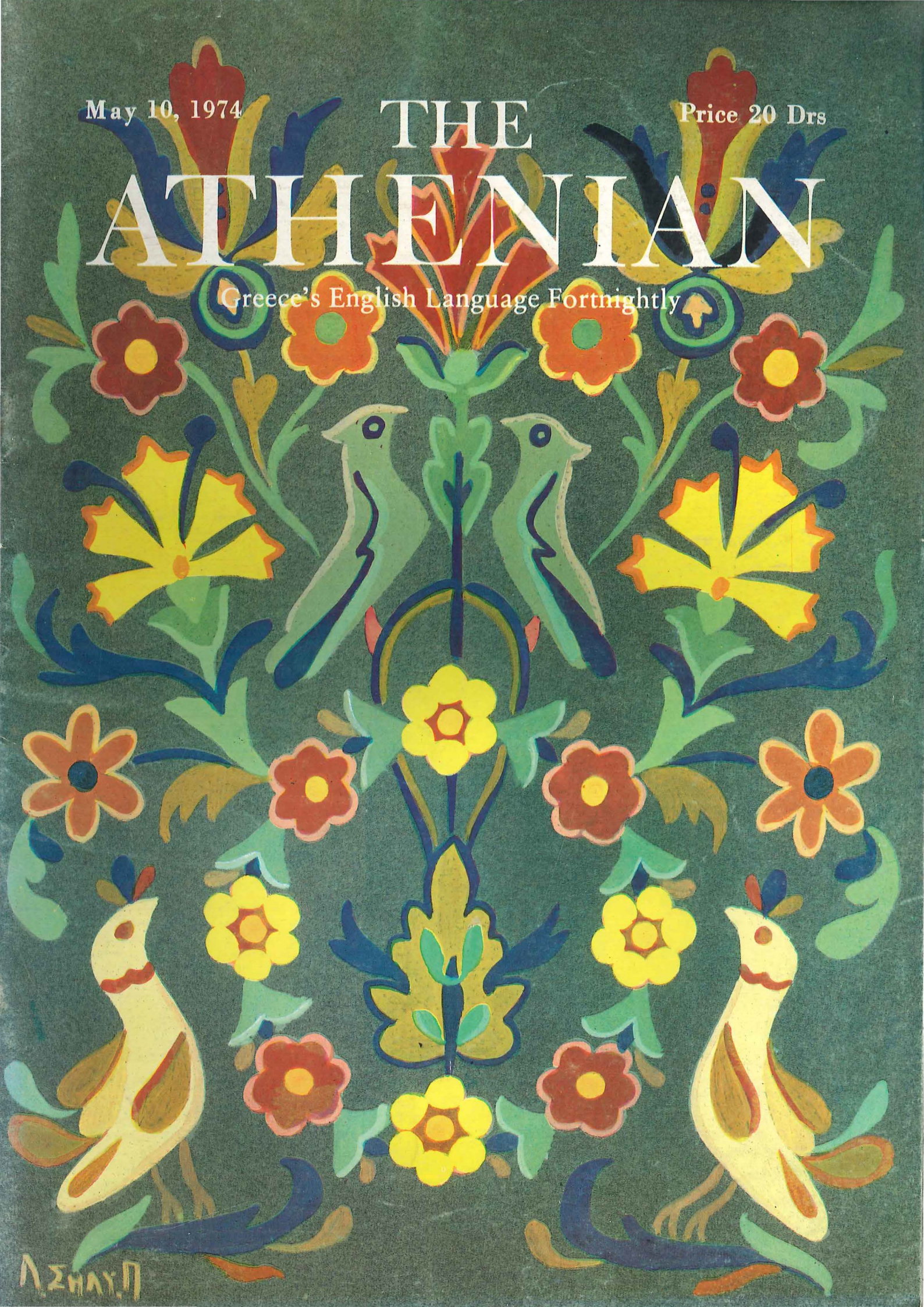


May 10, 1974

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# THE ATHENIAN

Greece's English Language Fortnightly



Α. ΣΤΑΥΡ. Π.



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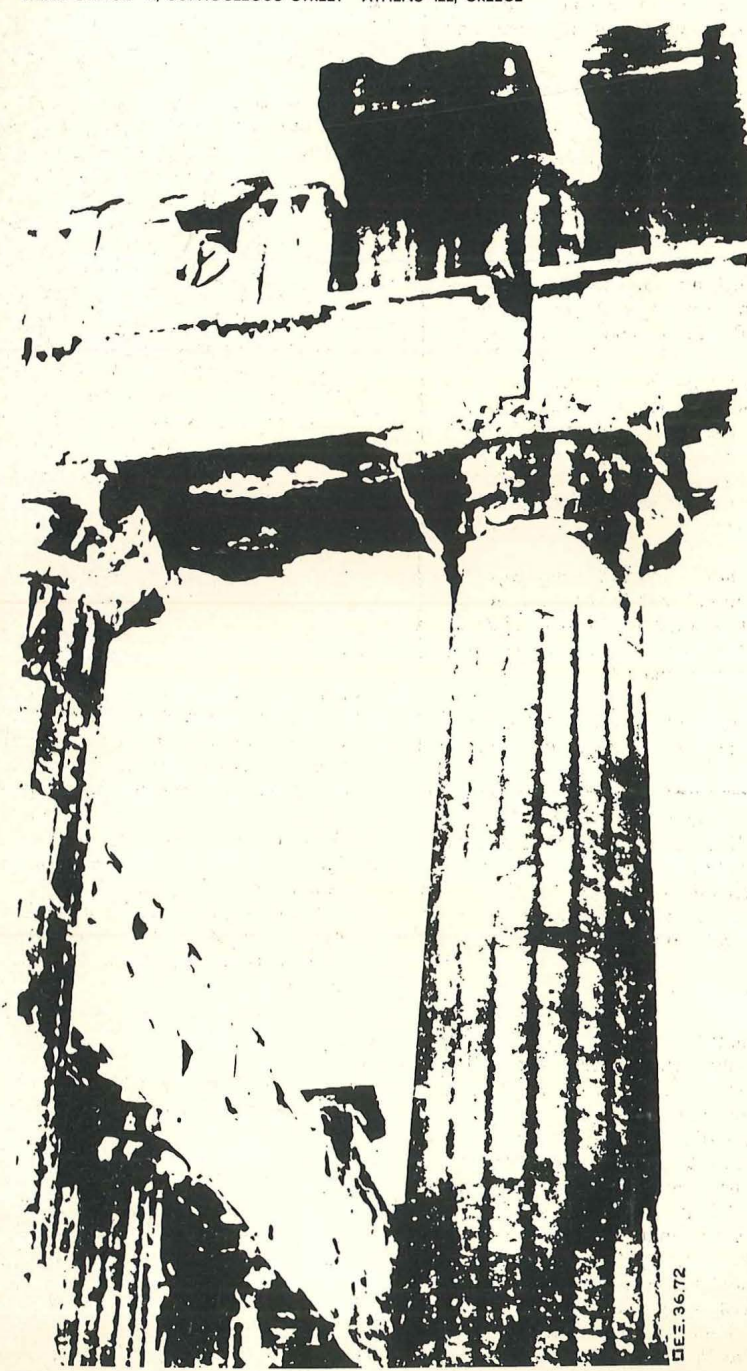


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# Community Calendar

## MAY 10

Piano Music — Historic Climaxes. Sixth concert in the series of monthly presentations by musicologist John C. Papaioannou. *Diabelli Variations, Op. 120*, by Beethoven. At the Hellenic American Union, 8:00 p.m.

Choral Recital — The choruses of the American Community Schools, with scenes from musical comedies. Stan Brown directing. At ACS, Halandri Campus, 7:30 p.m.

Lecture — *Alexandrian Miniature Art* to be given by archaeologist Dr. Lila Marangou. At the Goethe Institute, 8:00 p.m.

## MAY 11

Field Day — The Academy of the American Community Schools at the Halandri Campus, 9:00 a.m. to 2:30 p.m.

Dance — Spring Formal Dinner-Dance. At the American Club, Kifissia.

## MAY 12

Confirmation Service — St. Andrew's American Church, morning service.

Yacht Race — In Faleron Bay.

## MAY 13

Film — *Art and Environment* (in German), at the Goethe Institute, 6:00, 8:00 p.m.

Piano Recital — Miss Dora Bacopoulos plays the works of Johannes Brahms. At the Theatre Alhambra, 8:00 p.m.

Film — *Cheaper by the Dozen*, feature film starring Clifton Webb, Myrna Loy, Jeanne Crain, at the Hellenic American Union 6:00, 9:00 p.m.

Film — *Macbeth*, directed by Roman Polanski with Jon Fitch and Francesca Annis. At the British Council, 8:00 p.m.

## MAY 14

Film — At the British Council (see May 13)

## MAY 15

Film — *Mathias Kneissl* (in German), at the Goethe Institute, 6:00 p.m. and 8:00 p.m.

Spaghetti Night — At the Family Inn of the American Club, Kifissia, 5:00 p.m.

## MAY 16

Drama Festival — One-act plays performed by students of the Middle School, directed by Mrs. Mildred Panopoulos and Mrs. Sue Housel, at the American Community Schools, Halandri Campus, 7:30 p.m.

PTA — Halandri Elementary School of the American Community Schools, 7:30 p.m.

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

May 21 — Constantine and Helen.

Derivations of these names include Dino, Dean, Costas; Tina, Dina, and Elaine.

Remember Mother's Day on May 12.

Edward Lear's Greek landscape paintings are being shown at the National Picture Gallery. On loan from the Gennadius Library.

Lord Byron in Greece: a joint British Council and Benaki Museum commemorative exhibition continues at the Benaki Museum until Sept. 20.

The Goulandris Natural History Museum is now open to the public. Located at Levidou 13 in Kifissia, it is open daily and Sundays from 10:00 a.m. to 1:00 p.m. and from 5:00 p.m. to 8:00 p.m. It is closed on Fridays.

An exposition on the life and works of Sigmund Freud opens at the Goethe Institute on May 20. It will include photographs and papers relating to the psychoanalyst.

The Hungarian Circus is still in town and performing daily on Syngrou Avenue.

AWOG — Installation coffee, 10:30 a.m.  
Bridge — Duplicate Bridge at the American Club, Kifissia.

Guitar Recital — Given by Evangelos Boudounis, at the Hellenic American Union, 8:00 p.m.

## MAY 17

Piano Recital — Given by Mrs. Rika Delmouly. Bach, Schubert, Chopin Rachmaninoff, Debussy. At L'Institut Francais, 8:00 p.m.

Field Day — The Middle School of the American Community Schools, at the Halandri Campus, 9:00 a.m. to 2:30 p.m.

Language Night — The Academy of the American Community Schools presents a *Foreign Language Night* at the Halandri Campus Gym, 7:30 p.m.

Song Recital — Given by Eugenia Syriotis at the Hellenic American Union, 8:00 p.m.

Play — *The Death and Life of Sneaky Fitch*, a three-act play by James Rosenberg, presented by students of the Hellenic International School. Tickets may be purchased from H.I.S. students or by telephoning the school (808-0717). To be presented at the Ursuline School.

## MAY 18

Field Day — Hellenikon Elementary School of the American Community Schools, at the Hellenikon Campus from 9:00 a.m.

Prom Night — The Junior-Senior Prom of the Academy of ACS.

Tour — Of Corinth and Akro Corinth, sponsored by the St. Andrew's Women's Guild. Contact Mrs. Robert Pugh at 671-4854, Mrs. Willard Hansen at 671-5309 or Mrs. F. Phillips Rogers at 671-3057.

Horse Races — Derby for Greek 3 year olds. At the Faleron Hippodrome, 2:30 p.m.

Festival — *A People's Festival* at Athenai Air Force Base.

## MAY 20

Exhibit — Opening of photographic exhibit by Edward Miller at the Hellenic American Union, Gallery 2, 7:00 p.m.

Chinese Night — At the Family Inn of the American Club, Kifissia, 5:00 p.m.

Meeting — PTA of the Middle School of ACS. Halandri Campus, 7:30 p.m.

Exposition — Sigmund Freud (from May 22 to 30). Includes the photographs and papers of the life and works of Sigmund Freud. Organized by the Goethe Institute in cooperation with the Austrian Ministry of Culture and Art.

Lecture — *Psychoanalysis and German Literature at the Beginning of the 20th Century* (in German) to be given by Dr. Klaus Betzen, professor of German Language and Literature of the University of Athens, at the Goethe Institute, 8:00 p.m.

## MAY 23

Meeting — Annual meeting of the Parents' Association of ACS, the agenda includes election of officers, at the Halandri Campus Gym, 7:30 p.m.

Dinner Dance — Surf'n Turf Night, with music, at the Americana room of the American Club, Kifissia, 7:00 p.m.

Bridge — Duplicate bridge night at the American Club, Kifissia.

Lecture — *The Theatre: Living and Dying*, by Howard Stein, Associate Dean, Yale University School of Drama. At the Hellenic American Union, 8:00 p.m.

## MAY 24

Lecture — see May 22. Different lecture on the same topic. At the Goethe Institute, 8:00 p.m.

## MAY 25

Yachting — 100 mile race from Vouliagmeni to Dipsa on Saturday and Sunday.

## MAY 27

Seminar — (from May 27 to June 8), Third Seminar on new music, organized by the Goethe Institute. Two courses: on composers of electronic music, by Prof. Gunther Becker, and another on guitar by Prof. Siegfried Behrend. Apply to the Institute for details. Tel. 636-086.



# THE ATHENIAN

Greece's English Language Fortnightly

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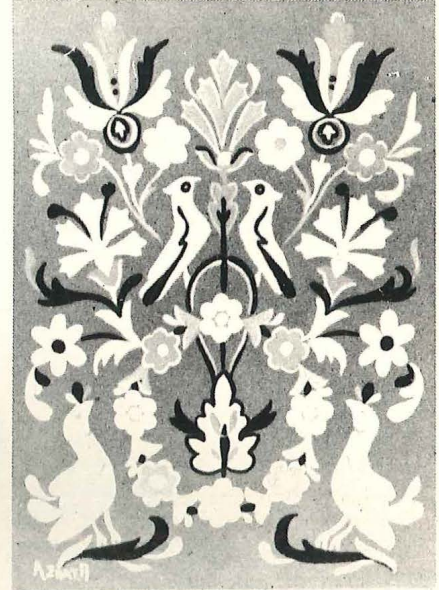
## PUBLISHER'S NOTE

*Springtime is perhaps the most beautiful season in Greece. The weather is balmy (although it has tended to be temperamental this year) and delightful — neither too warm nor too cold. The countryside is green, after the winter rains, and bathed in spring flowers. It seemed appropriate that we dedicate part of this issue to the glorious flowers of the country.*

*An editorial commenting on Margaret Nicholson's book, American English Usage, and which appeared in The Guardian in 1956, wryly observed that the '...monumental get-together seems to plunge the language into mid-Atlantic.' We are forced to confess that it has several times crossed our minds that we on the Athenian may well be suspended over several continents insofar as the English language is concerned. Our staff and contributors have been trained in Britain, the U.S., Australia and Canada and are obedient to the rules prevailing in those places. Arriving at a consistent style of punctuation and spelling that does not offend one or the other group is a problem.*

*Turning to the Final Author-*

*ity in search of guidelines to punctuation... we refer to H.W. Fowler, of course... we were unable to unearth a Final Solution. On the matter of inverted commas... punctuation marks... the Great Man begins with this discouraging pronouncement: 'There is no universally accepted distinction between the single... and the double.'*



*Our cover is by Loui Silivridou-Pasalari. The flower design is drawn from a motif embroidered on an old Cretan blouse.*

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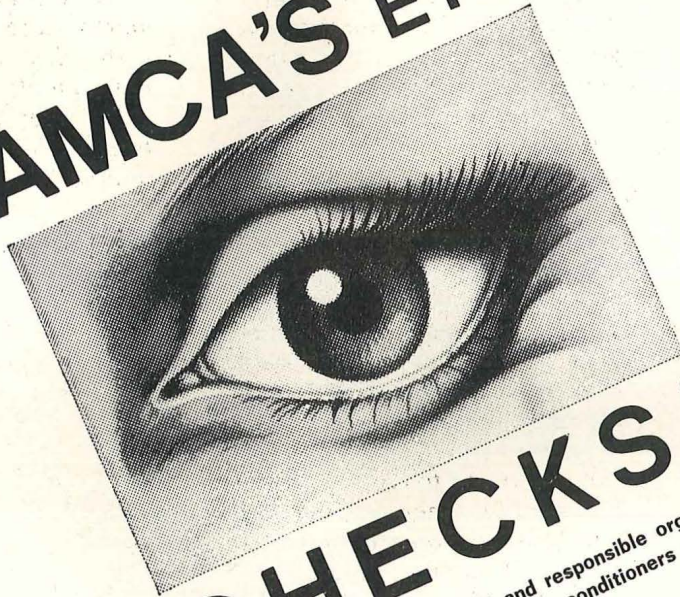
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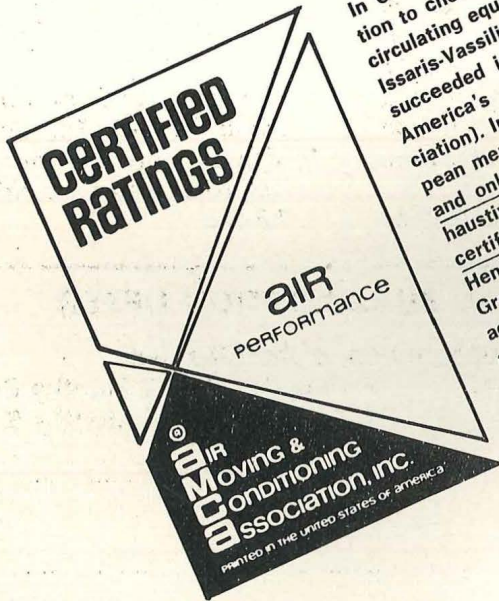
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# GOINGS ON IN ATHENS

## ART GALLERIES

Gallery Ora — May 9-May 28. George Nicolacopoulos (on the 2nd floor). May 6-May 25. Aginouras Asteriadis (on the 1st floor). Xenofondos 7, Tel. 322-6632.

Gallery Zoumboulakis-Tassos — to the end of May: a group exhibition of works by the gallery's collaborators. May 20 to end of the month, Man Ray, graphics and multiples by the American artist.

Diogenes International Gallery — to end of May: Jannis Karidis. Philippe Bermond, a French artist currently living in Greece. Impressions of Greece and especially Rhodes where he has lived for the past two years. Platia Filomousou Eterias, Kidathineon St., Tel. 322-4618.

Nees Morpheus — May 14 - May 29. Savas Tsenetakis. Drawings and water-colours. Valaoritou 9A, Tel. 616-165.

Gallery Parnassos — May 8 - May 27. Kyriakos Kassis (1st floor), Leonidas Haikalis (3rd floor). Aghiou Georgiou,

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Karitsi 8, Tel. 322-5310.

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

## THEATRE

The theatrical season ends in Athens at the end of May. Many theatres have already closed.

Demotikon Theatre — A Greek play starring Dimitri Myrat (title of the play is unavailable). May 17-24. Piraeus, Tel. 417-8315.

The Athens New Theatre — *The Falling Sickness* and *An Evening for Merlin Finch*, on May 10, 11, at 9:00 p.m. May 12 at 6:00 p.m. *The Wax Museum* and *The Undertaker* by John Hawkes on May

12 at 9:00 p.m., May 11 at 6:00 p.m. At The Stoa, 55 Biskini, Zografou, Tel. 777-0145.

## BALLET AND DANCE

Greek Ballet Company — Directed by Metsis, opens at the Demotikon Theatre, Piraeus. May 10-16. Tel. 417-8315.

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 the Akropolis) at 8:00 p.m. and 10:15 p.m., Wed. & Sat.

## OPERA

The Ethniki Lyriki Skini has ended its season of performances in Athens. The company's next appearance will be at the Athens Festival. They will perform in Salonika, May 7-15

## 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.

A Clockwork Orange (To Kordisto Portokali), Radio City — Stanley Kubrick's production of Anthony Burgess's Orwellian nightmare vision of a not-too-distant future. Malcolm McDowell is the young 'droog' who begins as a brute and ends as a victim.

The Way We Were (Ta Kallitera Mas Chronia) — Robert Redford and Barbara Streisand turn in sensitive performances to make believable this nostalgic story of college kids becoming complicated human beings. Sydney Pollack of *They Shoot Horses Don't They* fame directs. A two Oscar winner.

The Sting (To Kendri) — The film that swept the Academy Awards for the year (seven Oscars) indicating that Hollywood is currently interested in well-made entertainment flicks. Paul Newman and Robert Redford team up again as loveable con-men out to win a cool million from an underworld boss, Robert Shaw. Stylishly directed by George Roy Hill.

O Lucky Man (Enas Poli Tiheros Anthropos) — England's best film of the year that deserves more attention than it has received. A contemporary Everyman allegory based on an idea by main actor Malcolm McDowell and directed with skill and energy by Lindsay Anderson. Each supporting member of the cast plays several roles thus adding to the fun and confusion and supporting the theme of one of the songs by Alan Price that in today's world, everybody is 'fakin' it'.

Little Indians (Micros Indianos) — Kids are sure to be happy with this latest tale from the Disney Studio.

La Nuit Americane (...) — Winner of the

Oscar for the best foreign film of the year. A very thin plot-line in Francois Truffaut's film about making films, but an enjoyable behind-the-scenes glance at studio life filmed with the 'tender' Truffaut touch.

A Touch of Class (Apistia Me... Axiorepeia) — Glenda Jackson chalked up her second Best Actress Oscar for her solid but hardly impressive performance as a London divorcee on a Spanish-weekend fling with American businessman George Segal.

Save The Tiger (Soste Ton Tigri) — Middle-aged West Coast businessman Harry Stoner finds himself coming undone and longing for the irretrievable past when life was just a little league baseball game. John Avildsen (*Joe*) directs Jack Lemmon in this sympathetic yet stern look at part of American life today. Excellent cameo performances by supporting cast. Lemmon deserves his Best Actor Oscar for his second effort at a 'serious' role (for more details see Review).

Hungarian Film Festival at the Alkyonis, Ioulianou 42, near Triti Septembriou St., a few blocks past the Polytechnic Institute — These films are in Hungarian with Greek sub-titles. *Ten Thousand Suns*, directed by Ferenc Kozsa, winner of the Best Director Award at Cannes, 1967; *Current*, directed by Tzal Gaal; *Horizon*, Hungary's 1971 entry to the Venice Film Festival, directed by Paul Gabor.

The Alkyonis will wind up the winter season at the end of May with three Buster Keaton films: *College*, *Steamboat Bill Junior*, and *The General*.

## FRENCH FILMS

The Studio Theatre, Stavropoulou 33, will feature during the week of May 13-20, in conjunction with L'Institut Francais, French language films. Tickets may be obtained directly from the Institute or

from the theatre. If obtaining tickets from the theatre, they may be picked up only on the day of the performance. The following is a listing of the schedule of performances:

Monday, May 13

6:30 *L'Invitation* (Swiss), directed by Claude Goretta.

8:30 *Home Sweet Home* (Belgian), directed by Benoit Lamy.

10:30 *L'Amour Fou* (French), directed by Jacques Rivette.

Tuesday, May 14

6:30 *Le Mandat* (Senegalese), directed by Sembene Ousmane.

8:30 *Escapade* (Swiss), directed by Michel Soutter.

10:30 *La Chambre Rouge* (Belgian), directed by Jean Pierre Berckmans.

Wednesday, May 15

6:30 *'M'* (French), directed by Jean Francois Adam.

8:30 *Animated Films* (Belgian).

10:30 *L'Invitation* (Swiss).

Thursday, May 16

6:30 *Animated Films*, (Belgian).

8:30 *La Chambre Rouge* (Belgian).

10:30 *Le Mandat* (Senegalese).

Friday, May 17

6:30 *Rendezvous a Bray* (Belgian), directed by Andre Delvaux.

8:30 *Kamouraska* (Canadian), directed by Claude Jutra.

10:30 *Escapade* (Swiss).

Saturday, May 18

6:30 *Escapade* (Swiss).

8:30 *L'Amour Fou* (French).

10:30 *Rendezvous a Bray* (Belgian).

Sunday, May 19

6:30 *Home Sweet Home* (Belgian).

8:30 *L'Invitation* (Swiss).

10:30 *'M'* (French).

At the conclusion of each film viewers can see an extra film upstairs in a new, small theatre which seats 60 people. There is no extra charge.



## SPORTS

- Soccer (Football) — May 15, a friendly game between Greece and Poland in Poland.
- Chess — May 10. Final meet between Greek and Yugoslav Olympic Chess teams, in Athens.
- Water Polo — May 18-19. Greek and Dutch national teams to meet in Holland.
- Track & Field — May 18-19. National competition for youth, in Athens.
- Yachting — May 19. Soling, Dragon, Lightning, 420, Fin classes in Faleron Bay.
- Horse Racing — May 18 at 2:30 at Faleron Hippodrome. Competition for Greek three-year-old thoroughbreds.
- Horse Racing — every Wednesday and Saturday at the Hippodrome, Faleron Delta. First race—2:30.

## LIBRARIES

- American Library — Massalias 22, 4th floor of Hellenic American Union. Tel. 638-114. 14,000 American books on all subjects; periodicals; records; reading room. (8:30-1:30, 5:30-8:30, closed Saturdays and Sundays).
- American School of Classical Studies — Blegan Library. Souidias 54. Tel. 736-313. (Mon.-Fri. 9:00-2:00, 5:00-8:00, Sat. 9:00-1:00).
- Athens College Library — Psychico. Tel. 671-4628 ext. 60. 25,000 books in English. (Mon. Fr. 8:30-6:00, Sat. & Sun. 9:30-1:00, 2:30-7:30).
- Benakios Library — Anthimioi Gazi 2 (near statue of Kolokotroni) Tel. 322-7148. (Mon.-Fri. 8:00-1:00, 5:00-8:00, Sat. 8:00-1:00).
- 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. (Mon.-Fri. 9:00-1:00).
- French Institute Library—Sina 29. Tel. 614-841. French books and records. (Mon.-Fri. 9:00-12:30, 5:00-8:00, Sat. 9:00-12:30).
- Gennadius Library — Souidias 61. Tel. 710-536. Historical books on Greece, and Greek theological literature. (Mon.-Fri. 9:00-1:30, 5:00-8:00; Sat. 9:00-1:15).
- German Archaeological Institute — Pheidon 1. Tel. 620-270. (Mon. - Sat. 10:00-1:00, Mon., Tues., Thurs., Fri., 5:00-8:00).
- Goethe Institute Library — Phidiou 14-16. Tel. 636-086. German books and records. (Mon.-Fri. 10:00-2:00, 5:00-8:00).
- Hellenic American Union Library — Massalias 22, 7th floor. Tel. 638-114. Most books in Greek; a few books in English on ancient and modern Greece; records. (Mon.-Fri. 8:30-1:30, 5:30-8:30).
- Italian Institute Library — Patisision 47. Tel. 529-294. (9:00-1:00 and every other Saturday).
- National Library — Panepistimiou Ave. Tel. 614-413. (Mon.-Sat. 9:00-1:00, 5:00-8:00).
- National Research Centre Library — Vassilis Constantinou 48. Tel. 729-811. (Mon.-Sat. 8:15-2:15, Mon.-Fri. 4:00-8:45).
- National Theatre Library — Aghios Constantinou. Tel. 520-585, ext. 24. Books on drama and theatre. (Mon.-Sat. 8:00-2:00).
- Pierce College Library — Aghia Paraskevi.

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- Tel. 659-3250, ext. 334. (Mon.-Thurs. 8:30-6:00, Fri. 8:30-4:00. By permission only).
- Parliament Library — Vassilissis Sophias Ave. Tel. 323-8350. (Mon.-Sat. 7:30-1:30).
- Polytechnic School Library — Patisision St. Tel. 611-859. Books on architecture, engineering, etc. (Mon.-Fri. 7:30-8:00, Sat. 7:30-1:45).
- Y.W.C.A. Library — Amerikis 11. Tel. 624-291. Mainly paperbacks. (Mon.-Fri. 9:00-9:00, Sat. 9:00-2:30).

## MUSEUMS

- National Archaeological Museum, Tositsa and Patisision Street — Housed in a fine neo-classical building, the museum contains the world's finest collection of ancient Greek art — from the prehistoric Geometric period down to the Hellenistic. Six rooms of excellent Archaic sculpture, including several of the massive 'kouroi'; the Poseidon of Artemision; classical funeral monuments; three rooms of classical sculpture, highlighted by the Diadoumenos; a room of findings from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of recent finds from the current digs on Satorini, making the Museum's Mycenaean Collection perhaps the finest in the world. Open daily: 8:00 a.m. - 2:00 p.m. Sundays 10:00 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: 8:00 a.m. - 2:00 p.m. Closed Sundays and Mondays.
- 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 Adrianou 24, Plaka — Housed in the reconstructed Stoa, originally built for the city by Attalos II of Pergammon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherds, tiles, weapons, jewellery, amphorae, household utensils, and lamps — were the every day paraphernalia of the bustling market life. Open daily: 9:00

- a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Mondays.
- 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. - 2:00 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. Closed 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 objets d'art — including textiles, carpets, embroideries, jewellery and weapons — and an unusual display of Chinese porcelain. Open daily: 8:30 a.m. - 1:30 p.m. and 4:00 - 7:30 p.m. Sundays and holidays, 8:30 a.m. - 2:00 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 73 paintings of Hania and other Greek landscapes by Edward Lear on loan from the Gennadius Library. 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 a.m. - 6:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 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: 9:00 a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 6:00 p.m. Closed Mondays.



# 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. *Proscuitto 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 is 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

S	M	T	W	T	F	S
12	13	14	15	16	17	18
19	20	21	22	23		

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.

Pagoda, Bousgou St. 2. Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant in atmosphere with a touch of Chinese decor. Offers quite a variety of dishes that are not exceptional but quite acceptable to the taste. In the summer, they move out onto the sidewalk which is fringed with geraniums; red lanterns on the tables. Sweet and sour pork, 68 Drs. Chicken with bamboo shoots, 75 Drs. Beef with mushrooms, 70 Drs. Spring rolls, 45 Drs. Fried rice, 35 Drs., and Jasmine tea, 10 Drs. Open daily: 12:00 - 3:00 p.m. and 7:00 p.m. - 1:00 a.m.

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. A variety of





# RESTAURANTS AND NIGHT LIFE

- 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'Abreuvoir, Xenokratous 51. Tel: 729-061, 729-106. The oldest French restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalize your palate. Maitre Alexi will gladly help you in choosing one of specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red, house wine. Reserve in advance. Prices from 100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m.
- Le Gourmet, Meandrou 3 (Hilton area). Tel. 731-706. Small French restaurant on two levels (we prefer the lower level). The *plat du jour* indicated on a small blackboard is usually a good suggestion. The French chef is also the owner. The *rilette maison* and the *gigot d'agneaux* very good. Entrees from 90 Drs. Open daily: 7:30 - 1:00 a.m. Closed Sundays.
- 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'Abreuvoir, 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'Abreuvoir, is open to non-members. Food good but not of the standard of L'Abreuvoir. 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 a.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.
- Kapolos, 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.
- Psaropoulos, Kalamou 2. Glyfada. Tel. 894-5677. One of the oldest and finest seafood restaurants, it is pleasant to visit any time of the year. On cold days you can enjoy the sun through the glass windows and in summer you enjoy excellent lobster, red-mullet, or whatever you choose while your eyes wander over the swinging masts of the yachts anchored in the new marina in front of you. Attentive service. Medium to

high-priced. Open daily from 11:30 - 4:30 p.m. and from 8:00 p.m. - midnight.

Corfou, Kriezotou 6 (next to the King's Palace Hotel). Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfou. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfou, 14 Drs. Open daily from noon to 1:00 a.m.

## TAVERNAS WITH MUSIC

- Steki Tou Yianni, Trias 1 (in Kypseli area) Tel: 812-953. A favorite taverna which has kept up its standards and atmosphere. Ample lighting, walls painted with Greek motifs, artificial vine arbors, 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.
- Asterias, Folegandrou 41, Patissia area. Tel. 845-817. Asterias (meaning star-fish) is one of the few charming, small tavernas left, with soft music and singing without microphones. A reed roof with old-fashioned tasselled lamps, and wrought-iron chandeliers. Acceptable food. Village sausages, 15 Drs. Stuffed vine-leaves, 14 Drs. Eggplant pie, 14 Drs. Bekrimeze (a kind of stewed veal with vegetables and cheese in wine sauce) 85 Drs. Music starts around 10:30 p.m. and continues until the wee hours. Open daily from 8:30 p.m.

## 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, Tatoiu 36 (off New Philadelphia Avenue) Tel.: 249-8780. 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.



# RESTAURANTS AND NIGHT LIFE

To Limanaki, end of Arras St., Vouliagmeni. Tel. 8960-405, 8960-566. Set on a hillcock 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.

## PEINIRLI

Peinirli is a kind of pizza, a boat-shaped, hollowed-out pastry filled with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce or whatever your choice might be.

You can find peinirli in various parts of Athens, but we suggest *1 Pighi Eleftheriadis* on D. Solomou St. and *Peinirli* at the end of the same street in Drosia, a suburb past Ekali about 20 km. from Athens. In these peinirli restaurants you can also find a lot of things to munch on: small fried squash (kolokithakia) with garlic sauce; country sausages; dry bean salad with fresh onion and tomatoes; and charcoal-broiled meat. Prices are very reasonable — peinirli with ham and eggs costs about 45 Drs.

Open all year round *1 Pighi Eleftheriadis* is open for lunch whereas *Peinirli* serves lunch only on Sundays.

## 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's 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 p.m. and operates from October to May.
- Sesoulas (The Scooper), Athanasiou Diakou 17, Peristeri. To find this out-of-the-way place, located in a working-class neighbourhood and sur-

rounded by factories, you will need a minutely detailed map or a knowledgeable driver. Sesoulas is recommended to connoisseurs of the unusual. The place itself is very plain with iron tables. Table manners have somehow escaped the progress of civilization and remained faithful to the symposium style of eating, i.e. cutlery is not available except for the salad. The meat is literally scooped onto your table and eaten by hand. The owner, Mr. Scooper, dressed in white and resembling a U.S. marine in summer uniform, stands next to his beloved broiler. He will count the heads in your party as you enter and, without taking an order, place the appropriate portion of meat on the charcoal. The results are heavenly. The meat will be among the tastiest and juiciest you will find anywhere, and we are not exaggerating! Salad and feta cheese are automatically brought to your table with good retsina wine. Customers are mostly labourers from the area and two or three tables are usually occupied by gourmets who come a long way to enjoy the meal and the atmosphere. Open from 8:00 p.m. until midnight. The price is about 70 Drs. per person.

## TOURKOLIMANO

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

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

The specialty of the area is *giouvetsi* shrimps with feta 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
- 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

## OUZERI

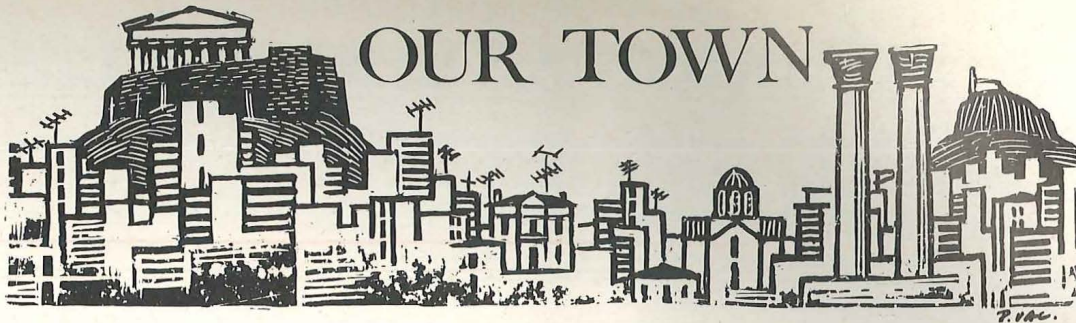
- Apotsos, Panepistimiou 10 (in the arcade). Tel. 637-046. Probably the oldest *ouzeri* (a place serving ouzo and appetizers) in Athens, in operation since 1900, but recently moved from its old quarters. The entire place is covered with old posters, some of which may be among the oldest to be found anywhere. Definitely worth visiting. Meat-balls, sausages, smoked ham, sahanaki (cheese fried in a pan) salami from the island of Lefkas and a bottle of white wine for three came to 185 Drs. which we found very reasonable. Open from 11:00 a.m. - 4:30 p.m.; 7:00 p.m. - 11:30 p.m. Closed Sundays.
- Athinaikon, Santarosa 8 (near Omonia square). Tel. 322-0118. A tiny place in very simple surroundings, and located next to the law courts. It is frequented by lawyers and judges. A limited selection, but always fresh with high quality appetizers and food. Some of its specialties: shrimp salad, fried mussels, meatballs and sweetbreads. Very low priced. At the same locality since 1937. Open daily from 11:30 a.m. - 11:15 p.m. Closed Sundays and from June — Saturday afternoon as well.

## 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.
- 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.
- Ta Dilina, almost across from the West (old) airport on the way to Glyfada. Tel. 894-5444, 894-7321. Modern bouzouki music in a spacious and modern environment. In the process much of the bouzouki 'flavour' has been lost, but the lighting and sound-effects and modern setting are pleasant. The performers are among the best in Greece. Dancing to the singing of Elpida, Milly and others. The show begins at 1:00 a.m. starring Dimitra Galani, Parios, Dalaras and Dionisiou accompanied by a 20-member orchestra. Ta Dilina opened on May 1st but we had seen their final rehearsals which promised a satisfactory show. Minimum charge 300 Drs. The maitre Mr. Bakis is very helpful. Open daily from 10:30 p.m. Closed Mondays.
- Anabella, Aghios Cosmas (Ellinikon Airport). Tel. 981-1164, 981-1124. Dancing. Open daily from 10:00 p.m. Minimum charge 120 Drs.





## Workers of the World

A meeting of the Stanford Research Institute, held recently in Athens, brought together decision-makers from many parts of the world and from a formidable array of firms and banks. Wondering if they were 'different' from other mortals we decided to attend the first dinner on Wednesday night.

To brief ourselves beforehand, we read through the schedule of events and list of participants and noted that Germany and Japan had only one representative each, and wondered if any significance could be drawn from this. Running down the list of names, our head began to spin. Titles leapt out of the pages in a dizzying sequence of chairmen of boards, directors, managing directors, and governors of banks, all preceding the resounding names of corporations and banks that echo around the world... Rothschild, Armco, Barclay, Texon, Bethlehem Steel, Kaiser Industries, United States Steel, Dunn and Bradstreet, the *Central Planning Organization of Arabia*.

We were somewhat reassured when we got to Del Monte, canned tomatoes and peaches being something we can understand, and were downright relieved to see the New England Fish Company and Mothercat Limited represented. We have no idea what the latter does but it sounds cosy enough.

Thus equipped with these security blankets, but nonetheless feeling some trepidation, we took ourselves off to the Hilton to see the decision-makers at play. We expected them to look like Alec Guinness characterizations of bankers in pin-striped suits, and doyens of industry in double-breasted affairs.

One of the few who seemed to fit the image was Anton Georgiou, the Technical Director of Hellenic Chemical Products and Fertilizers Company, who looks and sounds like an aristocrat in several lan-

guages. By and large the wives looked affluent and elegant. The men looked exhausted and we understood why as we moved through the ranks of the group. Bits of conversation floated over to us: 'Yesterday when I was in Tokyo'... 'Last night in Paris'... 'Last week in Riyadh'... and the effects of moving from one time zone to another seemed to be the major subject of conversation.

One managing director commented that he had not yet seen his new grandchild because he could not get home and that he never seemed to find time to visit his tailor. We noted his narrow lapels and dismissed once and for all the image of a monocled tailor entering the inner sanctums of executive suites with several assistants carrying samples of material and measuring tapes.

The director of the meeting, Weldon B. Gibson, was an exception. Spectacularly dressed in a claret-coloured dinner jacket he was easy to locate, which was the reason for his colourful attire, as someone pointed out.

At dinner, presided over with cheer and wit by Alexander G. Tsatsos, we sat with Carolyn Calk, an assistant manager of SRI. The Institute, she explained, formerly affiliated with Stanford University, is now independent, and no — she doesn't get tired of travelling around the world organizing such meetings — she doesn't have time. She was in Moscow recently and will be in Washington soon.

The Greek contingent was scattered among their foreign counterparts and names like Achis, Andreadis, Canellopoulos, Dracopoulos, Marinopoulos, Mitsos, Nomikos, Papayannis, Stratos, reverberated through the air.

We next saw the group at the *Grande Bretagne* at another dinner on Friday. Checking the program once more we noted that they had been following a rather heavy schedule of meetings, luncheons and dinners. In the Mirror Room,

before the dinner, Mr. and Mrs. Ristich were reflected over and over again as they graciously received their guests. We headed towards a familiar figure to say hello and realized it was our own looking back at us from the looking glass.

The executives whom we had begun to think of as 'workers of the world' now looked rested and relaxed after several days in Athens. Mr. Tsatsos, his good humour still intact, introduced a group of folk dancers from the Lyceum of Greek Women who performed national dances in beautiful costumes.

The last dance was the 'kalamatianos' and most of the guests linked hands with the costumed performers and danced around the ballroom, the long lines weaving in and out of the tables. Remembering their weary countenances that first night, we recalled the ominous poem Mr. Tsatsos had read on that occasion. Taken from *Look Back and Laugh* by Sir Alan Herbert, it deals with the dilemma of today's businessmen and ends with the words, 'So die as quickly as you can and pay DEATH DUTIES like a man.' It did our heart good to see them enjoying themselves and to know that some of them would even be able to take off enough time to go on a day's cruise planned for them on the Sunday by the National Bank of Greece.

## Hello, what's this 'ere?

Athens has a number of streets so narrow that they discourage automobiles from using them thereby offering pedestrians a safe and pleasant alternative to the avenues. The latter are not to be reckoned with by anyone absent-minded, near-sighted, or in love. Kleomenes Street above Kolonaki, part of the road that rings Lycabettos, was once such a street but in the last few years increased urbanization has squeezed out the less agile pedestrians.

Driving along it the other night we came upon a familiar sight — an oversized bus screeching and moan-



ing as it tried to unweave itself from a dilemma of construction and parked cars. In desperation the driver started back only to find the exit blocked by the trail of honking cars lined up behind the bus. The cars in turn, started backing away but were confronted by others coming up from Kolonaki.

We sat enjoying the scene as the congestion grew. Cars began to reverse around the mountain while drivers coming from the opposite direction braked, drove up on the sidewalks, or fled up the mountain. At last sight, the bus was still wedged tightly into everyone's rush hour frustration — the driver was standing on the sidewalk contemplating his predicament with dismay while bystanders offered advice and suggestions.

### Mamias

In 'Broken Star Necklace,' *The Athenian*, April 26, 1974, we referred to the actor Mamias and erroneously mentioned his capacity for tragedy. It should have read 'comedy.'

### Night Boat

A non-stop bustle of sea-going, journeying, vacationing folk, shopkeepers, hawkers, ticket-sellers and ticket-takers pursue a frantic-comic quest in the profusion of Piraeus streets and stores. Sandal-makers, biscuit and pitta-vendors gesture amid the traffic's clamour. The traveller's visions of a sunnier beyond darken in proportion to the long lines from start to finish as they crowd the gang-ways where massive trucks jockey into position.

A milky-skinned mother wails in mourning beside an ornate black hearse in which a piteously small pine box is stowed. The priest, in self-control, speaks consolingly, his bearded face showing familiarity with life on these terms. We boarded the night boat for Krete.

The floodlit deck, haloed by encircling lifeboats and the optimistic orange bulges of lifejackets, threw our shadows into silhouette. Lone islands appeared, vigilant, obscure reckonings in the maritime universe. An orange disk of dawn rubbed noses with our bleary gaze. Yes, we thought, getting there is half the fun.

Upon our return, Piraeus

swarmed back into focus from afar, resembling some moth-eaten cloak discovered in a dusty attic.

### A Noble Exposure

Donning our Sunday suits and our *noblesse-oblige*, we set out for that fortress of good taste, the *Grande Bretagne* Hotel, with breakfast our Sunday morning mission.

The merest swish of tires disturbed the reveries of Kolonaki Square as we passed, our Dutch *Agio* cigarillos cutting baton-like *adagios* in the quiet air. Imports, we decided, are a good thing.

Turning onto the broad expanse of Vassilissis Sophias, we spied a familiar face in front of the Benaki Museum. Another import, surely, but one so rooted in this legendary soil that we interrupted our progress to follow that of the noble Byron, who has so obliged the cause of freedom.

Inside the Benaki, a host of characters, revolutionary and otherwise, greeted us from prints, gravure, and paintings. Ali Pasha, in several moods and poses, was lined up at a forty-five degree angle to a complacent Rigas Fereos. A fair-haired and boyish Hastings hung somewhere between the two extremes. Mavrocordatos, a figure of the revolution but not a revolutionary, looked like a clerk out of Dickens surrounded by Kolocotronis, Kanaris and others.

Marcos Botsaris, properly fierce among his regally arrayed Suliots, impressed us less than a dreamy

gaze from across the room. We followed it to its source and discovered that the face belonged to none other than the Maid of Athens. Nearby prints revealed her as she probably was, the somewhat petulant daughter of a genteel widow at whose house the poet had lodged. As it turns out, she was 12 when Byron gave vent to the verses that bear her name. This type of revelation is the exhibition's most valuable offering, revelations that balance our sometimes over-blown notion of the people associated with resounding events.

The exhibition provided the same kind of corrective perspective for Athens. Sketches, gravures and prints of the city at the beginning of the 19th century show the town nestling on the slopes of the Akropolis. A note, typical of the informative intention of the Museum and the British Council when setting up the exhibition, informed us that 10,000 inhabitants lived in 1,500 dwellings at the time of Byron's sojourn. Seeing the prints, we better understand the village-heart behind the metropolitan guise. Upstairs, swords, sabres and bugles dangle from the ceiling amid more memorabilia and manuscripts.

Satisfied that the Museum and the Council had done their job well, even to the point of soliciting an item of 'Byronia' from the hallowed halls of his old school, Harrow, we went off in search of our postponed breakfast. Tourists were all about, but the *Grande Bretagne* remained smoothly genteel.



—MITROPOULOS





— E. BOTTERO

## “...THEN BLOOMS EACH THING.”

“*Spring the Sweet Spring, is the year’s pleasant king then blooms each thing...*”

Thomas Nashe (1567-1601)

SPRING brings with it myriad joys, of which the sudden burgeoning of wild flowers from the barren frozen earth is the most miraculous. The tiny grape hyacinths — *muscaria* — carpet the woods of Psychico with a blaze of sapphire, then fade. Sheets of anemones appear on hills in late March in colours ranging from lilac to dark amethyst. Blue-mauve stars of dogbane nestle in their dark leaves. In the foothills of Mount Parnes, where some 1,000 species of wild flowers grow, the rarer ruby anemone glows everywhere with, here and there, the gleam of flame-coloured wild sweet pea.

Greece, blessed with a salubrious climate, has a rich abundance and the greatest variety of wild flowers of any country in Europe. Six thousand species have been classified and the list is far from exhausted since many regions have yet to be fully explored. The richest vein in this treasure of wild flowers is the family of European orchids. One genus alone, the *Ophrys*, which

is also the most widely found, has thirty-three species and subspecies. It can be seen all around the Attica region, hiding its beauty in thick scrub.

Wild orchids immediately call to mind the beautiful exhibit of orchid slides in the Goulandris Natural History Museum in Kifissia, and the background of botanical research in the country where the science originated.

Dioscorides, a Greek who served in Nero’s army, first gave these strange exotic flowers their name. (*Orchis* means ‘testes’ and he so named them because of the shape of their tuberous roots). Dioscorides established botany as a science by documenting 600 medicinal plants. An earlier Greek, Theophrastus, in the third century B.C., gave the world the first scientific treatise on plants. Today it is the name Goulandris that is associated with botanical research in Greece. Their name in fact has become almost synonymous with wild flowers and Greece as a result of the research at the Museum and because of Mrs. Goulandris’s illustrations for *Wild Flowers of Greece*.

The Museum was founded in 1963 by Niki and Angelos Goulandris as the first centre of botanical

education in this country for the study of the flora of the Balkan Peninsula and Aegean region. It has now been considerably enlarged and newly organized in collaboration with the British Museum, to cover all other aspects of Natural History, such as Zoology, Entomology, Geology and Palaeontology. Housed in a classically proportioned building which is set in spacious grounds, it has halls of exhibits and laboratories where much original biological research is being done by six scientists aided by 25 assistants.

Every year the Museum publishes its findings in an edition of *Annales Musei Goulandris*, which is sent to about 1,000 institutes in places all over the world, including India and China. The work of gathering, identifying, and classifying plant, insect, and mollusc specimens, and then arranging, illustrating, and designing the displays is a monumental task which never ends. But it has had spectacular results which may be seen in the Museum’s public galleries.

Of all the spacious halls the one which features the whole plant kingdom is naturally the most elaborate and imaginative. In it



## Pressing Wild Flowers

there are superbly executed models of the most complex structures, such as plant cells and chromosomes. Intricate processes of plant life, such as cell division and photosynthesis, are presented in basic forms and formulae, which are not only aesthetically pleasing but have dramatic visual impact. Children and adults will find this exhibit to be an ideal approach to understanding the world of plants.

The moving spirit of the whole institution is Angelos Goulandris; the Museum is his life's work which provides the scope and challenge for its progress and development. That it also fulfills a vital need for an excellently equipped centre which can be a storehouse of international scientific information and theory is Greece's good fortune.

While the flora of Greece receive scientific analysis in the Museum, the fleeting glory of her wild flowers has been caught forever in the exquisite water - colours of the Museum's Vice-President, Niki Goulandris. As Wilfrid Blunt points out in his *Art of Botanical Illustration*, the botanical illustrator must serve two masters — Art and Science. Niki Goulandris seems to have resolved this problem most successfully.

A magnificent publication, *The Wild Flowers of Greece* contains 110 of her delicately and sensitively conceived water - colours which could figure in an art exhibition — she has already had 3 one-man exhibitions of oils — yet they remain part of an authoritative scientific work. A year after its publication, Niki Goulandris was elected a Fellow of the prestigious Linnean Society in London, and awarded a prize in Natural Science by the Academy in Athens. Some of her paintings hang in the Hunt Library in Pittsburgh. She is currently working on monographs of Greek peonies and irises.

Not all the work may be achieved within the museum or on canvas. A major concern is the question of environment. Protection and conservation is particularly urgent in a region where the grazing of goats and sheep, and the willful destruction of the countryside is so widespread. The fragile beauty of Greece's wild flowers in particular, should receive special protection in the land which gave the word 'Botany' to the world. —S.P.

The Lord, tired after creating the world, was exasperated to discover that He had forgotten Greece and so He seized a pile of rocks and flung them down. Watching them settle amid the green waters and repenting His hastiness in creating a land devoid of the rivers and trees that graced other countries, He scattered all the remaining wild flowers over this rocky land in compensation.

Scientific theories explaining the reasons for Greece's unsurpassed flora are just as exciting as this charming tale and no doubt more satisfying to the less romantically minded.

Shifting land masses, the advancing and receding sea, left, after millions of years, a rich supportive soil in the region of the Mediterranean. Some plants isolated on islands or mountain tops are preserved today as they were in antiquity. Others underwent mutations over and over again. The result is the infinite variety of wild flowers we find today which add joy to any walk or excursion.

Collecting, identifying and preserving wild flowers can be a very pleasant hobby, and one that may be enjoyed by young and old alike. The greatest selections are to be found on mountain tops where they have escaped the destructive effects of grazing, the single most damaging factor to all vegetation, but great varieties may be found within easy reach.

Flowers should be picked away from roads where they will be free of dust, and collected when the plants are fairly dry. The strong mid-day sun wilts the flowers quickly and so wet tissue or paper towelling is needed to keep the flowers fresh until they can be pressed. A tin can with a snug fitting lid and, lined with wet paper, is helpful.

Recently, a young friend appeared at our door with three large olive tins strapped together and slung over her shoulder. About 10 inches square and resembling old-fashioned biscuit tins, they make excellent receptacles. The young lady was literally carrying three sizeable bouquets of flowers on her long rambling walk and they remained fresh and undamaged until she arrived home.

Once home, flowers may be laid between the folds of newspaper or blotting paper to absorb the moisture. A thick book, such as a discarded telephone directory makes a simple press, but a proper flower press is easy to make. Select from a wood shop two pieces of pressed wood, 16 by 12 inches, and three - quarters of an inch thick. Have a carpenter cut four grooves on each piece along the 16 inch side. The grooves should be an inch and a half from the end of the board. Four sturdy wing bolts will hold the boards together and can be removed easily to allow the press to expand and contract according to



— ANTONIS MARKOZANIS

*Large tins, lined with wet paper keep flowers from wilting.*



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the number of flowers pressed and according to their thickness.

Ordinary cardboard, preferably corrugated, and sheets of blotting paper complete the press. You will need twenty pieces of blotting paper and half as much cardboard. Cut off the corners so that the bolts will not interfere. The blotting paper can be used again and again if you dry and air it after each pressing. Discard it if it becomes stained.

Avoid pressing together flora of different thicknesses. Petals of larger plants, such as poppies, should be removed and pressed separately from the stems. They may be reassembled and even in combinations that do not exist in nature. Remember to press plenty of stalks and leaves for contrast and continuity.

The drying process takes about two weeks depending on the thickness of the flowers. Change the blotting paper after the first twenty-four and again after forty-eight hours. Flowers may be used immediately or stored for future use when perfectly dry.

The colours of the flowers will last a surprisingly long time if selected with discrimination. Yellows and oranges keep their colours best, but one must be careful with blues. All but the blue delphinium will lose their colour. Most rose petals also lose their colour, but the deep red ones become brown. They blend well, however, with oranges, creams, browns and beiges, and their tones will last for years and harmonize well with most furnishings.

One can count on grey leaves staying grey and they contrast nicely with other shades. But keep one rule in mind: all will fade to some extent, so, when planning a project, allow for the change in tones.

Certainly one of the greatest pleasures to be derived from collecting wild flowers is the enjoyment of identifying the spectacularly variegated flora to be found in Greece. A collection permanently mounted in notebooks and properly labelled will delight the collector as well as anyone who looks at the book. Pressed flowers need only be mounted on notebook paper, preferably of a heavy quality, labelled, and covered with clear plastic.

Designing pictures with pressed flowers is no doubt the most effective way to display your



collection and they make excellent gifts. Place mats and door finger-plates are two additional, delightful ways to use your collection.

For place mats one needs cardboard, coloured paper, felt and glass all cut to the same size. Use the felt as backing for the cardboard, and onto this glue the coloured paper. Once the flowers have been arranged and fixed to the paper with glue, put the glass over all. Secure the tape around all edges and a lovely set of original place mats is the result.

The requirements for door finger-plates are few and simple. Cardboard, backing paper, Polyglaze, glue and four screws are the only things needed. The normal measurements for the plates are 12 inches by 3 inches. Polyglaze will cut easily and there will be no problem inserting the screws, two at the top and two at the bottom. Sometimes it's possible to find ready-made transparent finger-plates in hardware stores. The flower material must be carefully arranged so that the material is not overcrowded. Stalks and long curved leaves will help to give the sweeping upward motion needed in the long narrow space of the plates. How much pleasanter to look at a lovely arrangement of flowers every time one goes through a door rather than the usual messy collection of grimy fingerprints!

In addition to the plant life, glue, backing paper and a picture frame



— ANTONIS MARKOZANIS

are all that are needed to make a flower picture and a small paint brush is useful in arranging the tiny bits and pieces. With a bit of searching one can usually find an inexpensive picture framer. Poking around bazaars and junk shops will uncover old picture frames, that, when redone, will add to the originality of the finished picture.

One final word: Children should be encouraged to pick rather than pull flowers so that the roots remain firmly in the soil, and it is not necessary to pick more than the needs of the proposed project.

—MARCIE YOUNG

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## Honey-sweet Camomile

From mid-May until the beginning of June, the parks and corner lots in the city, as well as the surrounding hill-sides, yield a flower as lovely as it is useful. The white and yellow member of the aster family, the camomile blossoms everywhere. With a tiny, yellow, gumdrop centre and white petals, its delicateness and honey-sweet fragrance distinguish it from the taller, pungent *margaritha* (daisy).

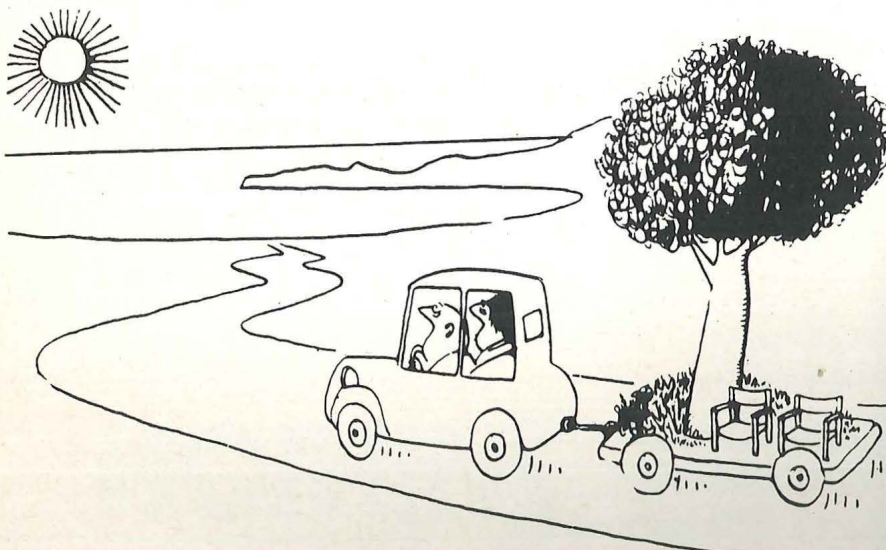
The name camomile derives from *chamaimelon* which translates as 'low-lying apple' — a reference to the apple-like scent of its blossoms. Tasting like the essence of the fragrance of flowers, it makes a very pleasant tea. It is often prescribed by doctors (disconcertingly so) for colds, and upset stomachs, or to be used as a solution for compresses.

When gathering the blossoms, leave the stems long. By this method, the flower lends itself to decorative use while drying. Tie them together in bunches with a long cord and keep them strung together. Ergo, you have fashioned a bright, fragrant decoration which may be hung in the kitchen.

When the garlands have dried thoroughly the herbs should be stored in airtight glass containers.

To make tea from the herb use from one to two tablespoons of the crushed flowers, stems, and leaves for each cup. Let it steep for five minutes to bring out the flavour. It is naturally sweet and you will probably not wish to add sugar.

—DONNA COSSON



—MITROPOULOS



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## PARGA: AN ISLAND ON THE MAINLAND

A short time ago I found myself roaming through narrow streets, enjoying the shade provided by white-washed houses, sniffing newly baked bread, watching fishermen hawk their night's catch around the tavernas, and thinking to myself, 'This is the life!' The sights, sounds, smells, and atmosphere were those of an *island* but somewhere behind all the activity and blocked by a 'No Entry' sign, was my car — which I had driven from Athens without crossing any water! This was Parga, an island on the mainland. Several Athenians had told me that they had been visiting Parga year after year for that very reason: it possesses the charm of an island within easy driving distance from the capital.

Parga is near Preveza, 50 km. south of Igoumenitsa, close to Yannina, almost opposite Paxos, and within easy sailing distance from Corfu. A small town of about 2,000 people, it has a number of good tavernas and shops lining its narrow streets. There are five hotels providing about 250 beds, and other accommodations may be found in private houses. A couple of discotheques and a fashionable boutique cater to those with 'trendier' tastes.

One of the finest sandy beaches in the country is nearby and there is a popular swimming beach in town. Directly opposite is a small island with good swimming and sun-bathing facilities.

The town itself is built around and overlooks the harbour which is also a yacht service station. I counted six yachts in port one night. While the yachts bobbed at anchor the passengers and crews were ashore either bobbing in a disco or eating sea-food (including crayfish) and drinking the local wine.

This is not to say that it is a mini-Mykonos. Rather, it has something to suit all tastes and age groups. There are ruins that may go back to Homer and a castle that is said to go back to Norman times — indeed, the inhabitants say that they have three castles. The French, who have a good eye for beautiful spots, discovered Parga years ago and now have a Club Mediterranee just outside the town. Need I say more?

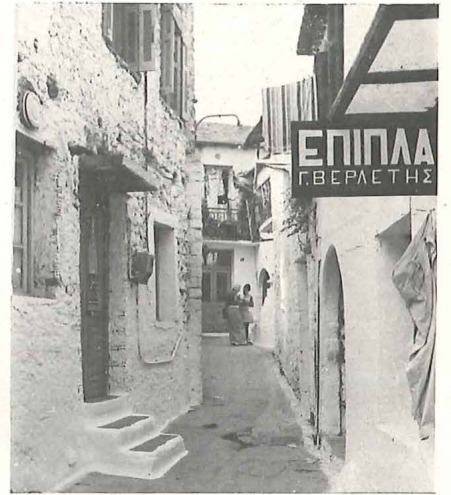
Well, I could tell you that there is a 'disco' on a beach near the club and that some of the 'mobile bikinis' that go there have to be seen to be believed!

Taken up, as I was, with the idea that I was on an island, I was quite prepared to forget my car parked outside the 'pedestrian only' area of the town and to go on my sight-seeing excursions by sea. One of these stands out in my memory.

Around eight o'clock one morning a group of people sailed out of Parga in a small caique. The morning air was 'nippy' and I was grateful for my sweater as we headed across the bay towards a river mouth. At the point where the fresh water of the river meets the sea, there was quite a swell running. All those who could — meaning those wearing swimming gear under their street clothes — leapt overboard and pushed the vessel into the river while the captain and I were left to bring her safely through!

Once the rest of the fare-paying crew were safely back aboard we chugged our way up-river until navigation became impossible. At this point, all, with the noticeable exception of the captain who must have known a thing or two, climbed ashore and walked for a good thirty minutes along an unshaded road to visit some old ruins.

I am not normally a devotee of ancient ruins but I must admit this stroll was worth the effort. We were at Messopotamos and what is probably the strangest monument in



—M. AUST

*Narrow streets and white-washed houses give Parga an island character.*

all Greece, the *Necromanteion*, or *Oracle of the Dead*.

We found ourselves in a strange, weird, labyrinth of gateways, passages, and cellars. A guide (perhaps a ghost!) was talking about an old man with a fierce dog. Then it dawned on me! We had crossed the Acheron, the best known river in the underworld, the place where the Ancients believed our world ended and Hades began.

Soon all were safely back aboard and heading out for the open sea. The skipper of the caique seemed pleased that all his crew — including the lazy foreigner — went over the side to give the ship a good, hard push — back to Parga — and the world of the living!

—MICHAEL H. AUST



—M. AUST

*Ancient and modern blend at Messopotamos.*



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# A Guide to Shopping

Shopping in our beloved Greece cannot be counted among the joys of daily life.

It is perhaps *the* most frustrating activity and should be approached only after a good night's rest, a sustaining breakfast, and quantities of black coffee. Thus fortified, one may sally forth to do battle.

There are no Harrods or Bergdorf - Goodmans where anything from a pin to an elephant can be found under one roof. On the contrary, entire *streets* are devoted to shoes, materials, accessories, or ironmongery. The goods on sale are generally identical in each shop and when you have seen one, you have seen them all.

There is relatively little training of the sales personnel. Customers must constantly remind themselves that they are the customer, a difficult achievement when one is being pushed about by aggressive assistants, and roundly abused when the article being thrust upon one is *not* what is wanted.

All of this aside, shopping can be an amusing experience as well as an exhilarating one. One of the rewards is a surge of excitement when an object that 'does not exist' is tracked down. This famous phrase is used whenever the shop in question does not happen to have something in stock.

I remember once asking for an oxtail. 'They do not exist', I was told. 'Of course they exist', I replied, 'every animal is born with a tail.' I did a quick imitation of a wagging tail in the area of my lower regions to emphasize my point. 'Well, we don't have one'. That was, of course, another matter altogether.

Besides the stock answer of 'it does not exist', one will hear 'we don't have it' and — note the threat — 'you won't find it *anywhere!*'

Practically everything can be found in Greece. Locating is the problem. There are excellent craftsmen to execute your designs in wood, iron, brass, copper, marble and ceramics. There are outstanding textile designers specializing in silk and wool which can be made up by expert tailors, shirt makers, and dress makers. All you have to do is ask and ask and ask and never take



Shopping in Monastiraki flea market.

—E. BOTTERO

'no' for an answer.

I thought, therefore, that it would be helpful to our readers if I were to provide information in a brief 'guide' to shopping in our fair city.

To begin with, specialty shops are a way of life and buttons fall into the category of specialty. I set off one morning to buy some for my husband's raincoat. Very logically, I made for the Street of the Haberdashers. One would think that this simple errand ended there. Not a bit of it, for my marathon only began there.

For two hours I went from shop to shop, from street to street, until I eventually found a place selling 'male' buttons. Frazzled by this discrimination, I demanded to know why 'male' and 'female' buttons were kept apart. Was there a fear that the two would *get together* resulting in a massive deluge of baby buttons? I never received a rational explanation and, on this occasion, had to be revived with a cup of coffee to which had been added a large dose of brandy.

There seems to be only one shop in the whole of Greece specializing in lamp shade trimmings. The shop also specializes in rude personnel who make shopping a very painful process.

When buying material, be sure to take a sample of your choice with you since it will provide amusement for the other customers. It will be whipped out of your hand for appraisal by those standing next to you. Keep calm, snatch the material back and mutter.

Shopping for food can be fun and a visit to the central market is well worth the effort. The fish market is next door to the meat market,

connected by two narrow passages, squeezing through which is impossible after 9:00 a.m. because of the crush of bodies. Both markets are very clean and in both *everything* may be found.

Do not be surprised to find calves' feet, pig's trotters and ox hearts in the fish market. They do not look out of place. Ox cheeks, intestines and the like are to be found in the connecting passages. Trout, still inexpensive and always fresh, may be found among the most amazing assortment of all sizes of shrimp, prawns, crayfish, sacks of mussels, baskets of sea urchins, boxes of live crabs and piles of assorted fish for making soup and stock.

Two more narrow passages lead from the fish market to Athinas Street. In one of these passages you will find the *herb man*. Over the years this cheery gentleman has invited me to chew or smell samples from most of his boxes, bags and bundles. From his exciting collection of herbs and spices he will concoct a potion to suit anyone and will gladly introduce you to the mysteries of his folk medicine.

Further down, on Monastiraki Square, there is an exciting and curious shop similar to that of my herb man. There you will find mandrakes, blocks of perfumed crystals, purple and white in colour, seeds, leaves, twigs and other unidentifiable objects.

If, after all your battles, the 'inner-man' needs comfort and sustenance, you may find a stand-up coffee shop where the coffee is really good and the *ekmek* with whipped cream comes straight from paradise.

—MAGGIE D. LOGOTHETIS



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Mrs. Ioannidou, Mantzarou 8, Kolonaki .....	635-197
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Minister's office ..... 611-180

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

Central office ..... 322-2545

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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)

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 471-9730.  
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 Amerikis 6. Tel. 625-510.  
 FEDERATION of the GREEK EXCURSIONISTS  
 CLUB, Dragatsaniou 4. Tel. 3234-107.

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 Tel. 707-448, and 8012-382.  
 SAINT DENIS (Roman Catholic Cathedral): Panepi-  
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## THE STREET MARKET (LAIKI AGORA)

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Ta Panta Rei — Heraclitus

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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

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It begins with a baby crying, and a strange insistent sound with a beat behind it. Almost unnoticed, a solo oboe slides in, with a gentle tune which will later become a theme. The 'military service' of life has begun.

*Thiteia* ('Military Service') is the title of a new record by Yannis Markopoulos. First issued in March it still occupies display windows in record shops, and deservedly so. *Thiteia* is the most important event to have occurred in Greek music in a long time.

Greek music still suffers from an inferiority complex in the face of so-called 'classical music' of the West. This is absurd. Today's Greek composers have behind them the legacy of Byzantine church music, and a wealth of folk song, the two closely linked. Mainly vocal, the tradition incorporates instruments which are neither the instruments of the classical orchestra nor even the bouzouki made popular by Theodorakis and others in the last couple of decades. They are the *lyra*, the *santouri*, and the *clarino*.

Markopoulos's music is very different from anything that we would recognize in the West as classical or pop. Essentially folk music, it bears about as much relation to 'country' and 'western' as Beethoven to Rossini.

Markopoulos is a Cretan, and he has taken the trouble to study the songs of the Cretan villages, several of which he has arranged and issued on a record with the title *Rizitika*. At least one of these 'root songs' goes back to the Venetian occupation of Crete in the 16th and 17th centuries. The validity of a tradition which has lasted for so long is undeniable. But Markopoulos is not a man of sophisticated education, although his settings show a fine ear for poetry. He is not inhibited from combining the Cretan tradition with that from other parts of Greece — or even with aspects of avant-garde pop and electronic music.

The experiment sounds precarious, and so it is. Markopoulos's method combines instinct with deep knowledge of the tradition. It is not surprising, therefore, that some of his earlier records have included moments of remarkable inspiration alongside songs which seem to fail



Lakis Chalkias, vocalist, plays bouzouki.

completely.

In the space of three years, Markopoulos has emerged in complete control of his highly idiosyncratic medium. In his earlier records he had used his strange assortment of instruments less discriminately. In particular he had brought together the *lyra* from Crete with that from Pontos on the Black Sea. The Cretan *lyra* is thought to be an exact replica of the medieval lute — a three-stringed, bowed instrument, rather smaller than a violin and held in the manner of a cello. The Pontic *lyra* is a variant of this with its own distinctive timbre, and critics complained that in no genuine folk song could these two instruments possibly be heard together.

Markopoulos, however, is trying to create more than a pastiche of folk songs; his music is a new development of the tradition. The effect of the two lyres was often quite successful, but in *Thiteia* the Pontic *lyra* has been dropped. Instinct has been tempered, but not curbed by restraint. The ensemble is the simplest Markopoulos has yet used. Though other instruments such as the violin, the melotron and electronic synthesizer have their entrances and exits, the group basically consists of the Cretan *lyra*, the *clarino*, (the original of the more sophisticated clarinet), the *santouri* (a stringed instrument in which the strings are struck with hammers, like the keys of a xylophone, and is said to resemble the ancient lyre), the tuba, the oboe, the electric bass, and percussion.

Such a collection of instruments has never been heard together before, and the Markopoulos 'sound' can safely be described as

unique. The singers are young, unsophisticated, and above all, *sincere*. Most striking of the three who take part is Charalambos Garganourakis, a singer recently 'discovered' by Markopoulos in Crete, and a fine successor to Nikos Xylouris who sings on previous Markopoulos records, and has since set out on his own.

The lyrics are by the prolific Manos Eleftheriou (who has written for Hadjidakis, Moutsis, Theodorakis and others) — a strange collection of lines and images, deeply involved with the old folk songs of the Klephtes and the fighters for freedom against the Turks. One of the most powerful, in words and setting, is the opening song, *Ta Logia kai ta Chronia*, (Words and the Years). Sung by Garganourakis in the Cretan idiom, with a strange, syncopated beat and dominated by the rough unremitting note of the *lyra*, the song tells of the singer of tales, the bard-musician who would sing or recite folk songs in the Cretan villages. Time and fate have appointed him.

To sing at the ending of the feast,  
He who has known no kin  
And to knock at the door of grief.

The singer in Greek folk tradition is not a blind Homer, but he may be a man of misfortune. He is compelled to action no less than the klephtic leader Athanasios Diakos (the Deacon), whose deeds are the subject of another song. Many of these songs are fatalistic, but never resigned or melancholy. 'Summer passes away', says one, 'and another bird will visit the nest'. Another summer, another bird. Or perhaps not even that: 'Sometimes the bird arrives. Other times he never comes at all.'

Perhaps the finest of the sequence is titled *Messaioniko Tragoudi* (Medieval Song). This is based on a folk song (probably not medieval but of the late 17th century) describing the fall of the Frankish outpost, Monemvasia, to the Turks. Eleftheriou has added a new lyrical section to the poem which, unfortunately, defies translation, and is perhaps the most beautiful restrained, perfectly expressed emotion in all Greek music. The song is



sung by Lakis Chalkias and Tani Tsanaklidou.

The cycle ends with a deeply reflective song, for Garganourakis, in which the poet speculates on which of his words, if any, will survive the passage of time, and which will be forgotten. The poet sums up all that he has seen in his 'military service' — the struggle of a people throughout the centuries against Venetians, Turks, the destructive forces of nature and many forms of oppression:

We have known the orphan and  
the prisoner, the hunted, and the hunt,  
have seen a young girl's grief upon  
the marriage bed,  
her husband riding fully armed,  
taking a darkened road.

And the record ends, with the melotron and synthesizer, and the sound of a man's dying breath. Then quietly the theme tune returns, ending with a reminder of the song whose title was 'Golden Words'.

In all of *Thiteia* there is nothing that is dull or heavy, nothing that could be called boring or extravagant. It is a completed piece of music, a perfect setting for lyrics which are understood and whose truth is felt by very many Greeks today. Perhaps, other composers will have learned from Markopoulos's originality.

—RODERICK BEATON

Some of Markopoulos's music available on record:

*Ilios o Protos* (The First Sun). Poems by Odysseus Elytis.

*Rizitika* (Folk songs of Crete, arranged by Markopoulos). Nikos Xylouris (1971).

*Chroniko* (Chronicle). Poems by K. Myris. Nikos Xylouris, Mairi Dimitriadi.

*Dialeimma* (Interval). A miscellany featuring Nikos Xylouris, Themis Andreadis and others (1972).

*Tragoudia tou Neou Patera* (Songs of a Young Father). Poems by Katsaros.

*Ithayenia* (Native Land). Poems by K. Myris. Nikos Xylouris and Memi Spyratou (1972).

*O Stratis Thalassinos Anamesa Stous Agapanthous* (Stratis the Mariner Among the Agapanthi). Poems by George Seferis. Nikos Xylouris, Memi Spyratou, Lakis Chalkias (1973).

*Thiteia* (Military Service). Poems by Manos Eleftheriou. Lakis Chalkias, Tania Tsanaklidou, Charalambos Garganourakis (1974).

## MUSICAL SPOTLIGHT

### Raita and Diamantis Diamantopoulos

Among the more recent arrivals on the Athens musical scene are Raita and Diamantis Diamantopoulos, both talented young musicians in their own right, who have greatly added to the cultural life of the city.

A native-born Athenian, Diamantis is the assistant to Andreas Paridis, General Musical Director of the Athens State Orchestra, and has been a frequent guest conductor with the National Symphony and other performing groups in the Athens area.

His wife, Raita, whom he met while they were both in residence at

interruption of World War II and the ensuing displacement, had been unable to pursue his own musical interests, encouraged the talents of his daughter. By the age of eleven Raita had shown both interest and talent in organ study and while still in high school was appointed to her first church-organist position.

Following graduation from high school, she continued her education at the New England Conservatory of Music in Boston where she majored in Organ and Harpsichord, and studied under Donald Willing and Helen Keaney. During this time she served as organist at the First



Raita and Diamantis Diamantopoulos at home in Kifissia

the New England Conservatory in Boston, is a talented organist who also performs with the Symphony. She can be heard every Sunday morning at the console of the organ at Saint Paul's Anglican Church on Philhellenon Street.

Born in Bavaria to a young refugee couple from Latvia, Raita Grinbergs went to the United States with her family as a child of three and grew up in Utica, N.Y., where she began to study music at an early age. Her father, who, because of the

Congregational Church of Waltham, Mass., and gave periodic recitals at the Conservatory and at various churches in the New England-New York area.

Since coming to Greece three years ago, she has performed as soloist with the Athens State Orchestra, as a continuo artist in various chamber music recitals, and as accompanist on the harpsichord to vocalists of the Lyriki Skyni.

Fluent in Greek, her native Latvian, and English, she finds



Greece a delightful place in which to live and work—far, far from the madding, musical crowd of East Coast America—and envisions a long stay among us.

Diamantis Diamantopoulos also began his musical studies early as a student of piano with Ketty Papaioannou and of composition with Marios Varvoglis of the Athens Conservatory. He took his degree in composition and counterpoint at the Conservatory in 1956 and, in 1959, was nominated for full membership in the Greek Composers' Association.

The following year, Diamantopoulos went to the United States to study at the New England Conservatory where he took his M.A. in conducting under Richard Burgin, Frederick Prausnitz, and Lorna Cooke de Varon. He continued his composition studies in Boston with Francis Judd Cooke and Daniel Pinkham while serving as Assistant Conductor of the New England Conservatory Orchestra 1964-66, and as a frequent guest conductor of the Boston Pops Orchestra. Both of these groups have performed his compositions. In 1966, he conducted the New England Conservatory Orchestra in the world premiere performance of Stockhausen's *Gruppen für Drei Orchestern* at the Lincoln Center in New York.

He was an apprentice conductor with the Covent Garden Opera House in London from 1966-68, and, in 1969, completed a final year of formal study under avant-garde composer David Kemler of the Boston Conservatory where he lectured in composition. He returned to Greece in 1970, with the intention of devoting his efforts to expanding the classical music tradition locally by widening the scope of the performing arts in Athens.

Since his return he has been a guest conductor of the Athens State Orchestra, the Radio and Television Symphony, the Athens Choral Group and, in 1973, was appointed to his present position as assistant to Maestro Paridis. He has been on the faculty of Deree-Pierce Colleges since 1972, where he lectures in Music History and Forms. His future plans include guest conducting in Europe and the United States in addition to his duties here.

—ROBERT BRENTON BETTS

## THEATRE

### THE LONDON SCENE: THROUGH THE EYES OF AN ATHENIAN

I was in London recently and allowed myself the temptation of comparing the renowned theatrical offerings of that city with those of Athens. Greater London has a population of over ten million people and supports forty-three theatres. Athens has a population of two and a half million and has forty-five theatres. A brief scrutiny of the playbills in the two cities produces the following comparison:

	London	Athens
Musicals in general	14	7
Comedies in general	13	16
Dramas and Classical comedies	9	16
Ballet and Opera	3	1
Thrillers	2	1
Specials (one man shows, pantomimes, etc.)	2	4
	43	45

There are those who would argue that statistics are irrefutable, others that they are misleading. We might conclude from these figures that the Athenian public is more serious-minded than that of London, Greeks noting with triumph, and the British with dismay, that London presents twice as many musicals and Athens twice as many dramas!

What role does the tourist play in all of this? Tourists circulating in London do not look more or less sophisticated than those circulating in Athens, but there is a difference. Most of them speak, or feign to speak, English, while in Athens very few even pretend to speak Greek. Tourists flood the London theatres while those in Athens would consider it absurd to attend the theatre—unless to see ancient tragedy and comedy performed at one of the established festivals.

Tourism undoubtedly has a direct or indirect influence on the London stage which must be rewarding to the business-minded but alarming to the culture-minded. It reminded me, in fact, of the situation on some of the Greek islands where the *couleur-locale* seems to vanish under the sweeping wave of tourism.

I am aware that the statistics I have recorded here prove very little but they may provoke some thought on the effects of tourism on audiences and playbills...and on the future.

We were fortunate to find seats for Peter Hall's production of *The Tempest* at the Old Vic which we



Athens presents twice as many serious dramas as London. A scene from *Tango* now closing its second winter season in Athens.



attended in the company of Angelos Antonopoulos, a famous Greek actor associated in the minds of the population at large with Vartanis, the popular character in the *Unknown War*, probably the most successful serial on local television to date.

With John Gielgud as Prospero, Shakespeare through a modern prisma proved to be our most rewarding experience in London - magic was transformed into vision. Gielgud's poise and Michael Feast's versatility as Ariel, were matched by the excellent performances of the entire cast. Peter Hall's characteristically modern directing and John Bury's lighting and designs made superb theatre. We agreed that this evening alone was worth the trip.

Out of sheer curiosity we saw *Jesus Christ Superstar* at the Palace. For the first time in my life, I was able to understand most of the lyrics in a foreign language musical! But I was otherwise disillusioned. It is, indeed, a spectacular rock opera and the cast was excellent. The

music was deafening but good. It deals, as is well known by now, with the last seven days in the life of Jesus. It seemed to me, however, that whether one regards Him as a man or as a God - He looks much better in the Bible.

With a professional eye toward the possibility of producing them in Greece, we next went to see Noel Coward's *Design for Living* and Alan Ayckbourn's *Absurd Person Singular*.

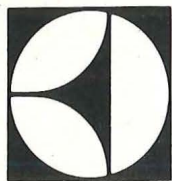
Starring Vanessa Redgrave under Michael Blackmore's direction and with Michael Annals's designs, the production of *Design for Living* has been acclaimed by critics as a faithful realization of what Coward had in mind when he wrote the play 23 years ago. However fascinating and compelling Vanessa's performance, we wonder how convincing she is. Though Anglo-Saxons might be convinced, Greeks would be less so. By tradition and temperament Greek audiences look not for an ambiguous notion of love but rather

for the twin ideal of 'eros-agapi' and it was this ideal that accounted for the phenomenal seven-year run of 'Cherie Noire'.

Alan Ayckbourn, the famous English playwright of domestic comedies, has another hit in *Absurd Person Singular*. Again we went to see if it could be transplanted to Attic soil, but the farcical elements would be lost in translation. Ayckbourn's particular talent involves taking middle-class characters in real situations, however absurd, and using the situations as a vehicle for farcical techniques. In this play he ridicules absurd husband-wife and friend-friend relationships furiously and successfully. The cast, though quite good, had a tendency to over-act and play to the gallery.

There were several other productions we would have liked to have seen but we could not afford it. One certain advantage to theatre-goers in Athens is that it is relatively inexpensive.

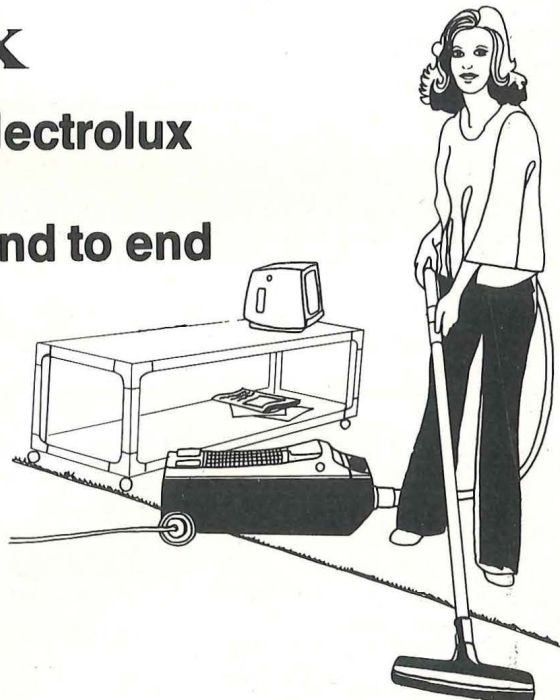
—PLATON MOUSSEOS



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# THE GREEK LITERARY RENAISSANCE

*Modern Greek Poetry.* Translation, Introduction and Notes by Kimon Friar. Simon & Schuster. 780 pages. 700 drs.

It is a commonplace notion that one is not sufficiently distant from one's own epoch to judge its achievements accurately, in correct perspective: it is the business of the skillful observer—the critic's function and use—to attempt to descry the broad outlines and locate the centre. And this is what a good anthology—which is a work of high criticism—should accomplish.

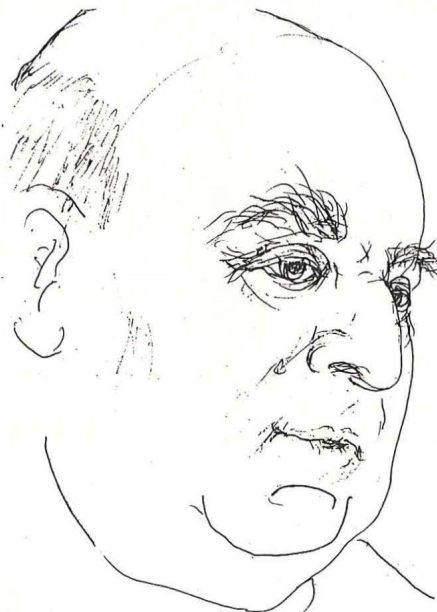
It is now becoming increasingly obvious that the first half of our century was the durational centre of an extensive pan-European cultural renaissance. Literature has participated brilliantly in this general cultural resurgence. It will perhaps remain a surprise to many that one country that has contributed its share to this extraordinary cultural efflorescence, a country which had lacked literature of world importance for hundreds of years, is Greece. Certain figures who have only recently acquired an international reputation—Cavafis, Kazantzakis, Seferis—can now be shown to be only the apex of a sturdy pyramid of immense literary activity of unsurpassed quality, and we can be grateful to Kimon Friar, the renowned translator of Kazantzakis's epic *The Odyssey: A Modern Sequel*, for the arduous task of gathering and presenting the evidence for such a claim in the beautiful English of his new anthology, *Modern Greek Poetry*. The centre has been located.

It was not until the upsurge of nationalist hopes in the early 19th century that a literary revival could find a fertile footing, and it is not surprising that it was in the Ionian Islands, which had always remained free from Turkish domination, that Dionysios Solomos was able to initiate the modern Greek literary movement. It was he who cracked irreparably the purist dam by writing, in the demotic, poems of a quality no member of the purist camp could rival.

The poet who effected a transition from these impressive begin-

nings to full-blown modernism was Kostas Palamas. With Palamas the battle of the demoticists and purists could be seen by all except diehard professors and politicians to be over.

It is important to consider the work of these forerunners in relation to both their cultural heritage and to Western literature,



—BERNARD WINEBAUM

*Nobel prize winner, George Seferis.*

for they were greatly influenced by the writers especially those of Italy and France. With such preparation it is perhaps ironic—a description he would have appreciated—that the figure who is often considered the first of the truly modern poets, and fittingly begins Mr. Friar's anthology—I mean of course Constantinos Cavafis—showed little trace of such influence, preferring to immerse himself in the history and literature of the Greek past, especially that of his beloved Alexandria.

Cavafis developed a voice wholly original and remarkably pliant, despite its quiet ironies and deceptively flat, almost prosy surface, as in such subtly virtuostic poems as 'Alexandrian Kings' and—his masterpiece—'Ithaca.'

Two other 20th century writers, Angelos Sikelianos and Nikos Kazantzakis, fellow Cretans and close friends despite great dissimilarities, were both talents of

Dionysiac proportions. Kazantzakis captured the Western imagination through the appeal of his novel, *Zorba*, and his epic *The Odyssey: A Modern Sequel*. The 'Prologue' to this work is one of the finest poems included in the anthology, but the less familiar *Spiritual Exercises* and *Terza Rimas* are disappointing.

Several contemporaries of these giants are worth noting. The highly wrought classical evocations of Kostas Varnalis's *Aphrodite* are balanced by his more passionate works, the *Slaves Besieged* and *The Free*. In addition, we have the etiolated and peculiarly non-Greek despair of Kostas Ouranis; the more searching Kostas Kariotakis and the rather lifeless meditations of Takis Papatsonis.

George Seferis, originally from Smyrna, served his country as a diplomat and received the Nobel Prize in 1963. His stature has increased steadily since his death. For many he is the greatest poet of modern Greece. From Cavafis he learned to control his tone of voice, his irony, his lucid diction and precision of thought. From the French he learned clarity of form and symbolic evocation. The most Western of the poets, he translated Eliot's *Waste Land*. In *Mythistorema*, translated as *Myth of our History*, Seferis realized his fully matured voice.

Because of their diversity, Seferis's contemporaries defy classification into schools. We have the metaphysics of Alexander Matsas, the surrealism of Andreas Embirikos, the mysterious power of Nikos Gatsos's single great work, *Amorghos*, the vital if sloppy social protest of Yannis Ritsos and Nikos Pappas, the sweet musicality of Nikiphoros Vrettakos, the religious probings of Melissanthi and Zoe Karelli, and the searching inscape of George Themelis.

The Greek poets' idealization of the ancient past is strengthened and made more significant, because he knows, as do all Greeks, their present reality. He cannot remember a time when a piece of discarded column was not employed as a doorstep, when the cows did not drink from a marble sarcophagus, when the stable wall did not have a





—BERNARD WINEBAUM

*The Alexandrian poet, Constantine Cavafis.*

fallen triglyph built into it, or when the plow did not turn up a bit of broken statue or an old coin. The Greek knows that when he refers to the ancient heroes, he is writing of his great - grandfather. But this heritage may be felt as a burden, which may account for the irony in Varnalis's *Aphrodite*, the traces of defeat in much of Cavafis, and the discovery of heroic loss in Seferis's 'The King of Asine.'

*Modern Greek Poetry* answers a

pressing need and is itself a valuable creative work. The introduction alone is worth the purchase. In it, Mr. Friar outlines the background of all the poets included. His essay, 'On Translation', is the considered reflection of a man who has dedicated much thought and effort to his difficult craft. In it, he decides to follow a middle course, between the letter and the spirit. Because many of the poets were alive during his years of preparation, he was able to verify difficult points and obtain sanction for more 'interpretive' renditions.

According to the blurb, Mr. Friar is now preparing a volume of the younger Greek poets. All we would then need is a good anthology of the poets from Solomos through Palamas and modern Greek poetry, 'as rich as any in our time,' will be an indispensable part of the literate person's education and enjoyment.

—JEFFREY CARSON

*The Villa Ariadne*, Dilys Powell  
Hodder & Stoughton

Dilys Powell, film critic of the *Sunday Times* and the author of a number of evocative books about Greece, revisited Crete in 1958 after an absence of twenty-three years. She is one of the few people still living who knew the Villa Ariadne, the house built by Sir Arthur Evans while he was excavating the palace of Knossos. She first came to Crete with her husband, Humfry Payne, who became Director of the British School at Athens, and knew all the members of the 'Knossos story' — Arthur Evans, a man larger than life around whom myths grew and dramas were created, his assistant, Duncan Mackenzie and, above all, the romantically Lawrentian figure of John Pendlebury ('Blebburry' to the Cretans) who loved Crete, became Curator of Knossos after Evans and finally one of the heroes who died for the Greek resistance against the Germans. Dilys Powell has a gift for evoking the personalities of her friends even — as with Pendlebury — when one feels she is not entirely in sympathy with them. For anyone who loves Crete and the Cretans and wishes to know the background to one of the last and greatest private excavations this is a book to be recommended.

— from *British Book News*

Blair, Betty. *Sun, Seasons and Souvlaki: A Glimpse of Modern Greece*. Editions Hadjinikoli, 1974.

For the reader not yet acquainted with the ins and outs of life in Greece, Betty Blair's *Sun, Seasons and Souvlaki* serves as a delightful introduction. Written in a crisp and twinkling style which smacks not of guidebookery, amply illustrated with sketches by the author and chock-full of information concerning the day-to-day customs of family, commercial, religious and the good life, the book recommends itself to the young and old alike, the newcomer or visiting friend who may want to know the origins of the *peripteron* (Kiosk), the fate of the *kafeneion* (coffee-house), the best place to let toddlers run loose (*h paidiki hara* - or 'children's joy') or any one of the numerous facts concerning the daily and nightly faces of Athens. Mind you, this is *not* a guide book, nor another thesis sentence on modern Greece. Look for the bright orange cover on display at your local *bibliopoleion*.

—M.W.

### New Arrivals

*Group Portrait with Lady* by Heinrich Böll (405 pp., 275 drs.). The history of a woman as seen by the 'author-narrator' who interviews people who knew her. Nobel Prize winner Böll provides readers with ironic portraits of his contemporaries.

*The Art of Walt Disney from Mickey Mouse to the Magic Kingdom* by Christopher Finilis (458pp., 1524 drs.). Beautifully illustrated, this fascinating book covers the technique and development of Disney's art.

*Art at Auctions 1972-1973* (510 pp., 540 drs.). Reviewing the year of Sotheby's and Parke-Bernet, the book gives illustrations and prices for the art objects sold at these galleries.

*What Do You Say After You Say Hello* by Eric Berne, M.D. (445 pp., 98 drs.). The author of *Games People Play* and *I'm O.K.—You're O.K.* provides some astonishing insights into human behaviour as well as your life script and how it works. In paperback.

*Nasser* by Jean Lacouture (394 pp., 350 drs.). A biography.



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## EXHIBITIONS

### Desmos Gallery: Pop Art

Desmos has opened a fine show of representative prints by some of the bigger names in Pop Art including Warhol, Raushenberg, and Lichtenstein. Little can be said about the prints—they are simply what they are as part of the Pop Art scene. The sarcasm of Warhol's double image portrait (one for each eye? one for each face??) of Jackie Kennedy is, I think, lost in Greece. Also, why was our recently-departed Candy Darling left out? Of all Warhol's creations, she came closest to being the living image of life imitating art. Lichtenstein's prints are from the 'funny paper series,' those by Raushenberg are newspaper fragment montages of contemporary horror. What Greek painters can learn from these prints is questionable as they are very much the 'American scene'—but as investments they can't be beat.

### Zoumboulakis-Yolas Gallery: Achilleas Droungas

Some years ago, during a discussion with several students, various 'institutions' of the future were considered. It was inevitable, of course, that we would touch upon that time-honoured establishment, the bordello.

The 'house' of the future, we decided, would have long white-tiled corridors on either side of which would be small cubicles. The 'madame'—to be known as the Attendant-Person in Charge — would sit at a computer into which would be fed data concerning the gentlemen callers who would then be perfectly 'matched.' The clients would be directed to 'person satisfiers,' Waiting in the cubicles, wearing white surgical gowns, masks, and gloves. We did not talk about the decorations but now Achilleas Droungas's exhibition seems to provide some of the missing decor.

These clean cut, photolithograph prints and montages — many with pale reflecting surfaces — are all of a genre, technically perfect and superbly mounted in leather frames. The sculptures are

less successful, especially a large erection on either side of which are aligned rows of what can only be described as mammary glands as they quite successfully refuse to be breasts, resembling, more, the amputations from several Japanese sex dolls.

This is certainly a show with a message in which poetic images, and unambiguous sex symbols are incorporated in a very sophisticated and cool series of prints with a singular unity of theme.

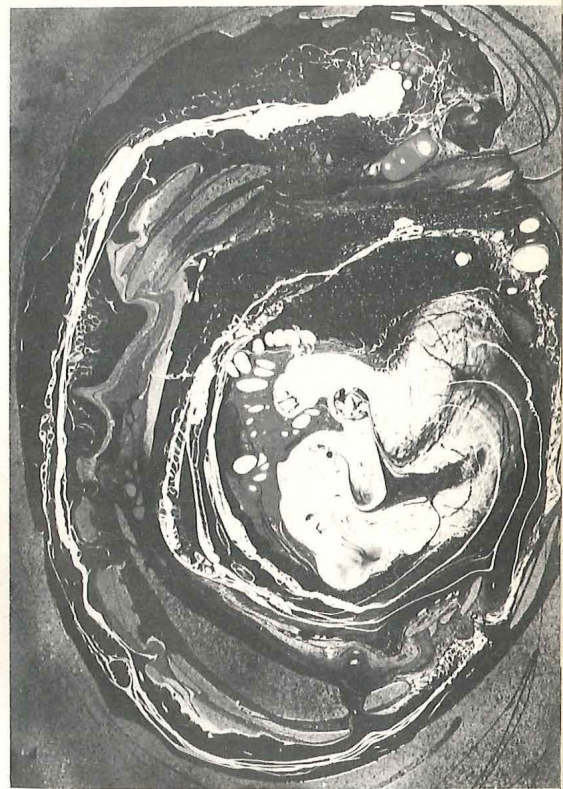
I was reminded several times that puritanism and sterility seem necessary to 'intellectual' sexism. Nonetheless, this is a fine show in many ways—but cold and frighteningly arid, almost ascetic in its clarity.

### Athens Gallery: Dimitri Perdikes

Perdikes's exhibition at Athens Gallery is a rather frightening and unequivocal comment on our times, the paintings being so effective that living with them would perhaps be like having a Francis Bacon in the children's room. Small, isolated, terrified figures race or fall in agonized postures of death or torture against rigid compartments of small spaces, framed at times in computer tape. Three small, monstrously articulate figures draw an inverted figure to be crucified in the foreground, in some nightmare of contemporary torture. A man gives us the 'finger' against a cold background of receding arrows—the ultimate loser in our age of violence, torture, and authoritarianism. What is striking in Perdikes's paintings is that all of the losers have lost a battle well worth losing. They are fine, comprehensible paintings showing the influence of camera action and its effects on painting. One should not miss the Perdikes show.

### The Hellenic American Union: Cirrus Editions

After a series of quite bizarre exhibitions the Union opened, in late March, a travelling show of prints by young West coast painters working with Cirrus Editions out of Los Angeles. Most of the prints were done in off-set or lithograph though there were several in new



*Genesis, by Athenian-born Jannis Karidis. The painter's works have been exhibited in Munich, Venice and Padova. They will be shown at the Diogenes International Galleries, until May 13.*

silk screen techniques, one in particular having fourteen separations! From the prints selected for this show, one sees that the range of graphic art is still wide open and exciting avenues of invention and expression remain to be explored. I had the distinct feeling that this was in fact a students' show—by students and for them—insofar as experimentation in new fields seemed, at times, to dominate the choice of subject and material.

### Ora Gallery: Takis Sideris - Yannis Migadis

Two exhibitions in March-April at the Ora should be considered together as the works of the artists have a rather interesting unity—despite the fact that Migadis is certainly the more successful.

Sideris's show brought back a lot of memories to those of us who reached 'maturity' during the '40's and '50's. Ostensibly what came across was a Greece that has been sadly and inevitably lost. Bouzouki wasn't fashionable then, the 'komboloi' were to be found in the hands of 'mangas' rather than as accessories on the coffee table, and the



girls who sang at Tsitsifies and Palaeon Faleron still had that non-professional lack of poise that made belting it out on the stage an expression of their own frustrations and hopes rather than the present emptiness of polished success. Marinella was still a brunette then married to Kazantzides, the King of Bouzouki. Now all of that has disappeared or, even worse, become part of chic, middle-class society, the sure death of anything real. What is rather pathetic about the paintings of Sideris is that they have come too late—they are fashionable emasculations of the real thing.

In sharp contrast to the liberalized paintings of Sideris are those of Yannis Migadis whose show ran at the Ora through the 30th of April. Nostalgia for something lost but still memorable in our society was again the theme—but it was implied rather than contrived in that he has drawn most of his images from photographic types of the early part of our century. All of our families once looked like this—all of us have had relatives who stood in these self-conscious poses, arranged in symbolic mannerisms; the cast of an eye, the articulation of an arm, the wide-spread feet of male authority surrounded on either side by sloe-eyed women, their hands submissively on the shoulders of their men. Migadis's people are quite a collection of well-painted characters and personalities. I found myself constructing subsequent histories for them—fathoming hidden relationships between them.

Technically the paintings were well controlled and strong in colouring. Real people, rather than ideas about reality hide behind what are, at times, meagre applications of paint—but the essential details of human mystery are there.

—NIKOS STAVROULAKIS

## CINEMA

### Save The Tiger

A director who continues to grow and develop, rather than simply repeat his early successes, is rare and worth watching. With his third and newest film, *Save the Tiger*, John Avildsen proves to be such a man. Avildsen's first feature-length film, *Joe*, took a brutal look at both the drug scene and the generation gap. In 1969-70, when the film appeared, these problems, together with the reaction against the Viet-Nam War, had many people feeling that America was bent on suicide. Few critics denied Avildsen's impressive technical command of film or his ability to direct his actors; rather, discussion centered on the savagery of *Joe*. From the opening scene in which a junky shoots up in a grungy lower East Side apartment, to the closing shot of a New York business man shotgunning to death a young hippie girl only to discover she was his daughter, Avildsen held the audience in a grip that proved too harsh for the squeamish and for those who would have preferred to ignore the realities of the drug and youth scene at the time.

*Joe* was, however, much more than a slick job of sensationalism. The brutality was necessary to impress on the audience, young and 'over thirty' alike, the seriousness of the drug problem as well as the ever-increasing distance between traditional and experimental life styles. To Avildsen's credit is his refusal to choose sides. Youths were not portrayed as blissful innocents, but as victims of a drug culture manipulated by pushers for profit motives. Adults, both hard-hat and white-collar, were presented fighting to defend values they no longer believed in or understood.

In *Save the Tiger* Avildsen's subject is again the conflicting values in American society today. As in *Joe*, the main character is a middle-aged man, Harry Stoner, but this time he is a boss and not a worker. Harry runs a West Coast garment empire which he has, in competitive spirit, developed and maintained for fifteen years. The film examines Harry under pressure. His company faces the uncomfortable choices of going bankrupt, being investigated by the I.R.S.

(Harry has used a 'new kind of arithmetic' in making out past tax statements), or joining forces with the Mafia. As Harry (Jack Lemmon) and his partner (Jack Gilford) sweat out whether or not to burn down one of the plants to collect the insurance, we observe Harry coming undone. His first spoken word, a four-lettered one, sums up his situation as the film progresses. Growing older, haunted by old war memories from Italy, and the names of old singers, movie stars and politicians, Harry longs to return to the good old days when he was something of a baseball star.

Avildsen avoids spiking the film with the shock treatment of *Joe*, choosing, instead, a softer, more mellow approach. He has, in other words, learned to portray ugliness without playing on gut reactions. Framed in the superficial calm of suburban life—beginning with a field of flowers near Harry's heated pool and ending with a long shot of Harry watching a local little league game in progress—the picture within is suggestive of the crazy world of today. In this case, it is Los Angeles. During the course of Harry's day he comes across a midget bellhop, a taxi driver who urinates in an empty milk bottle to save time, a potential customer with kinky sexual fantasies, the Mafia, and scores of Chicano women working in his factory for illegally low wages. This accumulative Fellini technique creates a sense of the abnormality of normal daily experiences. One is reminded of the nightmare Hollywood world of Nathaneal West's, *The Day of the Locust* (Harry is having a nightmare when we first see him). In *Tiger*, however, the chaos that West describes in the film industry is seen to exist in society as a whole. 'There are no rules', explains Harry to his partner who would still like to believe that life can and should be played by the Code.

The success of *Tiger* in capturing the moral dilemma of many Americans is all the more apparent if compared to Antonioni's *Zabriskie Point* (1969). Whereas Antonioni, as a foreigner, tried to portray the horror of Los Angeles by photographing endless neon signs, look-alike suburbs, and crowded freeways, Avildsen focuses on Harry and his problems, presenting glimpses of Los Angeles only as background. As a result, *Tiger* portrays

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both an individual and the society, whereas Antonioni's film appears to be a superficial Dantesque travelogue.

Lemmon deserves his Oscar. He turns in a fine performance as Harry, a hard-nosed business man with a sensitive, emotional core. In addition to his experience as both a comic and serious actor (*Days of Wine and Roses*), Lemmon seems to have profited from his recent success as a director (*Kotch*).

The film is helped by a strong supporting cast. Jack Gilford, as Lemmon's partner, and Laurie Hieneman, the Russian-Jew designer who is the only peaceful character in the film, deserve special note. A broken Harry curiously asks Hieneman why he is so calm. 'I've got my craft...and a good woman,' he replies.

By no means a perfect film, *Tiger* suffers from an overly neat script by producer Steve Shagan. Yet, the film sticks in the mind and provokes discussion with friends. *Tiger* cannot be dismissed with yesterday's newspaper.

Apparently, *Save the Tiger* has bombed at the box office in the U.S. Though unfortunate, the failure is understandable. Americans living with the almost daily revelations of Watergate for over a year now, may be too confused and weary to face the truth of this film. After reading the latest Watergate exposure in the paper, then returning home to see it repeated on T.V., the hassled viewer may think twice about laying down two or three bucks to watch the trials of a man who, like the Watergate cast, is basically a hard-working 'good guy' who has 'slipped'. He has bent or broken the law or recognized 'morality' only to save face and stay afloat. Accordingly, this past year was a great one for entertainment and nostalgia flicks. *The Sting*, like *Tiger*, observes that 'there are no rules'. But when the house lights come on, the audience leaves the slick, stylish, remote *Sting* without any of the self-doubts that *Tiger* might provoke. Like Harry, most moviegoers prefer nostalgia to confrontation and responsibility.

—ANDREW HORTON

*Save the Tiger* has been playing at the Apollo Theatre in Athens. We suggest you check a daily paper to see at which theatre it is presently showing.



Joanne Woodward as the unhappy Rita in *Summer Wishes, Winter Dreams*.



The ten-year old Oscar winner, Tatoom O'Neal in *The Paper Moon* which will be reappearing soon.



Robert Redford as a lovable con-man in *The Sting*, a winner of several Oscars.

## NOTES ON THE SEVENTH ART

The crisis plaguing local movie theatres continues. The rise in sales at first-run movie houses, the result of the appearance of several films of unusual interest, was counter-balanced by a drop in sales in the outlying and suburban areas. Total sales dropped by 31% in 1973. Several movie houses are closing and fewer will re-open this summer, adding to the gloomy picture.

### *An Australian in Galaxidi*

Galaxidi, on the Gulf of Corinth, will be the location for scenes from the forthcoming film, *E Logodesmene* (The Pledged). An Australian, Tom Cowan, directs this adaptation of a theatrical play by the Greek-Australian author of

*Pepino Throw Away the Harmonica*.

### Best Sellers

The films which sold the most tickets on first-run showings in Athens until April 1, 1974, were *Enter the Dragon*, a karate adventure in English (190,981 sales) and *Malizia*, an Italian film (193,842 sales).

### Tango

*The Last Tango in Paris* set all-time records while playing in adjoining theatres on Stadiou Street. It is now showing in eight suburban theatres where sales have so far been very low.

—PETER CINEMAN



## TURKEY'S POLICY TOWARDS GREECE

*The following is a free translation of an article by Man. Ploumidis which appeared in To Vima. In view of the current tension between Greece and Turkey we considered the article of special interest presenting, as it does, a Greek analysis of the situation.*

Turkey has calculatedly placed Greek-Turkish relations on trial in areas associated with vital and sensitive questions—Cyprus and the Aegean. At the same time they are keeping alive, while holding in abeyance, the 'question' of a Moslem minority in Western Thrace.

Relations between the two countries have not been normal in the post-war period. There were periods of euphoria during which verbal declarations of friendship and cooperation reached the stage of dialogue on the possibility of confederation, but the usual state of affairs was characterized by a lack of trust, and suspicion. This was initially due to a systematic attempt by the Turks to erase, by various means and methods, the last remnants of Hellenism in Turkey.

Yet, under the terms of the Treaty of Lausanne of 1923, Turkey undertook to protect the existence and rights of Hellenism in their country. The events of September, 1955—when riots broke out against the Greek population of Constantinople—left an indelible shame on Turkish methods, unacceptable even to the Turks, themselves, who were obliged to denounce them following the 1960 revolution.

Then the Cyprus question intervened. The solution to this problem, brought about by the Treaties of Lausanne-London in 1959, is very important. It signified Turkey's final break with the old Treaty of Lausanne. At the same time it freed them from everything that heretofore had governed the new Turkish State's basic policies which had evolved from international contractual obligations and from the ideological principles of Ataturk's revolution.

With the signing of the Lausanne Treaty, Turkey had abdicated her rights to Cyprus. In accepting Ataturk's revolutionary principles, they had denied any imperialistic

visions. With the 1959 solutions they reasserted their claims to Cyprus and, for the first time, were able to return the Turkish army as a permanent contingent to what had been imperial territories. Thus having disengaged themselves from their international contractual obligations, and having freed themselves from ideological obstacles, the way was opened for greater ambitions.

Twice in the last ten years—in 1964 and in 1967—Turkey's relations with Greece reached an explosive point because of the Cyprus question. Nonetheless, relations between the two countries remained at a peaceful level. Furthermore, with Greek initiative and good will, a way was sought to establish communication and to find a settlement of problems that separated the two countries. It suffices to cite the main initiatives undertaken in the recent past.

In the matter of the Cyprus Question, attempts centered on intercommunal discussions relating to a new constitutional structure for the Cypriot State to be based on the provisions of the Treaties of Zurich—that is, the establishment of an independent, unified, sovereign and integral Cypriot democracy. Discussions began in 1968. When they became bogged down, it was agreed (in response to Greek initiative) that assistance should be provided by a representative of the Secretary General of the U.N. and by experts representing the governments of Greece and Turkey.

In the case of all other disputes it was agreed to record existing differences and to refer them for examination and amicable settlement—again at Greece's insistence and in the face of Turkish demands that a solution to the Cyprus question must first be reached. The agreement was concluded in Copenhagen in June, 1973, at a meeting between Foreign Ministers Baylken and Cavalieratos. It has remained a dead letter ever since.

Finally, as recently as February a Greek mission visited Ankara to examine the possibilities of organiz-

ing and expanding cooperation between the two countries on matters relating to common commercial and economic problems and in view of their entry into the Common Market. It was agreed that another meeting should take place in Athens to continue the discussions. The prospects, therefore, were good and justified the hope that a settlement could be found. Suddenly, a new crisis was provoked by Turkey relating to such questions, and in such a manner, that it created the reasonable impression that their motives were expansionary.

Without apparent reason in the question of Cyprus, the new Turkish government returned to the demand that the problem be solved through confederation. The Turkish Prime Minister and the Minister of External Affairs, clarified that the solution of confederation which they demanded, did not alter the basis on which intercommunal discussion had taken place: that they did not mean that Cyprus be divided into federal states (Greek Cypriot and Turkish Cypriot) but that they meant an 'intercommunal' regime that was established in 1960. Until recently the Turkish Cypriots and Ankara considered the 1960 regime 'cooperative' or a 'functional federation'. These characterizations were considered tolerable by the Greek side because they were not thought to be contrary to the concept of a unified state.

The Turkish Government wishes, however, to call the prospective solution 'federal' even though, as it claims, this will not mean any substantive change of affairs. But why does it insist upon the new terminology? It follows from their own statements that the Turkish government wishes to deliberately create a provocation, and that it does so to open a new 'front' for the purpose of distracting their opponent. It is a question of tactics, while the strategic aim lies elsewhere—in the Aegean and in the oil reserves which are hidden there.

We will not consider the complaints which Turkey has made that she 'suffocates' within the enclosure



of the Greek islands; nor her demands that she acquire, for security reasons, greater strategic capabilities in the Greek archipelago and more rights in the NATO organization in that area. We limit ourselves to the latest initiatives. By an act of internal law, i.e. by a presidential decree and government decision, Turkey in November, 1973, proceeded to grant concessions for exploration and drilling in the continental shelf that surrounds the Greek islands, even west of Lesbos, Chios and Psara. It did that without giving a warning or establishing an understanding with Greece. It did it knowing that according to the 1958 Geneva Convention the area to which Turkey gave concessions for exploration and drilling was under Greek jurisdiction.

Turkey has not signed that Convention, but that does not make it inoperative. Nor does it mean that Greece is not within her rights to invoke it in order to protect her rights—apart from the fact, of course, that the Aegean is a historically established Greek sea, verified by daily Greek activities.

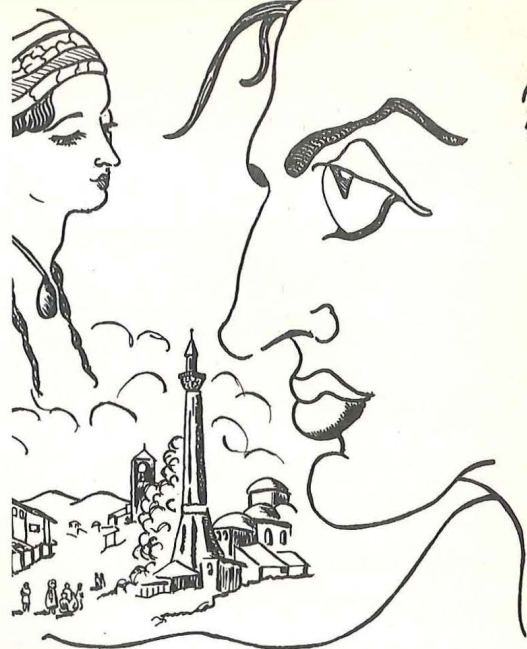
Despite these facts, Turkey is attempting a provocation without warning, unprovoked and with calculation. Her officials make noises by issuing continuous statements on her alleged rights in the Aegean. Meanwhile the Turkish masses are mobilized into anti-Greek demonstrations according to well-known methods, in order to extract by force rights which are not recognized by international law. If she were acting in good faith and not attempting to arbitrarily extort rights which are not hers, Turkey would try to negotiate before attempting, by unilateral acts of internal law, to 'grant' concessions of exploration and drilling to the Turkish Petroleum Company in the area of the Greek islands. Turkey could also bring the question before the forthcoming international conference.

The Third International Conference of Marine Law convenes in Caracas in June to discuss questions of exploitation of the sea and the continental shelf.

This is where the crisis created by Turkey now stands. The events raise the question of whether her provocative and extortionist policy is to be limited to where it stands today or is to be carried further. The

Moslem minority 'question' automatically comes to mind as an 'issue' should 'reserve' issue be needed.

Turkey, along with its new government—expressing Ataturk's revolution—and the surviving traits of the past, enters a new period in its history. It would be a tragic mistake on the part of its responsible leaders, if the route the country takes were to be marked by a revival of imperialistic ambitions. Such ambitions are not reconcilable to the times, nor can they rely on the 37 million people which they claim to have...



— DOUGLAS BABINGTON

## Byron Exhibition

The current exhibition on Lord Byron in Greece at the Benaki Museum has attracted considerable attention. Organized and exhibited with spotless good taste by the Benaki Museum and the British Council, the exhibit presents numerous gravures, prints, paintings, manuscripts, books and mementoes relating not only to the poet, but to other figures involved in the Revolution of 1821.

Surrounded by the relics and remains of Lord Byron's progress through life and through Greece, in particular, one pauses to consider what the poet himself would have made of it all. Ironically, this man who hated the establishment, but wished to be admired for hating it, is now honoured by Greek and British establishments alike, and is considered a suitable object of pilgrimage for school outings.

A revolutionary, Byron hated a great many people besides the Turks. If the man whose relics have been so lovingly set out were here in the flesh, the British Council or the trustees of the Benaki would probably have very little time for him.

The interval of 150 years since his death has tamed the man. The scraps of manuscript, locks of hair, suspended sabres and hoplite helmet with the motto 'Crede Biron', no longer present a threat. All of these exhibits—even the Aryan curls and hard blue eyes in the grandest, if most unhistorical, portrait—are quite remote from any person, especially from the flamboyant poet-politician.

This is not to belittle the excellence of the exhibit. Inevitably, however, in any such attempt to 'commemorate' the Scottish bard, the visitor is left wondering why, precisely, is Byron to be admired. As a poet? A glance at his works or at the books exhibited on loan from the British Council Library will tell you that he was not a profound poet and was at times, a bad poet. As a politician? Byron achieved little either in the House of Lords or in negotiations with Greek leaders. Although he possessed gifts as a politician, he never put them to systematic use. Nor was he alone in his sacrifices for the Greek cause. Byron is but one name among three hundred Philhellenes listed on a decorated register displayed at the exhibition.

He was a different species of man: neither a poet of the stature of a Shakespeare nor a warrior of the calibre of a Kolokotronis. Byron was a man who enjoyed life enough to fight for the freedom of others to enjoy it, and he fought with all the weapons he knew, poetry among them. Finally, nothing is more important than the love of life that drove him to sacrifice his life for, he hoped, the freedom of the Greeks.

Byron deserves credit for his life but it cannot be recreated in an exhibition no matter how finely produced. Nonetheless, as an introduction to a review of Greek history at that time it is remarkable and to be recommended. The museum is open every day from 8:30 to 2:00 and from 4:00 to 7:30. It is closed Tuesdays, but is open Sundays from 8:30 until 2:00.

—R.B.



## The Ladies

The American Women's Organization of Greece has elected its new officers for 1974-75. These are: Katey Angelis, president, Mary Machas, vice-president, Shirley Stenis, secretary, Carole Ann Black, treasurer, Lakie Frink, assistant treasurer.

The installation coffee will be held on May 16th.

The Canadian Women's Club of Athens nominated Mrs. Anne Drozd, as president, Mrs. Carol Spiridakis, as vice-president, Mrs. Carol Demetriou as secretary, Mrs. Niki Golf, as treasurer. The members of this new organization voted to meet the first Wednesday of every month. The next meeting will be held at the home of Mrs. Morrison on May 15, at 10:30 a.m.

## International Dinner Dance

With flags and posters representing over twenty nations decorating the room, the American Community Schools' 1974 International Dinner Dance was as appealing to the eye as the variety of food was to the appetite.

Dottie Rogers, the chairwoman for the event which took place on April 26, organized an unusually successful evening. Over \$2,000 was raised for the student scholarship fund.

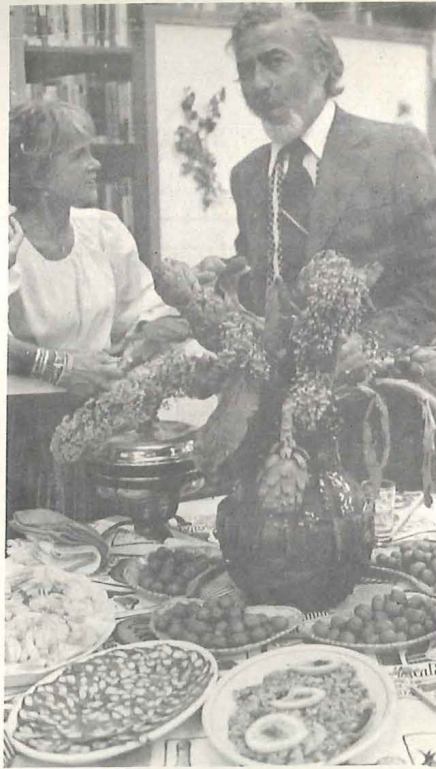
Between dances, guests served themselves from dishes of various national cuisines.

## The Wild West in Athens

Gopher Gulch, a rip-roaring frontier town of the Old West,



Citizens of Gopher Gulch.



Some of the mouth watering international delights.

comes to Athens on Friday and Saturday, May 17th and 18th, at 8:00 p.m. in the Ursuline School Gym, when students of the Hellenic International School present James Rosenberg's three-act comedy *The Death and Life of Sneaky Fitch*.

Leading a cast of 25 are Tom Epiphaniades as the hero-villain, 'Sneaky' Fitch, and Jessie Tadros as his saloon-girl paramour, 'Maroon'. The play is directed by Carol Wilmar, with Bob Betts providing appropriate 'old-timey' music on the honkey-tonk piano.

Admission is 50 drs. per person, and tickets may be purchased from any H.I.S student or directly from the School by telephoning 808-0717, Monday through Friday (8:30-3:30).

## COOKING

# Quick Tricks with Fresh Strawberries

It is strawberry time again and the arrival of these lovely berries which are low in calories but high in calcium, potassium, vitamin A and ascorbic acid, is cause for celebration.

In small towns in the United States it is the signal for 'Strawberry Socials'. As far as I know, there is no comparable festivity associated with them in Greece but they begin to appear on menus and in people's kitchens.

The local strawberries are sweet and juicy. Those from Corfu are unusual and if you have never tasted them you must try to persuade someone to bring or ship you some, or plan a quick trip to the island! Tiny and fragile, they have a very heavy perfume and are like some sort of mythical fruit. Meanwhile, here are some quick things you can do with those readily available on the local market.

### Strawberry yoghurt dip

Serve unhulled berries with mounds of sugar and bowls of fresh yoghurt for dipping.

### Au Rhum

Whip 1 cup heavy cream, then fold in  $\frac{1}{2}$  cup grated cooking chocolate (the local brands are slightly sweetened), 1 tablespoon

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powdered sugar and 1 tablespoon rum. Serve with chilled sugared berries. Brandy may be substituted for rum.

#### Romanoff I

Beat slightly 2 cups ice cream and fold in 1 cup whipped cream. Add 6 tablespoons orange-flavoured liqueur, and fold in about 1½ to 2 kilos sugared berries and serve immediately.

#### Romanoff II

Combine ¾ cup 'Hbh' (Ivi) orange drink syrup with ¾ cup port

and pour over 1½ kilos fresh berries in a shallow bowl. Let them marinate several hours in the refrigerator. Remove the strawberries from the marinade and serve topped with whipped cream. Pass the marinade in a pitcher.

#### Sherbert I

Blenderize 1½ to 2 kilos of chopped strawberries a few at a time, with ⅓ cup kirsch or orange-flavoured liqueur. Pour into the freezer until it is quite stiff. Garnish with whole berries and mint leaves.

#### Strawberry Ice Cream Soda

For each soda, puree 1 cup strawberries, and about ¼ cup sugar and place in a large glass. Add milk and soda water or gingerale and a scoop of vanilla or strawberry ice cream.

#### Glossary

strawberries	<i>fraoules</i>
nutmeg	<i>mosko-karetho</i>
cream, whipped	<i>santeyee</i>
ice-cream	<i>pagoto</i>
cream, fresh	<i>afrogalo</i>

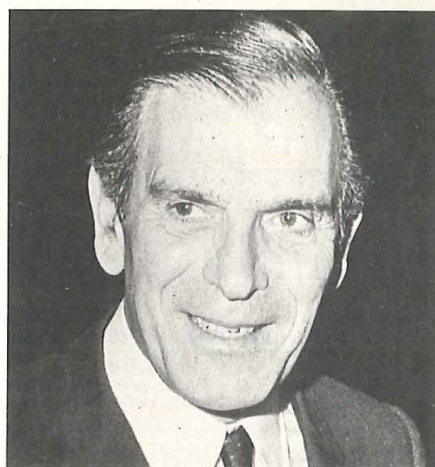
## BUSINESS

# Significance and Impact of Foreign Investments

Achilles Cominos, former Governor of the National Bank of Greece and presently deputy head of the Committee on Foreign Investments of the Ministry of Coordination, addressed a recent international gathering of top executives held in Athens under the auspices of the Stanford Research Institute. He spoke on the subject of Foreign Private Investment in Greece and some of the points raised by Mr. Cominos are of special interest.

The post-war effort of Greece to attract foreign, private capital for investment in productive sectors of the economy has met with quantitatively moderate success. The bulk of these so-called direct investments (to distinguish them from foreign loans) were made under the protection of Law 2687 of 1953 which guarantees, among other things, repatriation of the capital itself and of profits. Up until 1962, \$70 million were actually imported. Following the association, in that year, of Greece with the European Economic Community, the inflow increased substantially to reach a total of \$ 875 million in 1973.

Even though importing companies have the right to repatriate that capital as well as the accruing



*Achilles Cominos.*

profits, data shows that this was not done to the maximum allowed. According to Bank of Greece data \$217 million were taken out in the form of capital and profits, the annual average for the last five years being about \$ 30 million. The significance of these amounts on the economy varied quantitatively as well as qualitatively.

Quantitatively the impact of these investments on the Greek balance of payments was modest. In the last two years, for example, a net of \$1500 million of all kinds of capital from abroad was imported into Greece by both private enterprise and through government entities. Of this amount, private, direct investments under Law 2687 accounted for only \$ 160 million or about 10%. The same percentage figure is arrived at if these investments are compared to the total new capital formation (gross asset formation) in this country. It is worth contrasting this to the 1950 figures when 70% - 75% of Greece's gross investments were financed by overseas capital.

Yet the impact of these same direct investments on industrial production has been considerable. Using sample data compiled by the Federation of Greek Manufacturers, Mr. Cominos made the following interpretations:

Of the 500 largest industrial firms in Greece which account for the bulk of industrial assets, only 26 firms were wholly owned by foreign interests and another 57% had important foreign equity participation, both accounting for 16% of the total. Yet these firms control 22% of the total industrial assets.

In another sample taken of 200 of the largest manufacturing exporters, it was shown that nearly 45% of their total exports in 1972 were carried out by firms with substantial foreign participation.

Again on the basis of another sample taken from 200 of the most important employers, firms — totally or partially belonging to foreign interests — were employing more than 25% of the total workers in that sample in 1972.

Mr. Cominos concluded his observations as follows:

However, even more important than the figures about participation of foreign private investment in fixed assets, in employment, and in export achievements, is their contribution by the way of transfers of technology, of improving our managerial and marketing methods, of making available know-how in general and of training local workers and managers. At the present time there is no important firm in Greece which is not having some kind of relationship with a foreign company. Very often it is just a patent or a contract for transfer of know-how or for using a brand name, or ensuring technical assistance in all possible directions.



# What's On

# Programs

## TELEVISION

The following is a guide to English-language programs. We emphasize that programs are subject to change.

We have included several Greek-language programs that may be of interest. They are followed by an asterisk (\*). The musical shows feature well-known Greek performers in current songs and dances, folk song music, etc.

'Our Neighbourhood' is a charming program of sociological interest which can be followed by anyone with even a slight knowledge of Greek.

Children may enjoy the puppet theatre on Mondays and the Karagiozi (Shadow Theatre) on Thursdays. The wild life programs are dubbed in Greek but fascinating to youngsters.

### Friday P.M.

EIRT 1:45 Folk songs & dances\*... 2:20 Top Cat (cartoon)... 6:00 Wild Life Documentary\*... 6:30 Lassie\*... 8:00 The Waltons... 9:55 Gunsmoke.

YENED 6:00 The Real McCoys... 9:50 Our Neighbourhood\*... 10:20 The Rookies.

### Saturday P.M.

EIRT 5:50 Taped Soccer Game (British)... 9:00 Musical\*... 9:55 The Golden Screen.

YENED 6:45 Ivanhoe... 8:15 Musical\*

### Sunday P.M.

EIRT 6:50 I Dream of Jeannie... 7:55 International Sports\*... 8:30 Songs and Dances\*.

YENED 6:25 I Love Lucy... 7:55 Eyes on Sports\*... 9:50 Great Films.

### Monday P.M.

EIRT 1:45 Peyton Place... 6:00 Skippy... 7:00 Puppet Theatre\*... 7:45 Bewitched... 11:10 Music, old and new\*.

YENED 6:00 Dennis the Menace... 6:30 Wild Life Documentary\*... 9:15 A Star Performs\*

### Tuesday P.M.

EIRT 3:00 Serious music... 6:30 Lassie\*... 8:55 Musical variety show... 9:55 New Songs\*.

YENED 8:30 Combat... 10:20 F.B.I.

### Wednesday P.M.

EIRT 1:45 The Fugitive... 6:00 Cartoons... 6:30 I Love Jeannie.

YENED 6:00 Popeye... 6:30 The Real McCoys... 7:00 Wild Life Documentary\*... 8:20 Sports\*... 9:50 Our Neighbourhood\*... 10:20 Kung Fu.

### Thursday P.M.

EIRT 2:20 Cartoons... 3:00 Music... 6:00 Skippy... 7:00 Karagiozi (Shadow Theatre)\*... 8:30 General Hospital... 9:55 Hawaii 5-0... 10:45 Choral Recitals\*.

YENED 7:00 Abbott & Costello... 9:50 The Magician... 11:00 Musical Theatre (Old Athens)\*.

## 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. Suns. at 2:35 p.m. & 11:15 p.m.

### VOICE OF AMERICA

The following is a guide to a few weekly highlights. The programs and their scheduling are, however, subject to change.

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.

On 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 News & 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

### BBC

BBC broadcasts 24 hours a day a variety of programs ranging 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

Time changes occurring in May should be noted. We highlight below some of the regular programs:

WORLD NEWS BULLETIN — Broadcast 19 times a day. AM 2, 4, 5, 6, 7, 8, 9, 10, 11. PM 1,2,3,4, (Sats. only) 4:25 (ex: Sat. & Sun) 6, 7, (ex. Sat.) 8, 10, 12.

FROM OUR OWN CORRESPONDENT — BBC Correspondents based in key places all over the world comment on news and its background. Sun. 5:15 a.m., 9:45 a.m., 6:15 p.m., 1:09 a.m.

POP CLUB — News of British pop scene and record requests from club members presented by Tommy Vance. Sun. 1:15 a.m., rep. Tues 8:30 p.m., Thurs. 4:30 p.m.

FOCUS ON FILM — Reviews all aspects of the cinema world. Sat. 10:30 a.m., rep. Mon. 8:30 p.m., Wed., 4:30 p.m.

DISCOVERY — An examination in depth of advanced developments in the world of science. Tues. 7:09 p.m., rep. Wed. 4:30 a.m., Thurs. 1:30 a.m.

BOOKCASE — The best of books for the general reader, discussed by leading reviewers and the authors themselves. Suns. 1:00 a.m., rep. Mons. 3:15 p.m., Thurs. 1:15 a.m.

THE LIVELY ARTS — Comments by critics and artists on all kinds of drama, films, visual arts,



and music in Britain and the world at large. Wed. 1:15 a.m., rep. Wed. 9:45 a.m., 3:15 p.m., 7:25 p.m.

## SPECIALS

**NOW BARABBAS** — William Douglas-Home has written an authentic play of prison life based on his personal experience. He was imprisoned toward the end of W.W. II for 12 months in a civilian prison in Yorkshire. An objective treatment of the subject gives a forceful indictment of society's treatment of prisoners. May 21, 2:30 a.m., rep. 5:15 a.m., May 22, 11:45 a.m., May 24, 10:30 p.m.

**THE BARCHESTER CHRONICLES** — A new classic serial of 40 parts, based on the Barchester novels of Anthony Trollope. Mon. 5:15 p.m., rep. Tues. 4:30 a.m., 11:45 a.m.

**PICKWICK TRIUMPHANT** — The program traces the development of the Dickens' character, Pickwick, as well as the book's rise to popularity. May 11, 11:45 a.m., May 12, 11:15 p.m. May 16, 2:30 a.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

Saturday, May 18, (may run two days) from 2:00-4:00 p.m., AFRS will feature taped, delayed interviews of those people involved in organizing the annual 'People's Festival' which takes place at Athenai Air Force Base.

Major events in Sports are often broadcast by taped delay in the afternoon from 1:00. However, these are not regularly scheduled broadcasts.

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

## TELEVISION COMMENT

### '... And Now for the Bad News'

'Good-night, Chet.'

'Good-night, David.'

What a familiar, comforting, almost hopeful way to conclude the tolling of a day's tidings — good or bad! 'Silly,' you say? 'Comforting,' you ask?

Since television's genesis some forty-two years ago, there has been relatively little study of its effects, let alone concern for the magnitude of the impact of T.V., which seem to have taken us by surprise. It may be categorized as one of the most polluted areas of our environment — an area of air which clouds the mind and insidiously irritates the eye. Stormy McLuhanites have warned of the hydra-headed reactions to T.V. which are too innumerable to count not only for the 'Joe,' but also for Greenery-League graduates. Let us not forget that the environment is invisible to most of us, and consequently we ultimately succumb to the clandestine vectors from the cables.

If the negative influences of the

tube-trance are so awesome, positive characteristics must conversely offer certain comforts to the viewer. Various T.V. personalities from such diverse appeals as soap-opera, comedy, news - broadcasting, drama, and talk-show have become part of the family album complete with the love, respect, and anticipation offered on the welcome mat.

Newsbroadcasts are usually less appealing, yet, realistically, more necessary in the sense that their power ranges from that of a Big Brother to tutor of the disadvantaged. Let us take a look through-the-lens-darkly at a typical news report on Greek T.V.

Is there a personality who welcomes with a warm smile or rutilous eye those gathered to 'watch' the evolution of the day? Does the angle of the camera ever seem to change during the telecast?

These are two of the many techniques which make for better and more enjoyable programs, and which news directors should refine. (Consider the industrious effort going into the creation of all those professional commercials!)

Reporting the news involves more than spewing forth in automatic fashion (2001 is still in the lift-off stage) the major human occur-

### Sunday

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

### Monday — Friday

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)

### Saturday

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



ences from around the world. It is a presentation — and one which should be void of plastic and simulated reality. To suggest that the newscaster break his non-partisan and impersonal role is, of course, not the point; nor would it be good journalism. Rather, varied tones of voice and shades of expression can enlighten, in a parallel fashion, the news content, whatever it may be.

The camera lens is a unique eye which, through 'persistence of vision,' permits an image to remain imprinted on the retina of the eye for a fraction of a second after it has passed from view.

Through this motion, interest is aroused no matter what the subject content of a report. Y.E.N.E.D. and E.I.R.T. T.V. stations offer no smooth transition of motion from one scene to the next: a commercial seems to jump into the lap of the reporter as the camera remains fixed in a regimented position instead of attempting to evoke something other than indifference. All the images are like flat surfaces stuck over one another, without the free-flowing of facts, not to mention subtle emotions. Via simple use of fading-in or-out, the scenes or distinctions in program content could be smoothly and professionally separated.

Granted Greek T.V. is quite a novelty and sophisticated techniques are still unavailable, but there are relatively easy steps which could lead to more attractive news commentary. To ask for 'good news' is suppression and negligence, but 'good reporting' is a duty of the craft.

'Good reading, everyone!'

— SOPHIA NICHOLAS



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## SPORTS

# The International Olympic Academy

Although the ancient sites are now in ruins, one still feels the vibration of the atmosphere at Olympia, which has been for over 2,000 years the spiritual center of the Games that have inspired so many generations of athletes.

The International Olympic Academy, set in surroundings that Lyceus calls 'the most spectacular place in Greece,' is situated next to the ancient stadium of Olympia, under the Cronion Hill, from which Zeus is said to have watched the games.

A French nobleman, Pierre de Coubertin, was the founder of the modern Olympic Games. Inspired by the ancient sites of Olympia, he gave new life to the Olympic spirit and started, in 1896, the modern Olympic Games.

Coubertin was not only interested in the athletic competitions as such, but believed they would have a moral influence on the characters of young athletes. In addition, he believed nations would come to know and understand each other better through participation in the Games. By introducing the spirit of Olympia into education, Coubertin hoped to close some of the gaps that separate man from man. This idea prompted him to found the International Olympic Committee and to give it a status independent of politics by selecting, as members, personalities not associated with governments. Although this Committee proved effective, problems arose that could not be solved in conference.

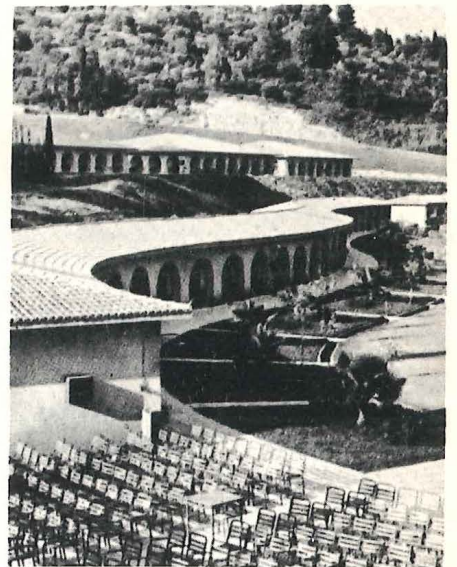
The Olympic spirit had to be preserved, explained, and spread. Preparation for the Games required careful study, technical and medical experience, and research. Educators had to be informed and governments encouraged to pass relevant legislation.

Though Coubertin always intended to establish an institution where this work could be done, time ran out.

In 1949, John Ketseas, a member of the International Olympic Committee for Greece, prop-

osed the creation of an International Olympic Academy. In 1961, the Academy was inaugurated in a ceremony on the Hill of Pnyx near the Akropolis.

Mr. John Ketseas and Dr. Karl Diem, a great friend of Greece, and the founder and first Rector of the German Sports Academy in Cologne, worked assiduously to set up the International Olympic Academy. From modest beginnings, the Academy has evolved into a world-famous institution with a campus of beautiful buildings, playing fields, open auditoria, and a swimming pool.



Part of the campus of the International Olympic Academy.

The International Olympic Academy is the guardian of the Olympic spirit. Carrying this spirit to the sports-world, explaining the rules of the Games, and the functions of the Committee, and studying problems related to competitive sports are the primary tasks of the Academy. Subjects investigated are: the history of the Olympic Games, archaeology, education, physiology, and psychology, modern sports techniques, and fine arts.

The Olympic ideals are examined and re-examined in light of social changes. For example, competitive sports are no longer the prerogative of certain classes. Rules and regulations need to be adapted to such changes.

In the Academy, the emphasis is on dialogue. Experts from all over the world report on problems which are discussed by students. Professors, trainers, doctors, artists, and renowned athletes hear the opinions of the younger generation



unhampered by political pressures. Conclusions and suggestions emerging from seminars help the International Olympic Committee in its own planning. National Olympic committees sponsor participants for these sessions at the Academy, ensuring that a high intellectual level is maintained.

An integral part of the sessions at Olympia are games and sports, either organized or voluntary, relating to lectures on sports, and

techniques: Track and field, volleyball, basketball, swimming, and instructional films are discussed. Participants also enjoy music and folk-dances and frequently stage shows which are well received.

Apart from its regular sessions, the International Olympic Academy aims at becoming a centre for research into subjects concerning Olympic sports. Extending its research into all areas of movement, the Academy has gained a place in

the history of the Olympics.

Finally, the Academy is a repository for the Olympic idea. As an idea, the Olympics incorporate more than decency and fairness. By Coubertin's definition it is an attitude, even a way of living. Perhaps human relations, not desperate competition for medals and records, was what Coubertin had in mind for what he called a 'festival of brotherhood.'

— ANGELOS PALEOLOGOS

## BOATING

### TURN TO THE EXPERT

We are about to provide some suggestions which we think may be helpful to yachtsmen. Our choices are arbitrary, drawn as they are from our own experience, but we invite our readers to send us any suggestions or comments they may have, and to share their experiences with us.

When work is needed on the engine we advise you to contact the manufacturer's agent rather than any freelance mechanic. The work will be as good as the man who does it and most freelance mechanics, unfortunately, are not always reliable. Mechanics working for large engineering firms may pick up a great deal of training — or very little. When they feel confident and think the odds are in their favour, and regardless of whether or not they are able, they set up their own business. More often than not these freelance mechanics do more harm than good. Furthermore, they rarely can afford to equip their workshops with the necessary testing equipment that is standard in large firms.

If there is no representative in Greece for your particular engine, or if the job is of a general and not a specific nature, I would recommend two independent engineering firms of considerable size and with good reputations: Baroutis (tel. 461-9441) and Perakis (tel. 420-934). If you are near Glyfada, you may wish to contact a firm in that area. Although I have never had any

personal experience with Lambrinides (tel. 894-1436) they have been recommended by others.

For professional advice on boats, sails and riggings, contact Odyseas Eskitzoglou and George Zaimis (tel. 717-9545). Both were Olympic champions in the Dragon class. Their showroom in Pasalimani is excellent — and they keep a good stock of equipment; they are straightforward in their dealings and full of goodwill.

If your sails are fouled-up, Manolis Pandelis (tel. 417-3477) is as good a sailmaker as you will find anywhere.

If you have not yet planned your summer holiday, why not charter a yacht and begin island-hopping in a leisurely and totally independent way?

The vast number of yachts from which you may choose does not ensure an enjoyable holiday. The right type of yacht to suit your particular needs and finances, and a truly honest deal on the part of your agent, are the decisive factors. You would be well advised to make careful inquiries before selecting an agent.

#### Up coming races

The racing schedule up to now:

May 25 - 26: 100 Mile Race: Vouliagmeni - Dipsa (Southern Euboea) - Faleron.

June 1 - 3: Faleron - Aegina - Poros - Faleron.



June 16: Faleron - the round of Salamis - Faleron.

June 28 - 30: Faleron - round of Milos - Polymos - Kimolos - Faleron.

July 20 - 26: Corinth - Zakynthos - round of Peloponnese - Faleron... 380 miles.

August 3: AEGEAN RALLY Glyfada - round Milos - Syros - local Regatta - return round Santorini... 410 miles.

August 22 - 25: Faleron - Seriphos - Kava d'Oro - Andros.

More specific information can be obtained from: Hellenic Yacht Club (tel. 417-1823).

Piraeus Off-Shore Sailing Club (Tel. 423-357).

Piraeus Yacht Club (tel. 417-7636).

— ALKIS LOGOTHETIS





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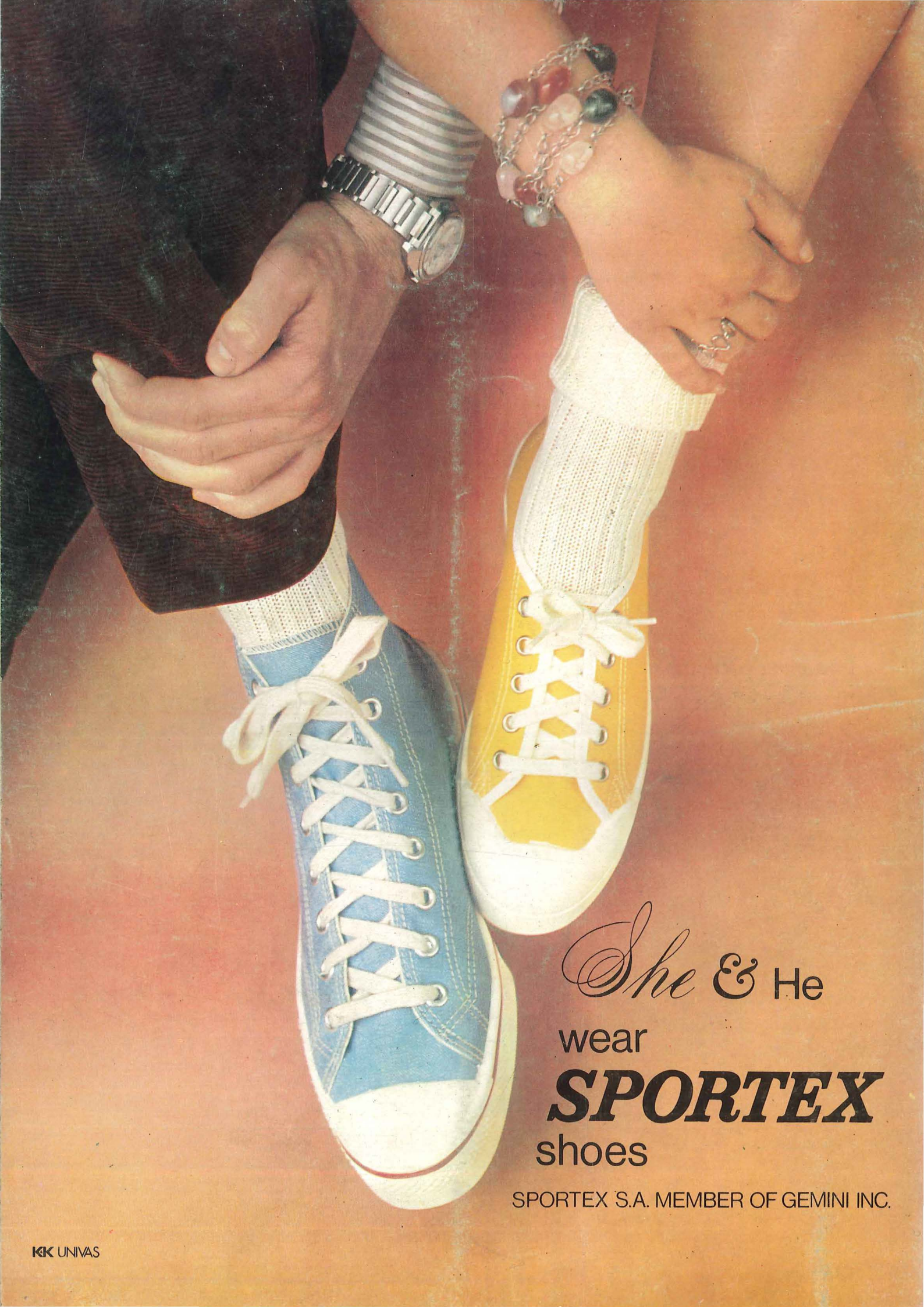
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