesday P.M.

EIRT 6:30 I Dream of Jeannie.
YENED 1:45 The Fugitive... 6:00 Popeye cartoons... 6:30 The Real McCoys... 10:20 Kung Fu.

Thursday P.M.

EIRT 6:00 Skippy... 8:30 Medical Center... 9:55 Hawaii 5-0.
YENED 8:00 Abbot & Costello... 9:50 Colditz.

RADIO GREEK

The National Broadcasting Company (EIRT) presents three programs daily: the National Program and the Second Program offering news, commentary, and music; the Third Program devoted to classical music.

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

EIRT National Program: 412 m or 728 KHz
Second Program: 216.8 m or 1385 KHz
Third Program: 451 m or 665 KHz

News in English, French, and German daily (except Sun. & holidays) at 8:15 a.m. 1:10 p.m. & 9:45 p.m. Sun. & holidays at 7:25 a.m. & 2:40 p.m.

Weather report in Greek & English daily at 6:50 a.m.

Classical Music from 6:00 p.m. to midnight daily over EIRT's Third Program.

YENED broadcasts the news in English and French daily at 2:55 p.m. & 11:15 p.m. Sun. at 2:35 p.m. & 11:15 p.m.

VOICE OF AMERICA

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

Local Time	Metre Band
5:30 a.m. to 9:30 a.m.	19, 25, 31, 41, 49, 238, 379 m. and 15.43e, (15.31e), 11.845d, 9.77, 7.27, 6.135 MHz. 1259, 794 KHz.
6:00 p.m. to 7:30 p.m.	16, 19, 31, 41, 49, 238 m. and 17.855, 15.205, 9.76, 7.205, 6.04 MHz. 1259 KHz.
8:00 p.m. to 2:00 a.m.	19, 31, 41, 49, 238, 379 m. and 15.205, 9.76, 7.205, 7.17 MHz. 1259, 791 KHz.

The following is a guide to a few weekly highlights:

Sundays

News on the hour & 28 min. after the hour

AM 12:30 Studio One
1:00 News & Topical Reports
1:15 Letters from Listeners
1:30-American Musical Theatre
2:00
5:30-The Breakfast Show
9:30

PM 6:30 Studio One
7:00 News & New Products USA
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

Monday-Friday

On the hour from 5:00 - 9:00 a.m. — News, Regional and Topical Reports, VOA Comment, News summary.
One the half hour — An informal presentation of popular music with feature reports and interviews, answers to listeners' questions, Science Digest.

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

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 Dateline
The NOW Sound
9:30 Features: Americana, Science, Cultural, Letters
10:15 Music USA (jazz)
11:30 Features: Americana, Science, Cultural, Letters

Saturday

News on the hour & 28 min. after the hour

AM 12:30 New York, New York with Ben Grauer
1:00 New & Topical Events
1:15 Music USA (jazz)
5:30-The Breakfast Show
9:30

PM 6:30 Forum: World Nutrition
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

BBC

BBC broadcasts 24 hours per day a variety of programs from world news to radio horror theatre. Programs include music of all kinds, reviews, commentaries, sports, science reports, business and press reviews. BBC may be heard on the following frequencies at the following times:

Local Time	Metre Band
5:00 a.m. to 9:30 p.m.	31, 41, 48, 49m and 9.41, 7.185, 6.18, 6.05 MHZ
11:00 a.m. to 6:30 p.m.	14, 17, 19, 25, 31m and 21.71, 17.79, 15.07, 12.095, 9.41 MHZ
7:00 p.m. to 1:00 a.m.	31, 42, 48, 50m and 9.41 7.12, 6.18, 5.975 MHZ

The following are some of the regularly scheduled programs: (NOTE: The BBC has announced time changes as of May 1. We will carry the new times in our next issue.):

WORLD NEWS BULLETIN — broadcast 17 times a day.
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 (ex. Sat. & Sun.), 6:00, 7:00 (ex. Sat.), 8:00, 10:00.

FROM OUR OWN CORRESPONDENTS — reports on the news and its background around the world. Sun. 5:15 a.m., 6:15 p.m., 10:15 p.m.

POP SESSION — the latest trends in pop music. Mon. 2:15 p.m., Wed. 10:30 a.m., Fri. 7:15 p.m.

FOCUS ON FILM — reviews all aspects of the cinema world. Sat. 1:30 a.m., 9:30 a.m., Mon. 8:30 p.m.

BOOKCASE — books for the general reader discussed by reviewers and by the authors themselves. Sat. 11:00 p.m., Sun. 3:30 p.m.

THE LIVELY ARTS — comments by critics and artists on all kinds of drama, films, visual arts, and music. Wed. 1:15 a.m., 9:15 a.m., 3:15 p.m.

ALISTAIR COOKE'S LETTER FROM AMERICA — 15 min. talk show which remains, after 24 years, as popular as ever. Sun. 7:45 a.m., 3:15 p.m., Mon. 5:45 p.m.

RECOMMENDED BBC SPECIALS

French Without Tears — a superb soufflé of comedy by Terrance Rattigan that ran over 1000 performances when first presented in 1936. April 30, 5:15 p.m., May 1, 11:45 a.m., May 3, 10:30 p.m.

UNDERSTANDING INFLATION — Philip Crookes looks at the economic hallmark of the '70's. A four program series: 'What is it?' — May 5: 'The problem in the Industrial West' — May 12. Suns. 11:45 p.m., Mons. 10:15 a.m. & 7:09 p.m. Fris. 3:15 p.m.

SUSPENSE: *The Assassination Bureau* — a new series devoted to mystery stories begins with Jack London's last novel. Set in the U.S., the story concerns an organisation begun by a Russian emigré in 1911 to murder the 'morally unfit'. Sats. 1:30 p.m., Weds. 6:15 p.m.

Venus Observed — Christopher Fry's poetic play about the Duke of Altair's decision to accept monogamy as his fate and the three candidates from whom he must choose. The situation is dramatically altered by the arrival of an unexpected fourth contender. May 7, 5:15 p.m., May 8, 11:45 a.m., May 10, 10:30 p.m.

U.S. ARMED FORCES RADIO

Every hour on the hour AFRS provides 5 minutes of news and weather, except where otherwise indicated.

1954 KHz — Athenai Airport
1484 KHz — Kato Souli

* This program is pre-empted on Mon. by 'Meet the Press,' on Wed. by 'Face the Nation,' & Fri. by 'Capitol Cloakroom.'

TELEVISION COMMENT

By Eye and Ear

A line from one of Dionne Warwick's songs strikes within us a doleful note about the surging power of modern 'trains and boats and planes' which enable us to leap from continent to continent in a single bound. Golden holidays are a booking away: Turkey, England, Lebanon, Ethiopia, Vietnam, Ireland, Spain, Israel, Okinawa, Nigeria — or should I say a 'dial'away!

While steering clear of the petrol-pinch and also the crime-ridden world of kidnappers, rapists, muggers, and murderers, the public has had little choice but to resort to a day-by-day, night-by-night sojourn to the leisure world of T.E.L.E.V.I.S.I.O.N. The home is a solace away from the harsh realities which seem to have gotten out of hand; curling up in front of the tube can offer an escape from the daily rituals of commuting, communing, and never-quite-concluding the agenda of agendas.

Today's home is becoming the surrogate environment which offers safety, comfort, savings, and, most important, entertainment via T.V. In America the set is on approximately six and a half hours a day—lots of travel time to ameliorate the realities of the times. A typical itinerary segment of a 'T.V. Travel Guide' might read:

1st day Friday: Departure from Anywhere by Channel 4. Arrival at Gun City. View the Central Parks and all the odd sights of men and/or women running, screaming, and falling. Proceed to kitchen for snack.

It seems the mini-environment of the living room is so deluged with programs which pollute the eyes of children and young adults, that a Sodom-Gommorah-style of viewing has resulted. With such aggressiveness as seen in typical westerns, combats, and even some cartoons, the young viewer has but little chance to repel this seemingly harmless manipulator of minds. The ubiquitous eye penetrates itself into the home and blinds with its deadening massage the spirit of imagination.

On a lighter note Greek television, even though it has

Sunday

Monday — Friday

Saturday

AM 0:00 News
0:05 Interlude
1:08 Night Train (Rock)
3:05 Jonathan Field (Rock)
4:05 American Top 40
5:05 Jeanie McWells (Jazz)
6:05 Silhouette (Religious)
6:30 Banners of Faith

7:05 Country Crossroads

7:30 Crossroads (Religious)
8:05 Sunday Serenade
9:05 Sunday Serenade
10:05 Amen Corner
11:05 Carmen Dragon (Classical)
PM 12:00 AFRS News (15 min.)
12:15 Revelations in Jazz

1:05 Revelations in Jazz
2:05 Athens in Dimension (Rock)
3:05 Athens in Dimension (Rock)
4:05 American Top 40
5:05 Jeanie McWells (Jazz)

6:05 Golden Days of Radio
6:30 Latino
6:55 Echo in Sports
7:05 Playhouse 25
7:30 Focus on Jazz
7:55 It's Your Life
8:05 Philadelphia Orchestra

9:05 Young Sound (Rock)

10:05 Young Sound (Rock)

11:05 Serenade in Blue (Jazz)
11:30 Session
11:55 Echo in Sports

News
Wolfman Jack (Rock)
Night Train (Rock)
Bob Kingsley (Rock)
Roger Carroll (Rock)
Gene Price (Country)
Good Morning Athens (Rock)

AFRS News (15 min.)

Swap Shop/Bulletin Board
Good Morning Athens (Rock)
Good Morning Athens (Rock)
Woman's World
Tom Campbell (Rock)
Free Wheelin' (Rock)
AFRS News (15 min.)
Armed Forces Digest
*Ira Cook (Popular)
Roland Bynum (Soul)
Roger Carroll (Rock)
Music Machine (Rock)
Music Machine (Rock)
Gene Price (Country)
AFRS News (30 min.)

Paul Harvey News
Swap Shop/Bulletin Board

Zero hour (Drama)
Viva

Charlie Tuna (Rock)

Don Tracy (Rock)
AFRS News (15 min.)

Starflight (Easy listening)
Pete Smith (Easy listening)

News
Interlude
Night Train (Rock)
Johny Darin (Rock)
Young Sound (Rock)
Young Sound (Rock)
East of Eden
Good Morning Athens (Rock)

Good Morning Athens (Rock)

Good Morning Athens
Jim Pewter (Rock oldies)
Continental Country
Continental Country
AFRS News (15 min.)
This is Soul

Jonathan Fields (Rock)
Athens in Dimension (Rock)
Athens in Dimension (Rock)
Johnny Darin (Rock)
Bill Stewart (Big Bands)

Bill Stewart (Big Bands)

Mystery Theatre

Young Sound
Grand Ole Opry (Country)
Forgotten Moments
Finch Bandwagon (Big Bands)

Bobby Troup (Jazz)

Jazz Scene

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borrowed and bought many ideas and programs from American circuitry, has managed to keep away from the violence-itinerary so popular in the States. One of the most outstanding characteristics of Greek T.V. viewing is the absence of Monday-Friday massacres of sorts made up of bloody shoot-outs, cruel abductions, and gruesome executions.

As part of a close-knit family tradition, Greece's T.V. planning is worthy of a place in the home displaying, on the whole, a respect for life, order, church, and the general good. Many programs, in the form of documentaries, open the eyes to some 'new' part of the world and the stars range from musicians to animals, from scientists to gourmets. Others offer the public a chance to listen to celebrities discuss their likes, dislikes, lifestyles, and future career plans.

But the most important factor in the Greek T.V. format is the reinforcement of ancient culture and standards by the presentation of programs depicting life as it was in the days of barefoot Socrates, and by reiterating (some will argue, *ad nauseum*) through various techniques, the importance of the church and family traditions. For example, many of the weekly soap-operas depict the son carrying his bride over the threshold into a room which his mother also occupies. (It is not uncommon even today for families to live together in one large apartment or house: husband, wife, mother-in-law, children, and sometimes a cousin or two). Movies which reveal a mood of crime, sex, and senseless destruction, are not allowed.

Granted some of the talk-shows have a soporific effect on the viewer as he listens to the molasses-like conversations, but all in all, the T.V. programs offer a brighter scope into the future of mankind and also lessen the danger of polluting the air with scenes of blood and gore.

Whether the stations will change the style of the medium is uncertain at present. A few years ago Greece bought the 'T.V. Travel Guide' and created new worlds for her people; but times change and new products are tempting to the eye and ear. There is a melange of program styles and even more side effects—oh, let the buyer beware!

— SOPHIA NICHOLAS

To Continue with the Discontinuous?

This is the great socioeconomic question of the day! Every working and non-working housewife will immediately have guessed the meaning of the title. It refers, of course, to the working hours in Greece. Should there be a break at noon-time or should we continue on to 5:00 p.m.? (This hour, associated with the tea-brewing ritual in Britain and with subway-boarding in America, has no symbolic connotation for the average Greek). For the sake of simplicity the question may be phrased, 'To continue or not to continue with the discontinuous work day'.

The question is simple enough but the ramifications are difficult to grasp. Traditional habits, the science of sociology, and even some futurology are the basic parameters of the problem. Hence, one-track minded people are unable to tackle the question with any hope of finding an answer. Perhaps Socratic dialectics, in all Greek modesty, should be employed rather than an *a priori* positivistic approach. Well, let's try it!

I remember a Greek boy returning from the U.S.A. a few years ago—the proud possessor of an M.A. in economics — having completely digested Samuelson, Hansen and, more or less, Milton Friedman. He surprised everyone with the epigrams he used to express himself (which were not the result of old Spyro's influence for the boy returned to Athens while Spyro was still a governor). One of his favourite epigrams, a *salvation recipe*, went as follows: Greeks will be declared civilized when they learn three things: 1) To call an arrow an arrow (*velos*)... and not a bow (*toxos*). It should be explained that the term for using turn signals in Greek is 'show your arrows' but communication problems arise because arrows (*velos*) are usually mistakenly called bows (*toxos*). 2) To prepare a decent instant coffee, offering sugar separately, and remembering that some people like cream as well and 3) *To live without the siesta*.

Well, I won't deal with the first two parts of the epigram for the simple reason that no matter *what* they're called, drivers will never learn to use the directional signals correctly and instant coffee is bad for the nerves, and adding sugar and cream separately won't alter that.

But the *siesta*? I wouldn't be too sure about that either. After all, it's claimed that a major advantage to the Allies's war effort was Churchill's ability to nap at noon. We Greeks have never been caught napping in any war in our history but we do enjoy napping in *peace*. And now here come all kinds of unorthodox schemes—and practically all of them sharing a common denominator: *to do away with the siesta for the sake of progress*.

Well, I hate to upset anybody's polemic disposition but I must point out that the question is largely academic. Blue-collar workers are on a continuous work day. White-collar aristocrats with multinational outfits work through to 5:00 p.m., five days a week, and even some Greek outfits follow the same practice (and in some cases have eliminated Saturday). Those on the *discontinuous* work schedule bridge much of the gap between sections of the work force by spending their noon time aboard lumbering trolleys going to and from home. So the *siesta* is in reality a mid-day *dream* if considered in terms of the number of people involved, and it should therefore constitute no problem!

What then is all the ado about? It would seem to be the result of a lack of social experience leading to a misconception of the possible consequences a change would have on this or that sector of the economy. Hence, the fear and violent reactions to these locally untried schemes.

If the interested parties had, in the beginning, commissioned a one year study of relevant conditions in economies already operating on a continuous work schedule (rather than improvising arguments for or against on the spur of the moment) — the problem would not have appeared as such. Indeed, traditional elements are involved and some applied sociology would be useful—and futurology would pop up in the process of adaptation. But

the approach would be a technical one and not a football game between management and labour (into which local chambers or associations have graciously thrown their real or fancied weight).

—DEMOS

Europe-wide companies

At the recent, annual general meeting of the Association of Societies Anonymes and Companies of Limited Liability (EPE), the president of the Association, Professor Stratis Andreadis, said that the question of the establishment of Europe-wide companies was being advanced and discussed by the various executive branches of the E.E.C. If approved and ratified by the member states this development would have much significance. If all multi-national European companies were to adopt the same structure, organization, and obligations, then legal obstacles to a unified entrepreneurial market would be eliminated. It would lead to the enhancement of investment activities in new member states; to a unified capital market in Europe; and to improvements in the organization and management of such companies.

The cost of the Energy Crisis

The value of crude oil and oil product imports in Greece for January of this year represents 18% of the total imports (for the month)



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compared with 6.2% for January 1973.

Crude oil imports amounted to \$45 million for January 1974 compared with \$8.3 million in 1973; imported oil products amounted to \$28 million as against \$5.6 million in 1973.

Nuclear energy

The Market Survey on Nuclear Power in Greece, prepared by the International Atomic Energy

Agency (I.A.E.A.) last September, is now being up-dated because the economic evaluation of the report was based on oil prices before the energy crisis, and the comparison between oil-fired and nuclear power plants is now obsolete.

A new report on the market for nuclear power plants in Greece may be issued later this year.

According to the report the potential market in Greece for 1980-1989 will be 3,000 megawatts to 4,500 megawatts.

Be grateful for small mercies

Women may now become merchants or enter into commercial transactions without the written consent of their husbands. A 100 year old law required such consent before transactions were considered legal, but a decision of the Court of the First Instance in Athens was made after it was noted that the Constitution does not discriminate between the sexes.

BOATING

Slips away

The opening of the yachting season, coinciding as it does with Easter week, occurs in a 'toss-up' month weatherwise. For the most part, it is beautiful but one may run into a few days of bad weather. We hope that our readers have been encountering only fair winds and glorious sunshine!

Those yachtsmen who managed to complete their annual maintenance work, find a slip, get their certificates, and arrive at the state of *nirvana* by obtaining the log, are now looking forward to some good weather to complete their happiness. Others who think all this too much of a fuss will resort to chartering.

For those able to sneak off for a week or ten days we thought to recommend a choice of three cruises.

The area of the Argosaronicos Gulf, although well known, never ceases to produce new excitement.

The fishing village of Perdica, on the south coast of the island of Aegina, is charming and surprisingly unspoilt and one is almost certain to find excellent fresh fish at the local taverna. It is not, however, an ideal mooring for the night.

Poros, on the other hand, is one of the best overnight moorings to be found anywhere. A walk from the picturesque village of Poros to the monastery on the eastern side of the island, a distance of approximately two and a half miles, is well worth the effort.

Opposite the island of



In big seas sailing is hard work but when there are few white caps sailing is all fun.

Poros, on the mainland, is the village of Galatas. A visit to the Kardassis Inn, high in the hills above and buried in orange and lemon groves, is a must. This unforgettable spot can be reached by taking a small boat from Poros or Galatas and then continuing on foot or by donkey. An ouzo or two, a simple lunch of grilled meat and village salad can be had while sitting on a vine-shaded veranda overlooking a spectacular view of the sea and Poros.

Hydra needs no description but Spetsae is still attractive and relatively unspoilt and long may it remain so! The coastline opposite Spetsae, from Costa to Nafplion, provides an endless opportunity to explore and enjoy places like Porto Heli and Tolon with easy access to archaeological sites.

Alternatively, one may head south from Spetsae to Monemvasia and Kythira. Both of these places are still relatively undiscovered and delightful, and the ghostly city of Monem-

vasia, magnificent. But a warning: It does not offer any shelter in bad weather. The only possible mooring when weather blows up is a very well-protected bay directly north, at a distance of 2½ to 3 miles. A small flashing green light is fixed on the tip of the cape enclosing the gulf. Leave this one cable to starboard when coming round the cape as there is a nasty little reef.

A third possibility is the Cycladic group of islands. Kea offers an excellent mooring, an interesting monastery, and recent archaeological excavations, all of which will hold your interest for the day.

From Kea one may go on to Tinos, Delos and Myconos, or to Serifos and Siphnos. Over Easter we arrived in Tinos for the Good Friday processions, moved on to Myconos for the Midnight Mass on Easter Eve, and visited the island of Delos on Easter Sunday which may seem to be a paradoxical mixture of Christian and pagan religions, but this is Greece where the most contradictory things can be found in harmony.

However, if you decide on the other course, Serifos and Siphnos will enchant you. The port of Serifos is tucked in at the top of a long, narrow bay and the town is perched atop a rock which rises sheer from the seashore. There are interesting remains of a very ancient temple on which a church has been built. Siphnos, dotted with ruins, castles and ancient walls, is a sparkling, white island in a blue sea. Happy sailing!

— ALKIS LOGOTHETIS



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