

May 24, 1974

THE

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# ATHENIAN

Greece's English Language Fortnightly



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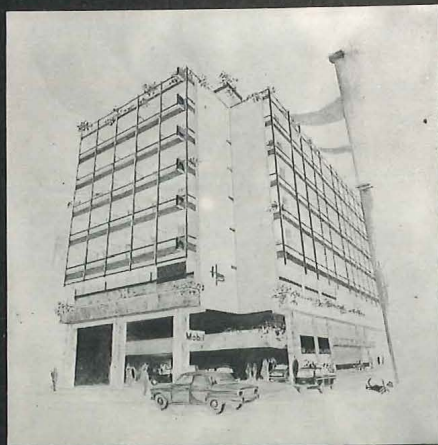


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# Community Calendar

MAY 24

Field Trip — The Hellenic International School will go on a two-day trip to Porto-Heli and Ermioni.

Seafood Night — At the American Club of Kifissia.

MAY 25

Lessons — Greek language lessons begin at the USO. For more information call 923-8887 or stop by at Galaxia 7, off Syngrou Avenue.

Sailing — The 100-mile race from Vouliagmeni-Dipsa-Faliron.

Pool Opening — At the American Club of Kifissia. Free beers and soft drinks!

Weekend Trip — To the Monasteries of the Meteora. For men only. Sponsored by the USO. Call 923-8887 for further information.

MAY 26

Singles Cruise — 'Singles, Sun and Serendipity' cruise and beach party in Aegina. Sponsored by the USO. Call 923-8887 for further information.

MAY 27

Music — Third Seminar on New Music: *Composers of Electronic Music*, by Prof. Gunther Becker. At the Goethe Institute. Call 636-086 for details.

Memorial Day — All American schools will be closed.

MAY 28

Bingo Night — At the American Club of Kifissia.

MAY 29

Soccer — The Hellenic International School plays Athens College, at 2:00 p.m.

Lecture — *Gold Trade and Foreign Exchanges in the Seventies*. — A *Personal Appraisal*, by the Honorable Henry J. Tasca, Ambassador of the United States to Greece. At the Hellenic American Union, 8:00 p.m.

Lecture — *Child Psychiatry as a Science and in Practice*, by Dr. George Destounis, in Greek. At the Goethe Institute, 9:00 p.m.

Art Auction — Organized by St. Andrew's Women's Guild for the benefit of the Girls' School of the Thessaloniki American School. By invitation only. Call 707-448 for further information.

Buffet Night — At the Family Inn, American Club of Kifissia.

Swimming — National Championships for Boys and Girls at the Olympic Swimming Pool (also May 30).

Volley Ball — Until May 31: The Balkan Championships.

MAY 30

P.T.A. — At the Hellenikon Elementary School.

Graduation — Baccalaureate Services and Graduation Exercises at the Hellenic International School, 4:30 p.m.

Duplicate Bridge Night — At the American Club of Kifissia, 7:30 p.m.

MAY 31

Dinner Dance — Parents only. Sponsored by

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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.

June 9: All Saints' Day

Those without official namedays celebrate on this day.

**Lord Byron in Greece:** A joint British Council and Benaki Museum commemorative exhibition continues at the Benaki Museum (see Museums).

**Edward Lear:** Some of the artist's Greek landscapes, from the Genadius Library Collection are on exhibition at the National Picture Gallery (see Museums).

An exposition on the life and works of Sigmund Freud at the Goethe Institute (until May 30). Fideiou Street 14-16, tel. 636-086. Open Monday to Friday from 10:00 a.m. to 2:00 p.m. and from 5:00 p.m. to 8:00 p.m. Closed Saturdays and Sundays.

The Goulandris Natural History Museum is now open to the public (see Museums).

The Hungarian Circus is still in town and performing daily at 6:30 p.m. and 9:30 p.m. (until the end of June).

The Poseidonia shipping exposition at the Zappeion (June 3 - 9).

the American Youth Centre. At the AYC, 8:30 p.m. Tickets: \$1.50.

Music — Instrumental Workshop Concert. At the Gymnasium on the Halandri Campus of the American Community Schools, 7:30 p.m.

Soccer — The Junior Team of the Hellenic International School plays the Ursuline School.

Volley Ball — The Junior Team of the Hellenic International School plays the Ursuline School.

Basketball — The National Teams of Greece and West Germany complete for the 'Nations' Cup' — in Athens.

Seafood Special Night — At the American Club of Kifissia.

Prize Giving Day — At the Campion School, 5:00 p.m.

JUNE 1

Sailing — Until June 3: Faliron-Aegina-Poros-Faliron.

Theatre — Until June 30: *Up with People*, an American Musical Group. At the Delphinarion, Neo Faliron. Call 426-340 for tickets and information.

JUNE 3

Boy Scouts — The Kifissia Troop hold their Court of Honour and dinner.

JUNE 4

Music — Third Seminar on New Music: *Modern Classical Interpretation*, by Prof. Siegfried Behrend. At the Goethe Institute. Call 636-086 for further details.

Bingo Night — At the American Club of Kifissia, 8:00 p.m.

JUNE 5

Spring Fair — For students of the Hellenikon Elementary School.

Boy Scouts — World Environment Day. Basketball — The National Teams of Greece and Turkey compete for the 'Nations' Cup' — in Athens.

JUNE 6

Spring Festival — For parents at the Hellenikon Elementary School.

Duplicate Bridge Night — At the American Club of Kifissia.

JUNE 7

Luncheon — St. Andrew's Women's Guild at the VIP Club, Kifissia. Tickets sold through the Church Office. Call 707-448.

Seafood Night — At the American Club of Kifissia.

JUNE 10

Music — Closing session of the Third Seminar on New Music, at the Goethe Institute. Open discussion with musical illustrations. Open to the public. For further information call 636-086.

JUNE 11

Luncheon — A Propeller Club luncheon at the Athens Hilton, to be addressed by Anthony Mantzavinos, General Manager of the First National City Bank in Greece. Cocktails at 1:00 p.m. Luncheon at 1:45 p.m. Address at 3:00 p.m. Tickets available at the TWA Office at the Athens Hilton or at the First National City Bank in Syntagma or Piraeus.

Films — Two football films of the International Cup Series in Germany. First film at 5:00 p.m., second film at 8:00 p.m. At the Goethe Institute.

Bingo Night — At the American Club of Kifissia.

JUNE 12

Graduation Exercises — The Academy of the American Community Schools. At Neo Faliron Theatre.

Films — Two football films of the International Cup Series in Germany. First film at 5:00 p.m., second film at 8:00 p.m.

# THE ATHENIAN

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## PUBLISHER'S NOTE

Is there any person in the English - speaking world who does not know Edward Lear? Many will automatically reply that they do not: his rhymes and nonsense are so much a part of children's literature that most do not associate them with any particular author and, when asked about a specific verse, may reply that it is probably from Mother Goose. Children sing them, mothers learn them by heart (if they do not already know them) while reciting them over and over to their children. 'High diddle diddle, the Cat and the Fiddle,' 'The Owl and the Pussy Cat,' are some that immediately come to mind.

Fewer of us still associate the author with Greece. Dr. Francis R. Walton, the Director of the Gennadius Library, discusses Lear's life and works and his visits to this country in his article, 'Lear in Greece.' The Library's collection of Lear's sketches toured North America for two years and is now on exhibition at the National Gallery, providing the public at large with an opportunity to see them and to enjoy an addition to the artist's other nonsense, the whimsical notations written on the drawings. Nikos Stavroulakis considers the paintings themselves and

discusses the homage paid to Lear by another artist, Nikos Hatzikiakos-Ghika in 'Yongy-Bongy-Bo and Mor-Fo-Nios,' and Roderick Beaton provides another glimpse of Lear through his personal correspondence in 'Lear Upon an Eggcup.' It was after a lady of his acquaintance told him that another young lady had said, 'How Pleasant to know Mr. Lear,' that the artist produced the verse that begins:

How pleasant to know Mr. Lear!  
Who has written such volumes of stuff!

Some think him ill-tempered and queer,

But a few think him pleasant enough.



Our cover is from an Edward Lear water-colour now on exhibition at the National Picture Gallery (on loan from the Gennadius Library).

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# GOINGS ON IN ATHENS

## ART

### GALLERIES

- Gallery Ora — George Nicolacopoulos, on the second level (until May 28). Leida Papaconstantinou-Hughes, paintings and constructions, on the second level (June 4—30). Poliklitos Regos, on the first level (June 2—30). Xenofondos 7, tel. 322-6632. Open daily from 9:00 a.m. to 2:00 p.m. and 6:00 p.m. Closed on Sundays.
- Gallery Zoumboulakis - Tassos — A group exhibition of works by the Gallery's collaborators (until May 31). Man Ray, graphics and multiples (until June 30). Kriezotou 7, tel. 634-454. Open daily from 9:30 a.m. to 2:00 p.m. and 5:00 p.m. to 9:00 p.m. Closed on Wednesdays from 2:00 p.m. Closed from Saturday at 2:00 p.m. to Monday at 12 noon.
- Diogenes International Gallery — Philippe Bermond, impressions in oils of Greece (until May 31). Twelve Greek and International artists, water-colours, pastels, woodcuts, etchings, lithographs (June and July). Kidathineou Street, Platia Filomousou Eterias, tel. 322-4618. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and from 6:00 p.m. to 10:00 p.m.
- Diogenes International Gallery — Group showing of thirty Greek and International artists; oils and sculptures (permanent exhibition). Diogenes Street, Plaka, tel. 322-6942. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and 6:00 p.m. to 10:00 p.m.
- Gallery Parnassos — Kyriakos Makris, on the first level (May 28 — June 16). Efthimios Mavroyiannis, on the second level (May 28—June 16). Theodoros Vassiliadis, on the third level (May 28—June 16). Aghiou Georgiou, Karitisi 8, tel. 322-5310. Open daily and Sundays from 9:00 a.m. to 1:00 p.m. and from 5:00 p.m. to 9:00 p.m.
- Nees Morphes — Savas Tzanetakis (until May 29). Minelos Katafigiotis (June 1—19). Valaoritou 9a, tel. 616-165. Open daily from 10:00 a.m. to 1:30 p.m. and from 6:00 p.m. to 9:00 p.m. Closed on Saturdays from 2:00 p.m. Closed Sundays.
- Athens College Library — An exhibition of works by students (until June 19). Open daily from 8:30 a.m. to 9:00 p.m.
- Jewish Community Centre — Nikos Stavroulakis, paintings and woodcuts (until June 1). Odos Pireos 44, 7th floor, tel. 527-997. Open daily from 5:00 p.m. to 9:00 p.m. Closed Fridays and Sundays.
- Athens Gallery — Minos Argirakis, sketches (until June 24). Yannis Parmakelis, sculpture (May 27—June 22). Glykonos 4, Dexamini, tel. 713-938. Open daily from 10:00 a.m. to 1:30 p.m. and from 5:00 p.m. to 9:30 p.m. Closed on Saturdays from 1:30 p.m. Closed Sundays.

### 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. (Mon. - Fri. 8:30 a.m. - 1:30 p.m., 5:30 p.m. - 8:30 p.m.) The library will be closed during the month of August.

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American School of Classical Studies — Blegan Library. Souidias 54. Tel. 736-313. (Mon. - Fri. 9:00 a.m. - 2:00 p.m., 5:00 p.m. - 8:00 p.m., Sat. 9:00 a.m. - 1:00 p.m.)

Athens College Library — Psychico. Tel. 671-4628 ext. 60. 25,000 books in English. (Mon. - Fri. 8:30 a.m. - 9:00 p.m., Sat.-Sun. 9:00 a.m.-1:00 p.m. 2:30 p.m. - 7:30 p.m.) The library will be closed during the month of August. *By permission only.*

Benakios Library — Anthimioi Gazi 2 (near statue of Kolokotroni). Tel. 322-7148. (Mon. - Fri. 8:00 a.m. - 1:00 p.m., 5:00 p.m. - 8:00 p.m., closed Saturdays.) The library will remain open during the summer.

British Council Library — Kolonaki Square. Tel. 633-211. English books on various subjects; reference library; reading room; record library. (Mon. - Fri. 9:00 a.m. - 1:00 p.m., Mon. and Thurs. 6:00 p.m. - 8:30 p.m.) The library will be closed during the month of August.

British Embassy Information Department Library — Karageorgi Servias 2, Syntagma Square. Tel. 736-211 ext. 227. A reference, not a lending library, with material on the British way of life. (Mon. - Fri. 8:30 a.m. - 2:00 p.m., Tues. and Wed. 4:00 p.m. - 7:00 p.m.) The library will remain open during the summer.

French Institute Library — Sina 29. Tel. 614-841. French books and records. (Mon. - Sat. 9:00 a.m. - 1:30 p.m., 5:00 p.m. - 8:00 p.m., except Saturday.) The library will be closed during the month of August.

Gennadius Library — Souidias 61. Tel. 710-536. Historical books on Greece, and Greek theological literature. (Mon. - Fri. 9:00 a.m. - 1:30 p.m., 5:00 p.m. - 8:00 p.m., Sat. 9:00 a.m. - 1:15 p.m.)

German Archaeological Institute — Pheidon 1. Tel. 620-270. (Mon - Sat. 10:00 a.m. - 1:00 p.m., Mon., Tues., Thurs., Fri. 5:00 p.m. 8:00 p.m.)

Goethe Institute Library — Phidiou 14-16. Tel. 636-086. German books and records. (Mon. - Fri. 10:00 a.m. - 2:00 p.m., 5:00 p.m. - 8:00 p.m.) The library will be closed during the months of July and August.

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. 9:00 a.m. - 1:00 p.m., 6:00 p.m. - 9:00 p.m.) The library will be closed during the month of August.

Italian Institute Library — Patisision 47. Tel. 529-294. (Mon. - Fri. and every other Saturday 9:00 a.m. - 1:00 p.m.)

National Library — Panepistimiou Ave. Tel. 614-413. (Mon. - Sat. 9:00 a.m. - 1:00 p.m., 5:00 p.m. - 8:00 p.m., except Saturday.) The library will remain open during the summer.

National Research Centre Library — Vassilis Constantinou 48. Tel. 729-811. (Mon. - Sat. 8:00 a.m. - 1:00 p.m., 4:00 p.m. - 9:00 p.m., except Saturday.)

National Theatre Library — Aghios Constantinou. Tel. 520-585, ext. 24. Books on drama and theatre. (Mon. - Sat. 8:00 a.m. - 1:30 p.m.)

Pierce College Library — Aghia Paraskevi. Tel. 659-3250, ext. 334. (Mon. - Thurs. 8:30 a.m. - 6:00 p.m., Fri. 8:30 a.m. - 4:00 p.m.) The library will be closed August 12—26.

Parliament Library — Vassilissis Sophias Ave. Tel. 323-8350. (Mon.- Sat. 8:00 a.m. - 1:00 p.m.)

Polytechnic School Library — Patisision St. Tel. 611-859. Books on architecture, engineering, etc. (Mon. - Fri. 8:15 a.m. - 7:30 p.m., Sat. 8:15 a.m. - 1:30 p.m.)

Y.W.C.A. Library — Amerikis 11. Tel. 624-291. Mainly paperbacks. (Mon. - Fri. 9:00 a.m. - 9:00 p.m., Sat. 9:00 a.m. - 1:00 p.m.)

### 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 Epidaurus; 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. Tel.: 817-717.

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. Tel.: 817-769.

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. Tel.: 323-6665.

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.  
Tel.: 321-0185.

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. Tel.: 711-027.

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. Tel.: 321-3018.

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. Tel.: 611-617.

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. Tel.: 323-7617.

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 Genadius 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. Tel.: 711-010.

Kerameikos Museum, Ermou 148 (Monasteraki) — Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture but of perhaps greater interest is the collection of pottery from the pre-Mycenean period down to the Roman period. Open daily:

9:00 a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 6:00 p.m. Closed Mondays. Tel.: 363-552.

The Goulandris Natural History Museum, Levidou 13, Kifissia — This is the first centre in Greece to be devoted to the study of Flora, Zoology, Entomology, Geology and Paleontology. Exhibition halls 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. Closed on Fridays. Tel.: 801-5870.

The Eleftherios Venizelos Museum, Vas. Sophias 69 — A collection of artifacts and memorabilia relating to the late Prime Minister Eleftherios Venizelos and to the island of Crete. Of interest to students of Modern Greek History. Open daily and Sundays from 9:00 a.m. to 1:00 p.m. and from 6:00 p.m. to 9:00 p.m. Tel.: 731-256.

#### BALLET AND DANCE

Dora Stratou Dance Company — Greek folk dances, costumes, instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. At Phillopapou Theatre (near the Akropolis). Nightly performances at 10:15 p.m. Two performances on Wednesdays and Sundays at 8:00 and 10:15 p.m. Tel. 914-650.

The Greek Classical Ballet Company of John Metsi — At the Ancient Theatre, Piraeus (June 20 — the end of the summer). Tel. 452-9600.

#### MISCELLANEOUS

The Planetarium, Syngrou Avenue, near Faliron Delta — *To the Other End of the Universe*, in Greek (May 6-26). Every Monday, Friday and Sunday at 7:00 p.m. *The Greek Sky During the Summer Months*, in Greek (May 27- June 16). Every Monday, Friday and Sunday at 7:00 p.m. Admission 10 Drs.

The Hill of Phillopapou *Sound and Light*. Daily including Sundays. English programme from 9:00 p.m. to 10:15 p.m. French programme from 10:15 p.m. to 11:00 p.m. German programme every Tuesday, Thursday and Saturday from 8:00 p.m. and 9:00 p.m.

The Hungarian Circus, Syngrou Avenue — Performing daily at 6:30 p.m. and 9:30 p.m. (until the end of June).

The Poseidonia Exposition — (June 3—9) The international shipping exposition held on alternate years in Greece. The participants represent Greek and foreign maritime companies and shipyards. At the Zappeion.

#### SUMMER ACTIVITIES IN PIRAEUS

Lyrikon Demotikon Theatre — *Opportunity Street*, a Greek revue, with the George Lazarides Company (May 31 - August 31). At Passalimani, tel. 428-853.

The Delphinarian — *Up with People!* an American musical group (June 1-30). At Neo Faliron, tel. 426-340.

The Skylitsion — The Polish Musical Group, 'Mazowsze' (June 6-23). At Kastella, tel. 425-498.

The Ancient Theatre — The Greek Classical Ballet Company of John Metsi (June 20 - the end of the summer). At Passalimani, tel. 452-9600.

The Delphinarian — *The Young Shepherdess's Lover*, with the Stephen Stratigos and E. Anoussaki Company (July 1 -

September 15). At Neo Faliron, tel. 426-340.

The Skylitsion — Ice Skating Show: the Berlin Company (July and August). At Kastella, tel. 425-498.

Demotikon Cineac — Cartoon films for children. Films shown daily from 4:00 p.m. - 5:30 p.m. Sundays and holidays films shown at 11:00 a.m. and 4:00 p.m. to 5:30 p.m. Admission free for children between the ages of 5 to 11, 10 Drs. for others.

#### SPORT

Sailing — The 100-mile race: Vouliagmeni - Dipsa - Faliron (May 25-26). Sailing — In Niendorff, West Germany, European Championship for the 'Finn' Class (the end of May through the first days of June). Participation by a Greek team manned by Chatzipavlis and Papioannou.

Horse Racing — At the Hippodrome, Faliron Delta. Every Wednesday and Saturday. First race at 2:30 p.m.

Volley Ball — In Athens. The Balkan Championships (May 29-31).

Swimming — In Athens. National Championships for Boys and Girls (May 29-30). At the Olympic Swimming Pool.

Water Polo — In Athens. The Armed Forces Championship (May 29-31). At the Olympic Swimming Pool.

Basketball — In Athens. The national teams of Greece and France compete for the 'Nations' Cup' (May 31).

Sailing — Racing: Faliron - Aegina - Poros - Faliron (June 1-3).

Basketball — In Athens. The official game between the national teams of Greece and Turkey for the 'Nations' Cup' (June 5).

#### CURRENT CINEMA

The winter movie-houses are gradually closing down for the season while the outdoor summer theatres open. The occasional new film will appear but, for the most part, re-runs are shown. They range from Charlie Chaplin and Buster Keaton classics to the past year's box office hits.

The following are still playing in Athens but will not play during the summer:

Jesus Christ Superstar. The mod-rock version of His last seven days, replete with expletives.

The Last Tango In Paris (To Teleftaio Tango Sto Parisi) — Bernardo Bertolucci's provocative film, with Marlon Brando mainlining masculinity to a cathartic demise.

The Sting (To Kendri) — The film that swept the Academy Awards for the year (seven Oscars) indicating that Hollywood is currently interest 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.

The following are some of this year's films that will be re-released during the summer. We have shown the original title and, whenever possible, indicated the Greek title in brackets.

Ape and Super Ape (O Iperochos Kosmos Ton Zoon) — Interesting documentary by Bert Hanstrai and the national Geographic Society.

Aristocats (I Aristogates) — Amusing



- cartoon film, true to the tradition of the great Disney.
- Avanti** — Billy Wilder directs Jack Lemmon and Juliette Mills in a sometimes humorous but overly-drawn-out comedy concerning the misadventures of an American businessman in Italy trying to retrieve the body of his recently departed father.
- Billy Two Hats** — A British western about a Scottish outlaw (Gregory Peck) filmed in Israel. The film is better than it sounds, but suffers from a script that is quite didactic in pointing out the problems of a father-son relationship. Directed by Ted Kotcheff.
- A Clockwork Orange** (To Kourdisto 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.
- Cries and Whispers** — Ingmar Bergman's lyrical portrait of three women he has described in an interview as different parts of his own mother and, thus, of human nature in general. Perhaps his most visually beautiful and bewitching film, but at times as dull as a nineteenth-century novel.
- The Day Of The Jackal** (E Ora Tou Jakaliou) — Fred Zinneman directs this suspenseful story based on one of the many assassination attempts on De Gaulle's life. Dispensing with the need for much dialogue, Zinneman presents a masterful visual cinematic treat. Chillingly acted by Edward Fox.
- Dirty Week-End** (To Axechasto Savatokyriako) — Dino Risi's bitter satire with Marcello Mastroianni and Oliver Reed.
- Don't Look Now** (Meta Ta Mesanekta) — Julie Christie and Donald Sutherland play a happily married young couple who suddenly find themselves reminded of the death of their young daughter while working in Venice. Nocholas Roeg directs this Daphne duMaurier tale of psychic suspense with deft camera work, though he is not always sure what Christie and Sutherland should be doing.
- The Effect Of Gamma Rays On Man In The Moon** (Marigolds (Agries Margarites) — The screen version of the award-winning Broadway play of the same name by Paul Zindel. A blatant story of a haggard and hassled mother in conflict with her indestructibly curious and optimistic daughter. Director Paul Newman raises the story above sentimentality, however, and his actress wife, Joanne Woodward, is memorable as the bitchy, but, finally, proud mother.
- Jeremy** (O Protos Erotas) — A greatly cut version of a teenage *Love Story* that is, however, far more convincing and less sugary than Eric Segal's work. Director-writer Arthur Barron captures the bitter-sweet tang of first love as well as the all - elbows feeling of youth. Bobby Benson and Glennis O'Connor are the youngsters.
- Lady Sings The Blues** (E Kirea Tragouda Ta Blues) — A portrait of the late Billie Holiday, more in line with legend than fact. Diana Ross, in her acting debut, sings well, and James Callahan is excellent as Billie's patient patron, husband and friend. Directed by Sidney Furie.
- The Last American Hero** (O Teleftaas Apo Tous Eroes) — Jeff Bridges, who acted with natural ease in *The Last Picture Show* seems to be rather than act the role of a southern country boy out to lick the stock-car racing world in this minor, but excellently executed film, directed by Lamont Johnson and based on an idea by Tom Wolfe. The late Jim Croce adds a haunting echo with the song, 'I Got A Name.'
- The Laughing Policeman** (O Dedektiv Tou San Frantzisko) — A police film with an exceptional interpretation by Walter Matthau.
- Let The Good Times Roll** (Afiste Na Kilane Ta Trella Chronia) — Steve Levin and Bob Able's sociological musical documentary.
- Live And Let Die** (Zise Ke Aphise Tous Allous Na Pethanoun) — Ian Fleming may be dead and Sean Connery may have moved on to new acting adventures, but Agent 007 is alive, if not exactly well, and living on a wicked tropical island in this latest James Bond caper. Roger Moore is the new Bond, Guy Hamilton (*Goldfinger*) the director.
- The MacKintosh Man** (O Anthropos me to Adiavrocho) — A John Huston thriller with Paul Newman, James Mason and Harry Andrews.
- Man of La Mancha** (Don Cihotes) — Thank heavens Cervantes isn't around to see what a mess Hollywood can make of a masterpiece when the big boys decide to combine a Musical and a Spectacle! Peter O'Toole, James Coco, Sophia Loren. Directed by Arthur Hiller.
- The Neptune Factor, An Undersea Odyssey** (Odissia Sto Vitho) — Impressive under-water adventure in a documentary style.
- O Lucky Man** (Enas Poli Tiheros Anthropos) — England's best film of the year 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 enforcing the theme of one of the songs by Alan Price, that, in today's world, everybody is 'fakin' it.'
- On Any Sunday** (To Rally Tou Thanatou) — A remarkable documentary on the life of America's motorcycle aces. With Steve McQueen.
- Paper Moon** (Hartino Fengari) — Peter Bogdanovich (*The Last Picture Show*, *What's Up Doc?*) uses the 1930's and the desolate, wide-open spaces and depressing small towns of Kansas and Missouri as a backdrop for the picaresque adventures of a thieving Bible salesman (Ryan O'Neal) and a spunky young kid given an Oscar-winning performance by O'Neal's real-life daughter, Tatoum (Best Actress In A Supporting Role). Humour and pathos mix well in this magically - filmed work in black and white by Laszlo Kovacs.
- Pat Garret And Billy The Kid** (E Megali Monomachia) — Sam Peckinpah carves out another legend in the Peckinpah west. A stirring lyrical film emphasizing loneliness and inaction above violence, and silence above the haunting Bob Dylan songs which make up the soundtrack. James Coburn, in one of his best performances, as Pat Garret, the friend who must 'do in' the Kid (Chris Christoferson).
- Reflection of Fear** (O Fovos Skepaze Ti Nichta) — Laszlo Kovacs' brilliant photography smoothes over directing lapses by William Friendkin to make this a macabre study of a child brought up by sadistic relatives in the *Whatever Happened to Baby Jane* tradition.
- Scarecrow** (To Skiachtro) — A film that suggests many other works, such as *Midnight Cowboy* and several Steinbeck novels, but succeeds in being original at such moments as Gene Hackman's strip scene and side-kick Al Pacino's department store Olympic dash.
- Scorpio** (O Skorpionos) — This international CIA thriller will never be a film classic, but it sure keeps the audience entertained from beginning to end. Directed at a jack-hammer pace by Michael Winner, with performances by Alain Delon, Burt Lancaster and Paul Scofield. It has at least one good gramatic scene as CIA agent Lancaster shares a bottle of Scotch with his Russian counterpart, reviving memories of their youth.
- Sleuth** — Sir Laurence Olivier and Michael Caine are enjoyable to watch as they go at each other in this role-within - role thriller with metaphysical pretensions based on the play of the same name by Anthony Shaffer. Solidly, but stodgily, directed by Joseph Mankiewicz.
- The Snake** (To Fide) — A thriller that fails where *Scorpio* succeeds, but nevertheless is interesting for its pseudo - documentary reportage on the CIA. Directed by Bernard Kowalski with an all - star cast including Yul Brynner as a defecting Russian colonel.
- Soylent Green** (New York 2,022) — A worthwhile film treating the possibility of world hunger in the near future and the resulting chaos. Charlton Heston acts, Richard Fleischer (*Tora, Tora, Tora* — which I'm sure he would like to forget!) directs.

#### FRENCH FILMS

- Cesar et Rosalie** — That favourite of all French subjects, the eternal triangle, with, in this case, the woman still in love with her young lover and her husband. Claude Sautet glides Yves Montand, Romy Schneider and Sami Frey through a visually appealing though overly long film.
- Colinot, the Petticoat Lifter** (E Yimne Pringkipissa) — A bawdy look at France in the days when knights were bold but incredibly non-aggressive under the tantalizing attacks of Bridget Bardot and Natali Delon. Very much in the spirited vein of *Tom Jones* but with much less clothing!
- Les Noces Rouges** (Matomenos Gamos) — Claude Chabrol's latest film in Greece is a very slow story of the eternal triangle set in a small French town and starring Stephanie Odan and Michel Piccoli. Although not up to the usual Chabrol quality, the film is gripping in a Hitchcockian way for the last half hour, and humorous at points, notably in the night-spent in - a - museum scene.

#### GREEK FILMS

- Me Lene Stelio** (My Name is Stelio) — A Swedish-produced and directed film about the problems of Greek workers living in Sweden, trying to cope with a foreign culture and climate, while longing for the sunny shores of Greece. Even if you are not fluent in Greek, you might enjoy the atmosphere of this film shot in a very free and easy style with a mainly non-professional Greek cast.

# RESTAURANTS AND NIGHT LIFE

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

We welcome comments from our readers and invite suggestions.

## RESTAURANTS

### LUXURY, WITH AND WITHOUT MUSIC

- La Toscana, 5 Lamahou St. (near Olympic Palace Hotel) Tel.: 324-6790, 324-5783. The latest fashionable restaurant in Athens, located in a renovated old house on the fringes of Plaka. Small rooms separated by arches, a patio with flowers, decor by an Italian decorator aiming to create a replica of a Tuscany house. Several rooms upstairs with hand-painted ceilings, murals, frescoes, ceramics. The chef and the maitre, Bruno and Corrado, and much of the personnel are from Tuscany, and willing to guide you through a menu of their area's specialties. There were a few deficiencies both in the service and in the food when we visited, but it was the third day of opening and we foresee a brilliant future if the promising standard and quality are maintained. Expensive. *Antipasto*, 80 Drs. *Prosciutto di parma*, 120 Drs. *Fegato alla Veneciana*, 110 Drs. *Scallopine*, 140 Drs. For dessert try *Aracia Siciliano* — orange with whiskey and espresso coffee, 50 Drs. Open daily: 12-3 p.m., 7 p.m. - 1 a.m.
- Tudor Hall, Constitution Square. Tel. 3230-651. The penthouse of the King George Hotel. Sophisticated but warm, beautiful Tudor decor with candelabra. Magnificent view of the Acropolis. Soft appealing music in the evening. Good international cuisine, excellent service. Entrees from 150 Drs. Open daily: 1:00 - 4:00 p.m., 8:00 - 1:00 a.m.
- Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790 - 711. The roof garden of the newly built St. George Lycabettus Hotel. Modern, agreeable surroundings. Open grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialties. The steak *au poivre* is worth our recommendation. Entrees from 130 Drs. Open daily: 8:30 - 12:30 a.m.
- Bagatelle, K. Ventiri 9 (next to the Athens Hilton). Tel. 730-349. One of Athens' older international restaurants. Very pleasant environment, candle light, soft colors. The downstairs has a more rustic atmosphere and piano music in the evening. French accent on food with good variety of dishes, and good service. Entrees from 100 Drs. Open daily from 1:00 - 4:00 p.m. (recommended for a quiet business lunch), and 8:00 - 1:00 a.m.
- Ta Nisia, Athens Hilton. Tel. 720 - 201. A very luxurious restaurant with Greek atmosphere. Spacious and elegant. Service and food excellent. A fabulous selection of Greek hors d'oeuvres and specialties (roasted lamb with oriental rice). Guitar music in the evening. Expensive. Mr. Fondas is the maitre and one of the best. Open daily: 12:30 - 3:30 p.m., and 7:00 - 11:30 p.m.
- Pamella's Voula Beach. Tel.: 895-2105, 859-5901.
- 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 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 bronz lamps, and cosy atmosphere. Excellent cuts on the charcoal, accompanied by baked potato or french fries and green salad. Reserve in advance. Mr. Papanou 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.
- 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.
- Grande Bretagne — Syntagma Square. Tel 323-0251. Stately and gentile with palm - court atmosphere in Athens' oldest and best known hotel. Open daily from 1:00 - 3:30 and 8:00 - 11:00 p.m. Lunch and dinner from 220 Dr. (Also a gracious place for afternoon tea or coffee).
- Mitchiko — Kydathineon 27. Tel 322-0980. A Japanese restaurant located in a former mansion in the Plaka. Open daily 1:00 - 3:00; 8:00 - 1:00. From 175 Dr.

### 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. Business-

men's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.

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.

#### 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

#### TAVERNAS

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

Kavalieratos, Tatoiou 36 (off New Philadelphia Avenue) Tel.: 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.

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

#### 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.

#### 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 Elpidia, 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.

#### TAVERNAS IN THE PLAKA

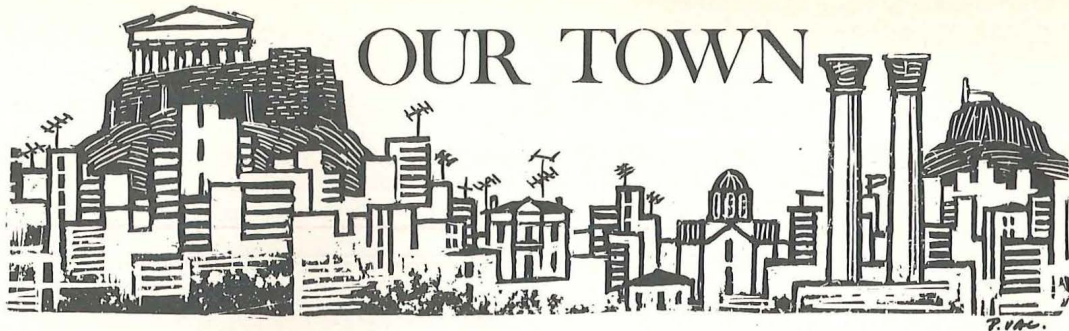
The following tavernas can hardly be called 'authentic.' They have developed a style of their own in response to popular demand for bouzouki, folk songs and dances, and local 'colour' in general. We list them for the convenience of those in search of souped-up 'atmosphere' in the Plaka. All are closed for lunch.

Aretoussa — Lyssiou 11-13. Tel 323-1298. Roof garden, orchestra, singing. Dinner from 140 Dr.

Kalokairinos — Kekropos 10. Tel. 323-2054. Roof garden, orchestra, singers, bouzouki. Dinner from 120 Dr.

Mostrou — Mnissikleous 8. Tel. 322-5558. Floor show, dancing, bouzouki, orchestra, singing and ballet. Dinner from 350 Drs.

Xynou — Angelaou 4. Tel. 322-1065. Roof garden, guitar, singing. Dinner from 120 Dr.



## Where Have our Flowers Gone?

When Mayor Skilitsis began to clean up Piraeus some years ago, there were those who complained that the atmosphere of the town would be ruined. It can now be stated, after several years of his administration, that the results are on the whole pleasant. We must give credit where credit is due.

The city of Piraeus, with its old mansions, twisting streets and splendid view, is in many ways distinctive. The sordidness to be found in all seaports is to be found there, too, but putting this aspect aside, Piraeus has a personality that is all its own.

A Sunday drive reveals well-tended streets, playgrounds with colourful, modern equipment, manicured squares that are there for the people to use, which they do, sitting and swinging on garden furniture as though they were in their own back yards. At the restaurants around Turkolimano, natives and tourists alike sit looking relaxed, their chatter dying down periodically as the cannon signals a race and they turn their heads to see the flag rising on the pole at the end of the peninsula. Vendors appear with bags of pistachios explaining how good they are even to the natives, little girls peddle chewing gum, and those precious men all decked out in white move along pushing their wicker laundry-hampers-on-wheels before them as they sweep up the slightest suggestion of litter.

On a recent trip, however, we grew uncomfortably aware that something was amiss. The lamp poles stood starkly bare, the wrought iron flower baskets that used to be attached to them with colourful displays of flowers having been removed!

Our suspicions aroused by this discovery we hastily drove over to a little platia near Karaiskaki Stadium to see if it had been tampered with

and were reassured to see the green lawn still carefully spread out, children romping on it and parents swinging themselves in the white rockers. We drove over to the municipal square to inspect the situation there. It was blooming with real flowers that had been planted in the ground and with hydrangeas that had been planted in flower pots sitting in wagons. The square looked lovely but there was no sign of our baskets or the imitation flowers.

It was some years ago, and after months of admiring the lovely flower displays, even imagining their perfume filling the air, that we discovered the 'truth' about the green thumb of the official Piraeus gardeners when a friend explained that the flowers were clearly fake because 'thus and such' flower could not possibly grow in the same pot with 'thus and such.' Not long after that we stopped our car one day and got out to see what type of grass grew so brilliantly and lushly, despite the burning sun and the heavy traffic of feet, in our little platia and discovered the answer: synthetic. We decided that if a choice had to be made between asphalt and fake grass, and between fenced-off lawn and a place for children to play, we prefer the synthetic variety. We continued to secretly enjoy the displays of flowers and imitation lawn.

We can only speculate as to what has become of the flowers. Perhaps Mr. Skilitsis has acquiesced to the naturalists and permanently removed them; or perhaps our men in white, forever sweeping and cleaning, scooped them all up and carried them off to put them through a laundry cycle and will eventually return them to their places. We can only wait and see. An awful question has, meanwhile, crossed our minds: what will be the fate of the 'modern chairs' that replaced the kafenion ones? Some years ago, there were many objections to their

initial appearance in Piraeus on the grounds that they were uniform and lacked charm, but we rather like them. They are *comfortable* and far more suited to drawn-out dinners and lengthy conversations than the usual uncomfortable things to be found in most tavernas. Those who wish to 'preserve' anything that is 'quaint' should be selective. Old-fashioned furniture is usually miserably uncomfortable and men have striven for centuries to design chairs to conform to our bodies. Can anyone objectively say that the 'kafenion' chairs are aesthetically more pleasing — let alone more comfortable? We think not.

## Promenade

Those who are over forty and in search of nostalgia would have found it at the Junior-Senior Prom of the American Community Schools of Athens. More than that, they would have had a choice of eras about which to be sentimental since the dress of the young students and the music provided by the Navy band drew on several.

One no longer describes young women as 'visions of loveliness' but that is exactly what those ladies were, in hair styles that would have been difficult for earlier generations of women to attain and in fashions subdued and original, drawn from the latest 'look' and variations on those of times past. Unencumbered by the whale-boned attire and the frizzy hair that their mothers had to suffer, they moved and danced with ease and grace.

The young gentlemen... and that is what they appeared to be... reached all the way back to the Crusades in their hairstyles and looked downright romantic. Their carefully groomed locks would have put a Hollywood Sir Galahad (real knights in their time must have been rather tacky) or an Edwardian gentleman to shame. They wore nicely cut suits, dinner jackets in

white, black and maroon, tails, four-in-hands, and various combinations that made them look infinitely more handsome than did their fathers' generation with the plucked look and standard dress. There were a lot of corsages on girls' shoulders, and it would seem that young men still observe that custom.

When we arrived at the Hilton, order prevailed as these glamorous young creatures served themselves from the buffet. Except for the occasional difficulty of identifying each other, they seemed quite at ease. The turn-out was impressive — about 300 people including students and faculty. We did not, we must confess, witness the crowning of the Queen of the Prom... yes, that still happens... but when we looked in later the couples were dancing to the music provided by the Navy band and ranging from Glenn Miller and polkas to the latest in pop. One teacher commented that some of the students had complained that there was not enough current music but we thought that they seemed to be enjoying themselves all the same. What we would like to know is this: in the last decade of 'youthful' upheaval and endless wrestling matches between the generations over clothing and life-styles, has this sort of thing been clandestinely taking place all along? Have young students been surreptitiously observing these rituals in conspiracy with their teachers who guard their secret? We did not dare ask any of the students if they were having a good time for fear that they would feel duty-bound to reply in the negative. Anyway, we could see that they and their teachers were having a ball.

### Progress

There are those who shake their heads disapprovingly at the appearance of all 'new' or 'modern' things in Greece and are horrified at the sight of television antennae making their appearance all over the country. Women-in-black standing in doorways may make for romantic pictures, but the women involved find life infinitely more interesting if they have something to occupy their minds.

On a recent visit to the provinces we were party to negotiations over the renovations of an old house. The Man-of-the-House was determined that an out of the way spot should be

preserved, despite the fact that the space could be put to better use, as a 'corner.' When asked what purpose it would serve, he replied that the lady of the house would sit there and crochet!

This vision may have satisfied the fantasy view of this man's world but our thoughts raced to the poor woman. Tatting, knitting, sewing and such, may occupy the hands but they occupy the mind for only fleeting moments. We are glad that television has arrived here and brought a few extra dimensions into the lives of those who were forced to be bored much of the time, and we are glad that new-fangled modern equipment and progress are improving the lot of the average Greek.

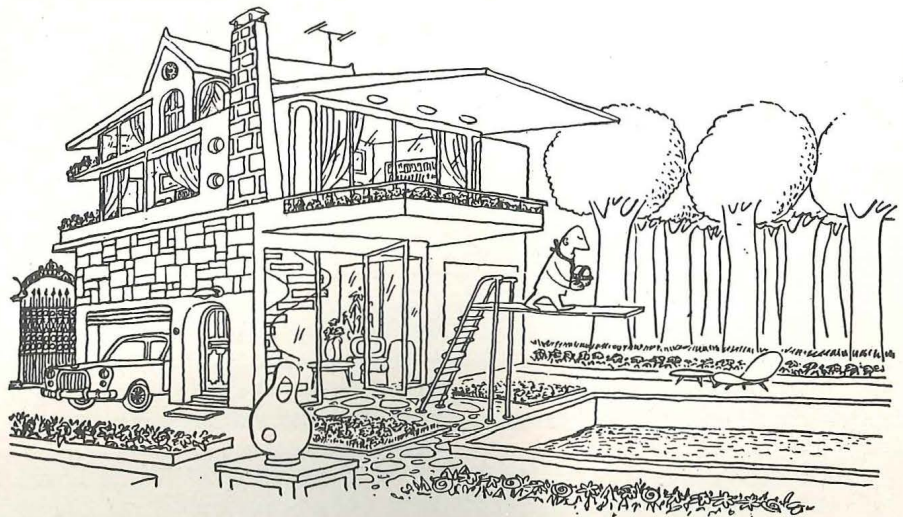
It would be very nice, of course, if Greece were to profit from the experience of countries who have suffered the evolution of development and nice if Greece managed to run the course without committing offences against nature, art, logic, and 'good taste.' Much ado has been made recently of the pollution in Athens, of that emanating from automobiles and Eleusis, and the desecration of the seacoast of Attica — a subject to which we will return in later issues. Every nation, in the process of development, however, will commit its mistakes.

It would be even nicer if refugees from the industrialized countries of the world would not hope to exact from Greece the price incumbent on the preservation of dreams of an 'untouched' land... untouched, at least, by progress... and of old customs and ways of life. It is, to begin with, condescending. At best, it smacks of Wordsworth's Lucy... 'a violet by a mossy stone, half hidden

from the eye'... totally removed from reality.

Every country must pass through its cycles. It is unfortunate that Greece, like other countries before it, must abandon, temporarily at least, customs and ways of life that attract those who are in search of curiosities. But this country, like most others will come full circle. Already there is a growing awareness that worth-while traditions must not be thrown out with the wash, and attempts are being made to preserve them.

Meanwhile there is a certain value in transferring oneself to the role of the woman-in-black, and to the farmer struggling to make a living and to meet all his obligations as he tends his groves. Those old enough to remember the life of the past recall it as rich and happy. It may have been so. It occurs to us that the women standing mutely in the doorways would not long ago have been surrounded by many children and busy tending to the needs of numerous grandchildren while the farmer would have had his entire family participating. Perhaps their lives were, indeed, full, but they must also have been harsh. Whatever the case, their lives today are not nearly as romantic or fascinating as one would expect and it too often revolves around remittances from an absent son which are no substitute for a son-present. The future of Greece lies in its own development and not in the pseudo-romantic visions of those in search of escape from the contemporary world. In indulging oneself in that sort of vision for a nation, one is indulging in the ugliest form of colonialist mentality.



— MITROPOULOS — FROM HIS COLLECTION THE AFFLUENT SOCIETY.

# Bustle on the buses

Travelling by public transport is an experience not to be missed. Many people seem to go to great lengths to avoid it and I think this a great mistake.

I made my maiden voyage on a local bus some eleven years ago. I began at the head of the queue and when the bus departed, was the only person left behind. Dazed and shaken but determined to take note of the system employed by other would-be passengers to ensure embarkation, I soon learned that it was out with the elbows, up with the heels, and forward with the head. It is also advisable to have a frayed straw basket with which to tear stockings and scratch the legs of those trying to trample one into the dust. Follow the system described and success is yours.

Voluntarily offering one's seat to anyone is a practice unknown. A man may get up for a man but never for a woman. The most fortunate passengers are pregnant women and priests, but if you lack the vocation for the first and are unable to be the second, you are to back to square one. Even this system which is compulsory sometimes fails and the conductor has to shout himself hoarse to get them a seat.

Children are never considered robust enough to stand and if one is not offered a seat, you may find a child being dumped on your lap. On one occasion—when I was gazing at nothing out of the window—my husband suddenly said to me: now wouldn't you like a dear little thing like this? I turned round to find myself nose to nose with the grubbiest, dribbliest, little toddler.

And what happens when you give up your seat for a deserving cause? The first occasion I did so the old lady for whom I had got up was not quick enough, and before she had time to seat herself an old man had been pushed into it by his very determined daughter. The daughter was triumphant, the old lady shaken, and I was furious. So now I spot my deserving cause, let it know what I am about and make sure it lowers itself into my seat just as I rise from it.

Years ago people used to have their ears bitten off in bus queues and my mother made it her



— Sketch: PAUL VALASSAKIS

ambition to witness such a scene. She never managed to do so and was bitterly disappointed. The fashion seems to have changed and one never reads of such exciting occurrences these days.

The summer is the time to do real battle on the buses. Getting on is one thing. Getting off is quite another. But what a sense of elation and achievement sweeps over you when you win through!

From Vouliagmeni the only sure way of finding a seat for the return to Athens is to go to the bus terminal. This terminal is just a hundred yards from the public beach. Most people are not over-keen on walking and very few take the trouble to propel themselves along the hundred yards. So we, the energetic ones, get on the bus and find a seat at the terminal and are roundly abused by all those waiting at the first bus stop!

Last year a young mother got on at the beach stop with two young children. The children instantly demanded seats and refused all offers of laps. They became so abusive that not one person felt inclined to get up for them. There I was, seated at the front of the bus, minding my own business, when suddenly one of the mini-monsters hit me! 'Why did you do that?' I asked. In answer, his sister spat at me! Whereupon I roared, 'Are you not ashamed!' A lady seated next to me had nearly gone into a dead faint but pulled herself together sufficiently to explain to all and sundry around us what had happened. The young family descended at the next stop and the rest of the trip was relatively peaceful.

As a special treat I took a very rich American girlfriend on a trolley. There she was strap-

hanging, assuring me that none of her friends back home would ever believe it, and feeling that she was really living. It was a good job that she did not understand Greek because there was a delightful male passenger composing questionable rhyming slang about her to the great amusement of all the passengers but to the horror of the lady sitting next to him. As an antidote to his lewd remarks she continuously made the Sign of the Cross and muttered, 'Aman, Aman, Aman' over and over again.

There was also the occasion when the journey to Athens took longer than usual because of the 'cat in the bag.' We were just passing Mr. Onassis's villa when there was a 'mee-ow.' It was followed by another mee-ow and it became clear to the driver that he had a passenger with a cat. The bus came to a grinding halt and the driver said: 'Get the cat off my bus, Yanni.' Presumably Yanni was the conductor. All well and good, but who actually had the cat? No one would own up so the driver said very slowly and very clearly: 'The bus will not move a foot until the cat gets off my bus,' but no cat got off the bus. 'Alright,' says the driver, 'we shall stay here all day,' and with that, he turned off the engine and lit a cigarette. At this point there was a giggle which slowly travelled all the way down the bus with one passenger explaining to another that no cat existed, only a toy held by a passenger in his bag which when squeezed made a noise like a cat. The driver had been angry but his wrath now knew no bounds. He had been made to look a fool.

I travelled on a long distance bus recently. In front of me was a lady and a young boy. In front of them was a deaf and dumb man — her brother or her husband, I never did discover which. This gentleman had just undergone an operation in Athens and was travelling back to his village. Being deaf and dumb did not make communication easy, so for want of a better method the lady bashed him on the head whenever she wanted to tell him something. The system worked beautifully: the man was left in no doubt that someone wanted to speak to him and was very good natured about it. At the time I voiced the hope that the operation had not been performed on his head!

—MAGGIE DEAN LOGOTHETIS



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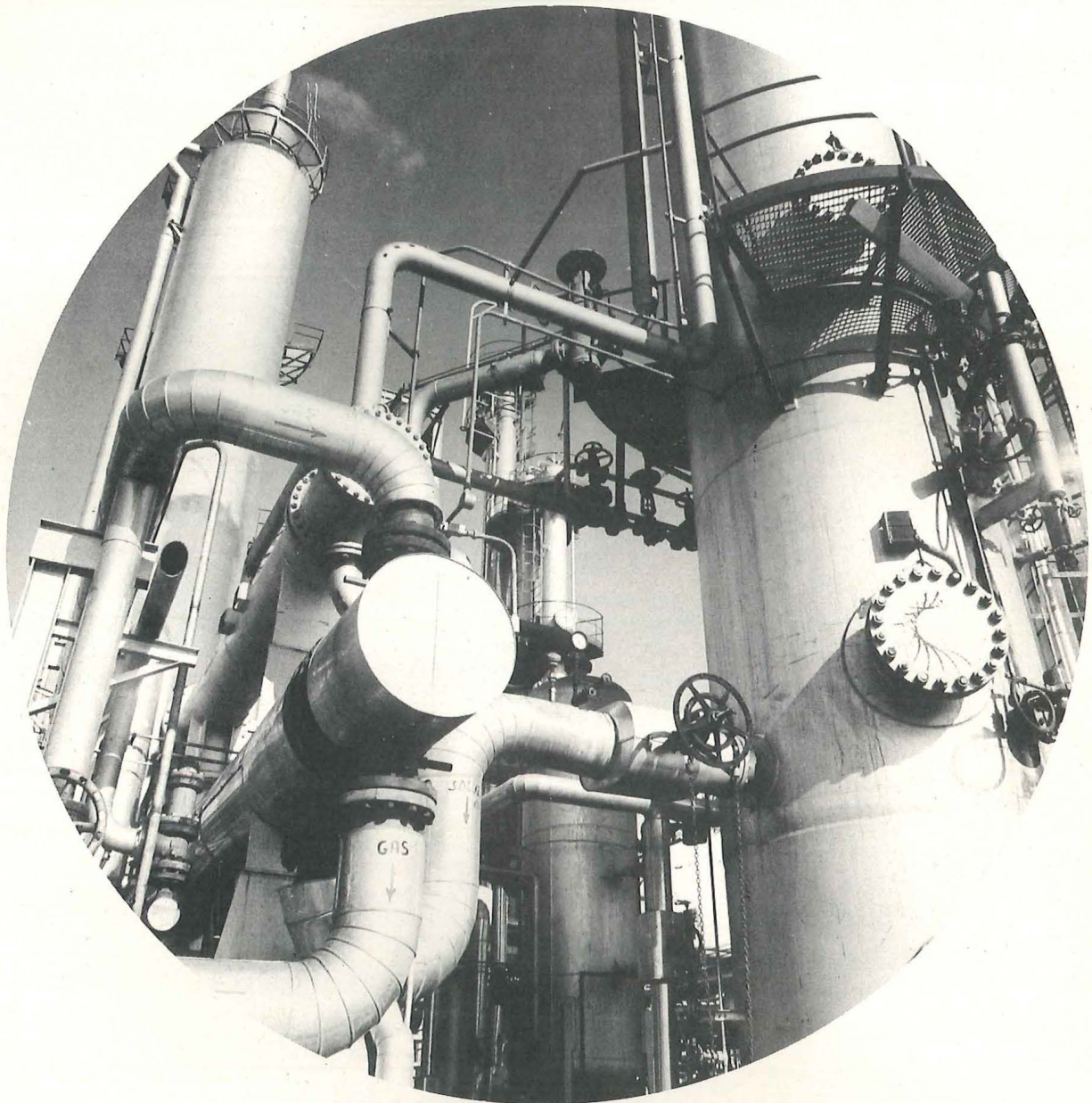
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## TRAVEL

Evia is an island. This seems to come as a surprise to a lot of visitors, but it is true. Like Crete it is a big island and not so easily identified in the mind as, say, Mykonos, as being a 'real' Greek island.

For all that — and unlike Crete which is several miles from the nearest land — Evia is still an island. It is joined to the mainland by a bridge at Halkis, the capital. Poros, an island in the Saronic Gulf is separated from the mainland of the Peloponnese by a narrow channel — the locals say so narrow you can throw an olive stone across it. If that's the case at Poros, in Halkis you could probably spit the olive across!

The bridge, which opens for sea traffic, is not very long and unfortunately from the motorist's point of view, not very wide. However, traffic jams are rare because, as yet, Evia remains an undeveloped island from the touristic viewpoint. But, like the rest of Greece, it is waking up — especially now that, thanks to new roads, it is possible to reach Halkis from Athens in less than two hours.

An alternative route to Evia from Athens is the 50 km drive to Oropos and then 30 minutes on the ferry to Eretria, famous for its archaeological site and museum. In fact, this route is the best to get to the new hotels situated along the west coast of Evia.

The average temperature in Eretria for August (the hottest month) is 90.0F and at the same time the sea registers about 76.3F. In January it is tough — the average



— Photo: MICHAEL H. AUST

*Preparing for the night's work at Limni.*



— Photo: MICHAEL H. AUST

## CROSS THE BRIDGE FOR OUZO



— Photo: MICHAEL H. AUST

*Octopus waiting to be grilled — in Limni.*

sea temperature is down to 58.1 F (tell that to the chaps who celebrate the New Year by a plunge through the ice on the *Serpentine!*), while the poolside or beach thermometer will most probably register a degree or two lower. In other words, it is warmer in than out!

This often happens in Greece and is explained by the geography and the currents. On a recent visit I counted twelve car ferries working the Oropos - Eretria route with the result that waiting-time has been cut to the minimum.

Halkis, which is also connected to Athens by rail, has, at least as far as I am concerned, one endearing custom. Every evening the main road by the sea, a fine, wide road with a clear view to the mainland opposite, is closed to traffic. Around sunset this vehicle-free

area becomes a popular promenade with visitors joining the local people for an evening stroll, before enjoying dinner at one of the numerous restaurants and tavernas which specialize in really fresh fish. These establishments, with their tables overlooking the sea, are all as good as each other and it is impossible to recommend any particular one — but be sure that in all of them the fish and other sea-food, the salads and the wine, will make you want to return again and again!

Normally I'm not an ouzo-man, but in Evia I enjoy an ouzo with the local favourite — grilled octopus. Walk the streets of Halkis in the early evening and you can't escape the smell as, over countless small fires, the pieces of octopus are slowly cooked. It took a bit of getting used to, but I'm glad I took the plunge and to my mind there is no better place in all Evia to enjoy this evening snack than in the small fishing-port of Limni.

Limni is a very pleasant drive from Halkis and one of those delightfully situated places where it's possible to relax in peace and quiet. Hotel accommodation is limited, so it remains off the regular tourist route, but the people always have a warm welcome for visitors.

Along the sea-front the smell of the grilled octopus will lead you to the 'Ouzerie' where, as the small boats 'chug' their way to the fishing grounds for the night's work, you may drink a very inexpensive toast to absent friends — who don't know what they're missing!

— MICHAEL H. AUST

# EDWARD LEAR

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## Lear in Greece

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*There once was an artist named Lear,  
Who travelled and sketched far and near,  
Known mainly for verse that's nonsensically terse  
He's one and the same Edward Lear.*

— M.W.

EDWARD LEAR has two claims to fame, as the author of nonsense poems and as a landscape artist. His nonsense verse — including the limerick form, which he perfected and made popular — is known and loved wherever English is spoken. To many people, in fact, Lear is known only for his 'nonsenses' and it comes as a surprise to learn that they were merely an occasional diversion, and that he was, by profession, an artist who earned his livelihood, at times precariously, as a painter.

Lear was born in 1812, the twentieth in a family of twenty-one children. A sickly child, he was entrusted chiefly to the care of his sister Ann, twenty-two years his senior, and it was she who gave him his first lessons in drawing. Otherwise he was essentially self-taught although much later, while in his late thirties, he briefly attended art classes at the Royal Academy Schools. Fortunately he was, despite weak eyesight, an acute observer and a superb draftsman. This gift is evident in his earliest 'mature' work, his detailed and lively drawings of the parrots in Regent's Park Zoo, which he himself lithographed and published at the age of twenty (*Illustrations of the Family of Psittacidae, or Parrots*. London 1832). Their success brought him a number of commissions and his career might well have continued along these lines, but by 1836 he had decided that his real interest lay in the depiction of landscapes.

His health was never good and it took a turn for the worse in 1837 making it imperative that he seek a warmer and drier climate. The Earl of Derby, his patron and friend, offered to send him to Rome, and from then on much of Lear's life was spent abroad. He became an inveterate traveller and, late in life, went as far afield as India and Ceylon, but it was always the Mediterranean countries, above all Italy and Greece, that attracted him most and where he felt most at home. In 1880 he visited England





Corfu utterly enchanted Lear,  
'It is really a paradise.'

for the last time and the remainder of his life was spent in Italy. He died at his villa in San Remo in January 1888.

It was not until 1848 that he discovered Greece and the Eastern Mediterranean. For fifteen months, from April of that year until June, 1849 he was almost constantly on the move, exploring the Ionian Islands, Greece, Constantinople, Albania, and Egypt. Corfu, his first port of call, utterly enchanted him. 'It is really a Paradise,' he wrote his sister Ann, and on all his later visits to Greece, in 1856 - 1858 and in 1861 - 1864, it was always to Corfu that he returned, either for months of residence or as a base for further excursions to the Ionian Islands, to continental Greece, and finally, in 1864, to Crete. It was also in Corfu, in 1856, that he found Giorgio Kokali, his faithful Suliote servant, who was to remain with him 27 years, until his own death in 1883, and to accompany him on all his arduous travels.

The years spent in Greece, or in and out of Greece, were among the happiest in his life and fortunately, even apart from his letters and diaries (still mostly unpublished) we have a partial record of his experiences and activities in those years. First and foremost there are his innumerable sketches. The Gennadius Library alone has about 200 of these, and while this is

perhaps the single largest collection of those done in Greece their holdings must still be only a fraction of the total. There are also, of course, his finished oil paintings and water-colours, developed from the sketches, but in many cases executed much later. And finally there are two volumes published by him, each containing twenty lithographs.

*Journals of a Landscape Painter in Albania, etc.* was published in London in 1851 and *Views of the Seven Ionian Islands... drawn from nature and on stone* in 1863. The latter volume is a picture book, comparable to those that he had produced earlier in Italy, containing only the lithographs and a brief explanatory text of each scene. The *Journals* is a real travel book (his first), and gives a lively and entertaining account of his travels. It was an immediate success and a second edition — retitled *Journals... in Albania, Illyria, etc.* — was issued in the following year. For the modern reader, however, the title — even in its expanded form — is somewhat misleading. *Turkey-in-Europe* would have been more accurate geographically, for although Albania takes pride of place in his narrative the modest 'etc.' is forced to serve as cover for Macedonia, Epirus, Thessaly, and part of southern Yugoslavia!

The actual narrative comprises two separate trips, one made from 9

September to 12 December, 1848, and the other from 24 April to 9 June, 1849. One can only regret that he omitted — for reasons unknown — the first half of the second journey when he travelled from Patras through the Morea, on to Athens, and thence to Levadia and Delphi. It would have been interesting to compare his account of travel in Othonian Greece with his experiences in the Turkish provinces to the north. And by an odd circumstance the Gennadeion collection has over 40 sketches dated from 9 March to 18 April, 1849, and only one (a recent gift) from the two northern excursions.

For Lear travel was not a luxury, done for pleasure, but a necessity of his trade, and the conditions under which he travelled were often difficult in the extreme. Food and lodging were undependable, the roads or stony tracks deplorable. As a rule he went on foot, preferring that to the discomfort of primitive saddles. Vermin made his nights an agony and it could be even worse when he was forced to sleep in a stuffy attic amid the stench of silk-worms. Yet he persevered and on the whole enjoyed, at least in retrospect, the trials of travel.

Everywhere he went Lear sketched industriously and the most important items in his gear were his drawing-pads, as essential to him as the camera to an avid traveller

today. He rose at dawn and often made a drawing before breakfast. Along the road he stopped to sketch wherever he found a view that was sufficiently 'picturesque.' His last sketch of the day was sometimes done at twilight, after reaching his destination. For 24 May 1864, the first day of a short tour south from Khanea in Crete that he and Giorgio made alone — without a guide or even a beast of burden to carry their supplies — we have, in the Gennadius Library, the complete product of his day's work. As usual the sketches are dated, even to the hour: 5 a.m., 8 a.m., 9 a.m., 9:30 a.m., 11:30 a.m., 1 p.m., 6 p.m. Yet on this day, despite the many halts, they walked some 25 kilometres, much of it up hill and down hill!

As this record shows, Lear worked rapidly. His usual procedure was to sketch the scene in pencil, adding notes as to colour, flora and fauna, and anything else that interested or amused him. Some of the drawings have on the margin of the sheet a miniature layout of the scene, usually with a border added and the notation 'totality,' evidence of the care with which he planned his pictures. The notes, replete with eccentric spellings and Lear's typical whimsicality, add immensely to our enjoyment: 'Time and Assfiddle' (thyme and asphodel); 'A depth full of sheep, goats and other vegebles' (with 'gotes' written below a series of goat-like squiggles); 'Hills purple gray russet greeny'; 'Earwigs!' and again, 'Tortoises!!!' One of the Cretan scenes has an unfinished limerick written below a tiny figure in the near distance:

There was a young person of  
Crete

Whose toilet was far from  
complete.

Occasionally, too, he used a system of numerals to indicate values; thus for a series of distant hills: '1. (Mount) Ida pale. 2. Less so. 20. much nearer and deeper. 40. green begins.' And at times he waxes lyrical: 'Tone, after sunset, awful dark (& the sun fell, & all the land was dark.)'

Later on, when not otherwise engaged, Lear would 'pen out' his drawings, going over all the pencil lines in ink and even copying the notes. This might be as much as seven years later, as he himself

noted on one drawing, but even a short lapse of time might leave him uncertain of his original intentions. On a lovely view of Cavalla, dated 26 September, 1856, the shape of the castle evidently disturbed him. He penned out the contour that seemed most suitable and wrote on the bottom of the sheet, for future reference, a note: 'The lines to the right of the castle are, I think, a mistake, not rubbed off.'

The final stage was to add some colour, with rare exceptions merely a light wash, just enough to suggest (with the notes) the colour and tones for a finished picture. These sketches, therefore, are not true water-colours, painted directly in colour. Nor are they pictures that Lear himself would have exhibited publicly or offered for sale. Rather they are memoranda to himself, models to be used if he decided to execute a formal painting or lithograph, samples, so to speak, that he could show to a prospective client who wished to commission a picture of, say, Delphi or Amalfi. Lear could then bring out the proper portfolio and say: 'Here are my sketches of the place. See if any of these please you.'

Considering Lear's productivity, the accumulated sketches of a lifetime must have amounted to some thousands. He bequeathed all of them, together with his other pictures and all of his books and papers, to his longtime friend, Franklin Lushington. Lushington gave a number of the pictures to Lear's relatives and most of the rest, one must suppose, were stored away in some attic or lumber-room. There they remained for forty years.

After his death, Lear's reputation as a landscape artist waned rapidly and by the end of the century he was virtually forgotten except as the author of nonsense verses. And, indeed, his art had never been popular, even though he had exhibited regularly at the Academy. The fact is that his 'major' works, especially his large oil paintings, are not very good, and even his finished water-colours, though attractive and gay, are more interesting for the scenes themselves than for their artistic value. However precise, topographically accurate, and detailed, they all tend to seem somewhat laboured.

His on-the-spot sketches, on the contrary, are vivid, lively, and apparently spontaneous although

the spontaneity is that of a skilled craftsman and the facility of line is well disciplined, the product of keen observation and long practice. The sketches have an immediacy that the reworkings somehow lack. At his best — and many of the Greek sketches are among his best — he 'captures' the contours of the landscape and, with the greatest economy of line, makes up *feel* the contrast of plains and hills, the depth and distance of successive mountain ranges receding into the background.

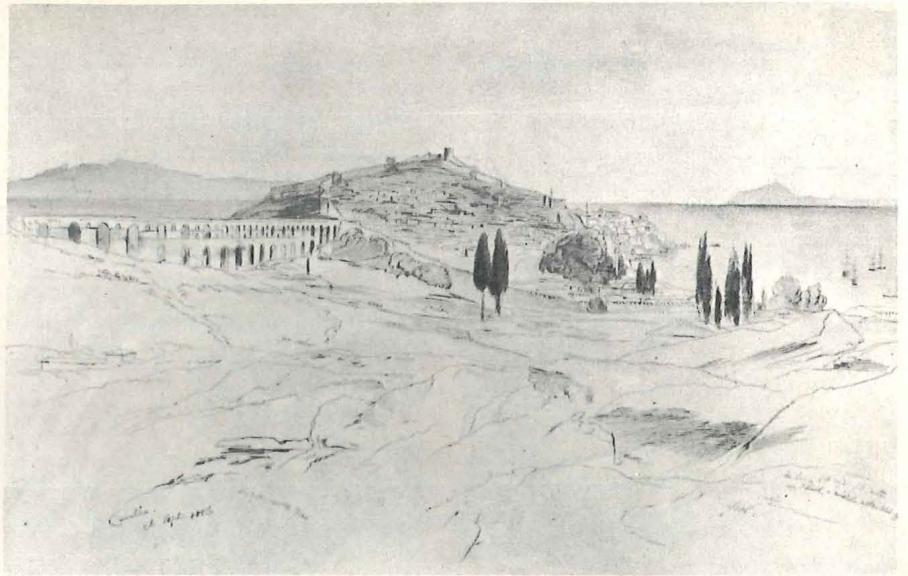
Forty years after Lear's death, when his reputation as a painter was at its nadir, the two daughters of Lushington decided to get rid of the masses of 'worthless' paintings and drawings stored away. The market was suddenly flooded with Lears and for the first time his sketches became known to the general public. It was with their discovery that the re-assessment of his artistic abilities began. Little by little his reputation rose. The esteem in which he is held today is far greater than he ever enjoyed in his lifetime.

Early in 1929 a London dealer came upon a number of fine sketches of Greece while sorting out a large collection of the Lear drawings. It occurred to him that His Excellency Joannes Gennadius, the retired Envoy Extraordinary and Minister Plenipotentiary of Greece at the Court of St. James's (1910-1918) and founder of the Gennadius Library of the American School of Classical Studies at Athens (dedicated in 1926) might be interested. He took them around for the elderly gentleman to see and Mr. Gennadius was enchanted with them.

Mr. Gennadius at once wrote to Professor Edward Capps, chairman of the Managing Committee of the American School of Classical Studies. The pictures, he wrote, would be a great addition to the Library in Athens, but he could not, at the moment, pay for them out of his own pocket. Would Professor Capps authorize him to purchase them on behalf of the School? If so, would he please cable, as he had only a two-week option? Three weeks later he received a letter from Capps's secretary at Princeton University. The professor, she said, was off on a lecture tour and she had no way of reaching him. Finally, a week later, the cable came, 'Buy.' The pictures were still available and



Niphes. Dated 22 June, 1856.



Cavalla. Dated 26 September, 1856.

the Library thus acquired 192 of the Lear sketches for the sum total of £25, approximately a half-crown (or 65 cents) apiece. Then years later, from the same dealer, the Library purchased 14 others — in pen and pencil only, without colouring — at prices ranging from 10 to 30 shillings each. The market was rising. It has continued to rise and at present values our modest collection would probably fetch more than Edward Lear received in

his entire career as an artist. He would, no doubt, be astonished at his belated success but pleased, too, that some of his Greek sketches had returned to the country that he loved so much. And, for us, 'How pleasant to know Mr Lear.'

— FRANCIS R. WALTON

BIBLIOGRAPHY. *Journals of a Landscape Painter in Albania, etc.* has been reprinted under the title *Edward Lear in*

*Greece: Journals of a Landscape Painter in Greece and Albania, 1965. Biography and Criticism: Angus Davidson, Edward Lear, Landscape painter and nonsense poet, 1938. Philip Hofer, Edward Lear as a landscape draughtsman, 1967. Vivien Noakes, Edward Lear: the life of a wanderer, 1968.*

*Edward Lear's drawings are from the Gennadius Library's collection now on exhibition at the National Gallery. They are reproduced here with permission.*



Niphes. Dated 23 June, 1856.

‘What my letters are to you I can’t say, for I never read them over, but I believe they would be quite as fit to read 100 years hence as anybody else’s naughty biography, specially when written off hand as mine are.’

This was written by Edward Lear, in 1861, to his lifelong friend and correspondent, Chichester Fortescue (or 40scue). Lear’s claim for his letters’ naughtiness may be a slight exaggeration, but the collection of letters to Fortescue that has been preserved is as intelligent a book of nonsense as one would expect from the master of the genre.

It isn’t easy, for those of us who were brought up on the *Book of Nonsense* to reconcile the grandfatherly whimsy of the toeless pobble with the precise and hard-headed landscapes which were Lear’s life work. The letters, for this reason, reveal much of the man. They are written with the quick grasp of detail that is typical of the sketches, but are expressed, always, with the humour of the nonsense-man.

Lear was probably one of those people (Fellini is another) for whom the supreme art form is that of the clown. Sensitive to everything that goes on around him, such a man will respond to every trifling incident, to every nuance, to every piece of sadness or absurdity, like a cork bobbing this way and that at the slightest eddy.

He begins a letter to 40scue and what he is going to say has obviously not entered his head at the moment of putting pen to paper. He pauses, after writing the address, which is in Devon. The servant enters — or perhaps he merely pretends she does. Either way, it is the local dialect which catches his fancy. So he begins:

Enter Mary

‘Mary, has the boy come back from the Post with the letters yet?’

‘Noa zur, hiss be drewndid!’

‘He’s what Mary?’

‘Hiss be drewndid zur in the powerfil rain.’

‘Well, it certainly does rain Mary but I hope he aint drowned, for all that.’

Mary exits and re-enters triumphant. ‘Here be tew letters zur: the boy is all queet drewndid zur as ever you see!’

Lear’s descriptions of his journeys are written with the same fluency, the same quick grasp of an intonation, a colour, or the feeling of a place. The letters written during Lear’s untiring journeys from Italy to Greece, into Albania (as all of western Macedonia was then) and Turkish-ruled Crete, from Palestine and Syria, are full of such bouncy responses to the spur of the moment.

Much of his time, when not travelling, was spent in Corfu and many of his comments on the British garrison there and its high social life are quite devastating. He evidently hated this kind of colonial socializing but it also amused him, and Lear was no recluse. He wrote to Fortescue, ‘I hate the bustle and lights and fuss of society — social in reality as is my nature — not gregarious. Geese, swine, gnats etc., are gregarious.’

## Lear upon an eggcup

*‘I shall sit upon an eggcup  
and eat my breakfast with  
a pen.’*

In the society of the English upper class military which then ruled Corfu, Lear must have cut a strange figure. Tall, heavily bearded, with the high, hairless forehead of the idiot or the genius, Lear was probably a bit of both. Defying gregariousness, he must always have remained aware of his loneliness which is hinted at in the letters, usually with an amusing whimsicality: the man of nonsense has a fully Victorian upper lip.

‘I wish I was married to a clever good nice fat little Greek girl — and had 25 olive trees, some goats and a house. But the above girl, happily for herself, likes somebody else.’

Lear shared his contemporaries’ disdain for the display of emotion and held a deep-seated (and very nineteenth century)

distrust for ‘humbug,’ especially as manifested in priestcraft and the worship of ‘false gods.’ His magnificent tirades, which are not directed against the Anglican clergy alone (in one letter he pronounces the most awful of threats — to become a Unitarian) but also against what he saw of ‘monkery’ and ‘monx’ in his travels in Greece. Probably deeply impressed by Mount Athos, of which he published an entire book of drawings, he nonetheless felt obliged to let fly against ‘these muttering, miserable, mutton-hating, man-avoiding, misogynic, morose, and merriment-marring, monotoning, many-mule-making, mocking, mournful, minced-fish and marmalade masticating Monx.’

Aside from such obligatory raillery, Lear’s attitude to Greek life in general is perfectly unsentimental: he made the effort to learn the modern language (though apparently quite badly) and was thoroughly proud of his translating Tennyson’s latest poem into demotic. He never felt the slightest desire to ‘go native’ and swagger in Souliot costume, as an earlier generation of philhellenes had done.

Corfu in 1863 was an unsettled place and the withdrawal of the British and the secession of the Ionian Islands to Greece appear to have taken Lear by surprise. It was not that the idea of living in Greece was unattractive — he speaks in these last Corfu letters of moving permanently to Athens — but the secession meant that Corfu, up until then a sophisticated colonial capital, was bound to become an outpost of an emerging kingdom, itself beset by difficulties.

Lear is one of the few fully sympathetic people who have recorded the withdrawal, and his sorrow is due not to distrust of the Greeks but to his dislike of seeing one way of life destroyed to make way for another. The fifty years of the Protectorate were over, and Lear was depressed by the extremes of feeling that accompanied the British withdrawal. That strange mixture of cultures, in which such social functionaries as Sir Plato and Lady Platides had had their place, was being up-

## Bonghy-Bo and Mor-Fo-Nios

A loaned exhibition of water-colours of Greece by Edward Lear was opened at the National Gallery on the 22nd of March by Frank Walton, the Director of the Gennadius Library. The Collection represents only a fragment of Lear's enormous output during his years in Greece in the middle of the 19th century. It is an interesting comment on the changes of time and taste when one realizes that these delicate paintings were, in fact, but working notes for larger works in oil. Lear painted during the Victorian period when the artist was, for the most part, a simple means for transferring an object, whether it be a person, a monument, or a landscape, into the drawing room.

In our own age when spontaneity and expressiveness have become almost canons of art, we inversely find in Lear's water-colours what is lacking in his larger oils (mostly in British collections): the very real presence of Lear himself, underlined by the quaint and at times humorous notes and spellings such as 'rox' and 'as-fodelles,' 'sheepe and more sheepe.'

Lear's personal life was not a happy one and in spite of his violent attacks of epilepsy (marked sadly in the margins of his note-books), he managed to cover almost all of 'old Greece' — from Corfu to Crete. None of his personal suffering seems to intrude into these paintings so that apart from their merit as great works of art they also speak quite eloquently of his own ability to forget himself.

Dr. Walton's homage to Lear,

appearing in this issue, might well parallel the homage of fellow artist Nikos Hatzikyriakos-Ghika that appeared a few years ago in the *Griffon* (no. 5, Christmas, 1968) of the American School of Archaeology. Lear's creativity expressed itself in humorous 'asides' that appear occasionally in the margins of his paintings; but his creativity was even more effectively expressed in his limericks and 'Nonsense.' Ghikas, sensing that Yonghy-Bonghy-Bo' might have been inspired by the Mor-Fo-Nios of the Karaghiozi puppet shows, turned the 'Courtship of the Yonghy-Bonghy-Bo' into Greek — a translation not only idiomatic but one which manages to capture the metre, lilt, and cadence of the original in a distinctly Greek idiom. His own translations stand complete in themselves.

So much so that one might believe that his translations were the originals which had inspired Lear's own creations:

On the coast of Coromandel  
Where the early pumpkins blow,  
In the middle of the woods  
Lived the Yonghy-Bonghy-Bo.

Στις ἀκτὲς τῆς Καλαμάτας  
Ὅπου σκάν οἱ κολοκύθες  
Πρῶϊμα καὶ ἐνωρίς,  
Μέσ' τὰ δάση τὰ πυκνὰ  
Κατοικοῦσε ὁ Μορ-Φο-Νιός.

How pleasant for us to have  
Mr. Ghika know Mr. Lear!

Certainly anyone who loves water - colours, Greece, or simply Lear's 'Nonsense' should by no means miss the opportunity to see this exhibit.

— NIKOS STAVROULAKIS



Sketch: N.H. GHIKA

rooted as if it had never been.

Lear left Corfu in early April, 1864, with the garrison and titled families, and moved on slowly to Athens and then to Crete. His final image of himself in Corfu says much about the man — peevish as he was by the unnecessary excitability of others — and much about his deep attachment to the place. 'I shall sit,' he wrote, 'upon an eggcup and eat my breakfast with a pen.'

— RODERICK BEATON



Sketch: N.H. GHIKA

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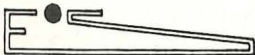
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## A PRIVATE EYE, A UNIVERSAL EAR, AN ETHNIC HEART

The first thing a foreigner 'learns' about Greeks is that they are independent of mind and individualistic, or 'worse,' that they disagree with each other and everybody else. Undoubtedly the third characteristic is a by-product of the second, which is a result of the first!

If one tries to identify the main factor that contributed to the development of Greece after independence in the middle of the nineteenth century, one will discover that it was due to 'private initiative.' We may grasp the meaning of these words and may even find them interesting, but grasping is far from understanding, and being convinced of their validity is another matter.

There have been long intervals of foreign and sometimes barbaric occupation since 'the glory that was Greece' 2500 years ago: about 600 years of Roman occupation, 200 of Venetian, and 400 of Turkish. With the beginning of the last period of servitude intellectuals, artists, merchants and nobles fled to Europe. There they contributed to the European Renaissance and to international trade, and eventually formed the nucleus of philhellenism which played an instrumental role in the struggle for independence 400 years later.

Those who remained in Greece were mostly peasants, paupers, and priests and it was they who managed to maintain the language, the deep-rooted traditions and the philosophy of life. The question however, remains: How did they manage to survive without allowing their spirits to be subjugated?

This is not an attempt to write the story of the Greek people — and we will not wade through the rocks and reefs of history. But let us plunge instead into the Greek subconscious in search of an explanation of the Greek 'Ethnos' which is relevant and essential to an understanding of developments in all areas of Greek life.

A legend, one that remained alive during 400 years of Turkish

occupation, said that the last emperor of Byzantium, Constantine, turned into marble when he was killed on the ramparts of his city, and that some day he would come alive and restore the Greek Ethnos. This symbolic legend became the guiding spirit of Greeks — an ethnic spirit that transferred the centre of Greece from Constantinople to the heart of every individual Greek. This vision of the future became a strange force of resistance, one that no one could defeat because it was invisible.



— Sketch: DOUGLAS BABINGTON

The many and repeated attempts to overthrow the oriental rulers ended in bloodshed and invited harsher tyranny and so Greeks learned to watch and beware, to feign obedience while preparing insubordination so that the entire nation could survive. Groups of rebels, *kleftes*, always existed, and could form the basis for revolutionary units at short notice. This constant vigilance led to the development of an 'inner man' that has persisted from generation to generation.

When a man is deprived of one of his faculties another faculty develops to make up for the one missing. Forced to be suspicious in order to fight the shrewdness and subtlety of the oppressor, the Greek turned more or less mute, while his 'private' eye acquired the ability of quickly appraising every situation and reacting instantaneously to preserve his being and the inner vision of the marbled emperor. Once convinced of a cause that might serve his vision, he would then fight for it blindly. Thus the

inward-directed man would become the ethnic man.

He was heir to a long tradition of culture. Confronted with the alien culture of the Ottoman Empire and the absence of educational opportunities, the Greek turned an eager ear to European developments. The few educated Greeks in Europe, the many living abroad, and the seamen and merchants travelling back and forth were the living links with the Continent. He realized that his aspirations for freedom and human rights were universal and that his cause could become as European as it was Greek.

Individualism was a necessity for survival during those centuries and it became a hereditary experience. Team spirit and group action could operate only when there was a specific cause to serve — but *not* if it was futile. One could certainly say that individualism is the basis of private initiative, but this is not enough. Since independence most governments have not been worthy of the potential of the people and, too often, foreign influenced: strange as it may seem the Greek, in liberated Greece, has had to again rely on his individualism for survival.

This characteristic has led to success in business, shipping, etc., and when coupled with an ethnic spirit has led to brilliant accomplishments against the almost-impossible in other spheres.

There have been a number of projects which demonstrate this, but in future articles I will focus on two in particular with which I was involved, and whose histories, therefore, I am in a position to examine in greater depth. The two projects are, by order of their appearance on the Greek scene, the Art Theatre of Karolos Koun and the Folk Dances and Songs Society, better known as the Dora Stratou Folk Ballet. Their stories will illustrate what can be accomplished when the characteristics of Greeks are put to play in conjunction with a national spirit.

— PLATON MOUSSEOS

## Well versed amateurs

The time has come to put an end once and for all to the condescending distinction between 'amateur' and 'professional' theatre, and the opportunity to do so has come to Athens. When a theatre company as consistently impressive in its work as the Athens New Theatre suffers from the stigma of the amateur label simply because its actors make a living elsewhere than on the stage, the label itself should be peeled off and thrown away.

What Barbara Frey, the founder and director of the company, is doing to contribute to the robust health of Athens' English-language theatre invites comparison with the entire gallery of Off-off Broadway theatre in New York, and if you avoid one because it is amateur and follow the other because it is New York, your values are as empty as the seat you leave unfilled at an Athens New Theatre production. I regret to add that there were seats empty at the bills of four contemporary American plays presented recently in the Stoa Theatre of Zografou.

The four plays, presented in separate pairs, when considered together demonstrate handsomely if not flawlessly the range of which Miss Frey and her company are capable. She chose with a spirit of adventure to present the European premieres of *Falling Sickness* by Russell Edson with *An Evening for Merlin Finch* by Charles Dizenzo and *The Wax Museum* with *The Undertaker* both by John Hawkes. The first two plays were opened early this spring (see review, *The Athenian*, issue no. 1) and constituted an evening of comedy, while the second bill of Hawkes's plays aimed at a rather more legato touch.

Both presentations were cast from the nucleus of eight genuinely versatile actors at Miss Frey's disposal. The sets, costumes, and decor were likewise provided by her resident team of designers.

In the comedies, directed by Marcia Taylor, the company displayed a flair for ingenuity, variation, and truthfulness so necessary for absurdist farce. Their work was crisp and colourful. The serious plays received, on the other hand, a

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suitably subdued treatment in design as well as acting style. The company exchanged exuberant comic energy for muted nuance. In both styles, the acting, design, and direction were for the most part combined harmoniously and intelligently. Both evenings succeeded in being at once polished and provocative, a claim I wish I could make for the majority of Off-off Broadway fare.

In every respect, the work of the Athens New Theatre deserves to be compared to current professional standards; that is to say, their productions should be judged without condescension so that the public will be persuaded to expect a considerable level of competence.

With this as my measure, I found the recently presented evening of John Hawkes's plays ultimately unsuccessful. I reiterate that this does not mean uncommendable. Partly, the material was at fault; partly, the company.

John Hawkes is a novelist whose *Blood Oranges* among others, has won him extensive acclaim. He is not a playwright. These two one-act plays, written in the early sixties, endeavour to excite lugubrious attention to a bathroom suicide and to a phantasmagoric deflowering in a wax museum. In neither play was I roused to such intended heights of interest. Instead, I gagged on mouthfuls of neo-gothic poetry (a tap dripping was rendered as 'the sound of butter being spread on toast').

Thematically, each of the two pieces attempted to explore the elements of morbid sexual fantasy which protect us from and, at the same time, engulf us in our own banality. In so doing, Hawkes fleshes out characters with just enough connective tissue to cast a teasing shadow—and that's all.

With this material, the actor and director must beware of placing too much weight on such flimsy skeletons lest they crack through the crust of poetic diction and plummet into the void beneath. Stephen Weagle, in his portrayal of a son forced to witness his father's suicide, trod the fine line between the sublime and the ridiculous with admirable poise. Mr Weagle's control and delicacy sprang unerringly from his stage concentration and his understatements of voice and body. Alex Karras unfortunately committed all the obvious overstatements

in his performance as the mortician-father relentlessly undertaking his own death. Mr. Karras relied on posturing and wind to convey the torture of a mind he clearly did not understand.

The director, Barbara Frey, did her capable best to rescue the play from its own pretensions by conceiving of it in the tone of black-and-white daguerreotype portraits, labouriously executed and dimly remembered. She was brilliantly served in this conception by Stephen Weagle's trapezoidal set, Frances Flint's tasteful costumes, and Tralene Vassilopoulos's elegantly surrealist decor.

mustered an impressive transport of imagined ecstasy and maintained the level of her energy throughout.

In contrast to *The Undertaker*, the production elements of *The Wax Museum* seemed skimmed on. In fact, a good deal of the unevenness of the double-bill came from neglect rather than from weakness. It was obvious on both evenings which of the two one-act plays in each pair the company preferred. Such intramural favouritism should not be allowed to undercut the company's strong bid for recognition.

The Athens New Theatre began a mere fifteen months ago with an ambitious production of Joe Or-



Alex Karras as the father in *The Undertaker*, presented by the Athens New Theatre.

The second play, thanks to Mr. Hawkes, skated so much closer to the abyss that the danger, to my mind, should have been laughed off. Faced with a female wax museum attendant who fondles her favourite dummy and a lone missy who submits to lesbian seduction in the throes of wax-phallus fantasies, I would have preferred more belly laughing than spine tingling. But Miss Frey chose to treat the material seriously and left her actresses to flounder amid the instinctive audience guffaws. Had she highlighted the attendant's raunchy gusto instead of her prurient imagination, she might have cast the part differently in the first place.

As it was, Marcia Taylor's svelte power worked against her and ultimately flattened her performance as the attendant. Serena Sorensen, the eagerly beguiled virgin, had a better time of it as the passive 'sickie' of the pair. She

ton's *A Day in the Life of Joe Egg*. Since then, it has offered contemporary and avant-garde as well as classical authors with astonishing accuracy. Words like 'ambitious' and 'astonishing' should now cease to be applied to Barbara Frey's company, and one should simply expect it to produce challenging titles with precision, regularity, and flair for a discriminating audience.

The hunt is on for a suitable, *intime*, and centrally located theatre that the company can call their own. Once such a place is found, there will be no excuse for the public to stay away. You may find the company at the Corfu Festival this summer; you will certainly find them alive and active in Athens next autumn. In either place they will compete confidently for professional acclaim with the attitude of dedication and imaginativeness which has become their trademark.

—FRANCINE STONE

## MUSIC REVIEWS

### *The Dorian Wind Quintet*

Athens concert-goers enjoyed a first-rate performance of rarely-heard works by a rare assemblage of instruments on May 2 and 3 with the appearance of the Dorian Wind Quintet at the Hellenic American Union. Though riding the crest of recent adulation from the media, this fine group of five American wind players is nearly fifteen years old, and has been well known to chamber music buffs since its formation at Tanglewood in 1961.

In bringing together the delightful combination of flute, oboe, clarinet, bassoon and French horn, the Quintet perpetuates a tradition begun by composer and conductor Antonin Reicha (1770 - 1836) in Paris during the early nineteenth century, a tradition continued by many notable composers of the past fifty years. Though diverse in age and musical background, the five members of the group perform as one and are visibly pleased themselves by their success in making music. To single out any one individual performer would be unfair, not only because they play remarkably well as a unit, but because the reviewer was repeatedly impressed with the virtuosity of each. Nevertheless, one cannot help but admire in particular the ease with which Jane Taylor demonstrated how much excitement the usually unlovable bassoon can generate when played with consummate skill.

The repertoire available to a

wind quintet is severely limited. Yet both programs were sufficiently varied in their musical appeal to hold the listeners' interest. The Villa-Lobos *Quintette en forme de Choros* was vital and exciting in its dissonance and rhythmic variation, while the Milhaud *Suite d'apres Corette* for trio (clarinet, horn, and bassoon) ranks among the most delightful works by that giant of contemporary composition.

I have never been overly impressed with the works, either choral or instrumental, of Julliard composer-in-residence, Elliott Carter, and his *Woodwind Quintet*, first heard at the concert, did nothing to change this impression. A piece for wind quintets transcribed from a work for the organ which Bach had adapted from a Vivaldi orchestral composition was the group's first offering. Though a little contrived, the 18th century work performed by an instrumentation devised in the era of Beethoven proved quite interesting.

An impeccable performance of the Reicha *Quintet in E-Flat Major* (number two in a series of 24 by the 'father of the wind quintet') rounded out a thoroughly enjoyable musical evening. The audience, quite visibly surprised by the quality of performance, demanded two encores and would have stayed for more.

Karl Kraber, flute; Jerry Kirkbride, clarinet; Charles Kuskin, oboe; Jane Taylor, bassoon; Barry Benjamin, French horn; *Concerto after Vivaldi*, J.S. Bach; *Suite d'apres Corette*, Darius Milhaud; *Quintette en forme de Choros*, Hector Villa-Lobos; *Woodwind Quintet*, Elliott Carter; *Quintet in*

*E-Flat Major*, Antonin Reicha; Encores—*Scherzo*, Eugene Bozza; *Scherzo* from the 14th Quintet of Reicha.

—ROBERT BRENTON BETTS

### *Stevie Wonder*

#### — *Innervisions*

The fifties have returned, not necessarily because we want them back, but because there do not seem to be any new developments in the field of popular music. We have sat back and watched the giants of the sixties reach a zenith and either disappear, break up, or fall into the current trend of nostalgia. This is unfortunate, but there are those who in spite of fads manage to turn out 'new' and 'alive' music.

When Marvin Gaye's album, *What's Going On*, came out a few years ago it 'changed' serious black recording artists: for the first time a black artist turned inward and grappled with the problems not only of black people but of all people. Stevie Wonder, the Temptations, Aretha Franklin, and others decided that they, too, had something more universal to say.

*Innervisions*, Stevie Wonder's newest album, does just that. He shares with us his 'visions' of a better world where 'people walk hand in hand, where hate's a dream and love forever stands.' He knows that visions are necessary, but tempers his hope for the future by bringing us down to the cruel, inhuman conditions of contemporary life.

The 'innervisions' reflect Stevie Wonder's development as a musician. There was the little blind boy in the sixties on the stage of Harlem's Apollo Theatre. With only a harmonica, his voice, and the most primitive kind of rhythm accompaniment he attained instant success. With his latest album awarded four Grammys in 1973 the amazing fact remains that Stevie Wonder composed all of the songs, wrote the lyrics, and played all of the accompaniment. Each arrangement is tailor-made for the mood, idea, or statement that he is trying to convey. There are no gimmicks to cover up flaws inherent in so many albums that roll off the presses these days. Nothing needs to be polished over. It's all Stevie Wonder and nothing more really needs to be said.

— MICHAEL LAUREN JACKSON



*The Dorian Woodwind Quintet.*

## EXHIBITIONS

### *Athens Gallery: Minos Argyrakis*

Argyrakis is somewhat of a post-World War II tradition in Greece despite his periodic absences from the 'scene.' The drawings now being exhibited at the Athens Gallery, mostly taken from past shows, is a fair representation of some aspects of his art. A later series of drawings could be characterized as the makings of a cosmonaut's Kama Sutra — and his latest works in magic markers seem to be figures composed of ciphers and fragments that flutter across a stage.

Most engaging were his occasional insights and comments on the contemporary state of people where an acerbic pen catches some of the essential emptiness of our world with its 'personalized' paraphernalia. Among these, one of the best is a large drawing showing a man and a woman, not as persons, but rather as their very absence hiding behind a collection of personal junk. There are, as well, some fine drawings of simple things — a table, a small landscape, and a masterly drawing of a priest sleeping under his straw hat.

Argyrakis is more than just a Greek artist, and his personal scene has encompassed much of Europe and England in recent years. I can remember Oxford in 1955 when the only 'far out' espresso bar in town could boast a wall sketchily covered with Alexandrine mermaids and smiling suns — by 'Minos.'

Also at the Athens Gallery and well worth checking out is a small collection of fine jewellery by a 'Group' — Takis Kavallieratos, Yioula Kalliakmani, and George and Niki Rolfe. These creations are real in the sense that knowledge, discipline, and fresh conceptions are employed in allowing metal to be 'itself' while at the same time contributing to new reality.

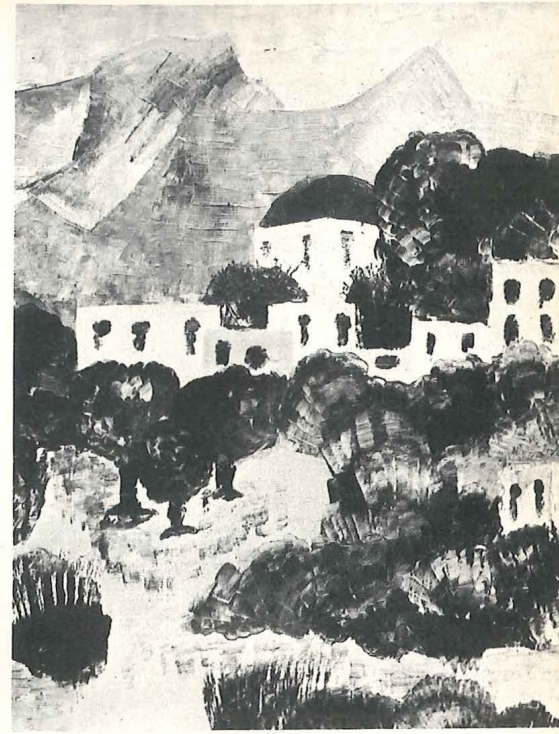
So much of the 'art nouveau' craze of recent years has been a failure simply because the essential aim of the original movement, i.e., to make industrialized objects beautiful, has been ignored. The forms have merely been copied while the original aspiration, valid and requisite, was ignored. In other words, the serpentine elements and vegetal forms of Frank Morris were

copied without any empathy. Jewellery, especially that seen in Greece today, seems to be either copies of Hellenistic and Byzantine originals or the nuts and bolts in gold that appear little more than a convenient way of carrying around one's ingots. Considering the intimacy that exists between flesh and jewellery, it is surprising how seldom, his intimacy directs the design and production of a ring or necklace.

Most striking about the collection at the gallery is that the artists have managed to reflect nature without being slaves to form. Metal, in the form of pewter, dull copper and bronze, and large richly umber agates all keep their own character as metals or stones but reflect at the same time the natural world from which they originated. The belts are exquisite wreaths of small leaves and flowers; the rings, delicate tendrils that seem to have grown along the fingers they encircle. Regardless of the use to which they might be put, these are works of art in themselves. Subtle and modest — and most of all — humanizing.

### *Nees Morphes: Georgios Georgiades*

Georgiades's sculptures in bronze at Nees Morphes must be seen to be even remotely comprehended. Mere comments on the strength and impact of these strongly articulated and moulded figures ring false. What defies comment is the way in which the sculptor has utilized a technical tradition, subjected to every conceivable variation by artists for over 2000 years, to produce a distinctive style within the tradition. The tradition is that of 'draping' as seen in the famous Tanagra terracotta figure of a woman dancer. The basic elements of the figure, wrapped in her *peplos* and twisting, torsion-like, to reveal the sensuous curves of her body, express for us the elegance and refinement of a self-assured 5th century Greece, as we like to remember it. Georgiades uses the body and a *peplos* — but what has happened to man and his vision of himself over 2000 years is hair-raising: a woman, seated on a block, seems to be strangled, bodily, by the folds of what is certainly her shroud. In an ultimate agony of despair, a rigid, pathetically small hand emerges in feeble protest. For those who cannot afford the sculptures, Georgiades has thoughtfully in-



*Recent works by Philippe Bermond reflect his feelings for Greece, especially Rhodes, where he has lived for the past two years. At Diogenes International Galleries, until May 31.*

cluded in the exhibition his fine sketches and preliminary studies.

### *Ora Gallery: Giorgios Nikolakopoulos*

'In Memoriam Humanitas' might well have been the title of the catalogue for Nikolakopoulos's show at the Ora. The total conception of these paintings seems to be that of humanity, finally overcome, viewed darkly from some not-too-distant future. Sombre tones of green and umber contrast sharply with bone-white, incomprehensible machinery over which float, or out of which emerge, de-personalized figures of humanity. Despite this horrifying vision, there seems to be no comment, no judgement. Even more strange, there is no anger. Nikolakopoulos makes a cold comment on 20th century man's automated predicament that has either been accepted or succumbed to. As general statements the works represent a grim acquiescence to what is inevitable when our human creations, whether they be institutions or objects, have been given the power to become the very gods that destroy us.

— NIKOS STAVROULAKIS

## FILM DISTRIBUTION IN GREECE

### The Good, the Bad, and the Horrible

I set out the other day to satisfy my curiosity concerning foreign films shown in Greece. I wanted to know how films are selected, distributed, and marketed and why some movies never seem to make it to this corner of the globe while others appear in Athens before New York. Luckily my odyssey was not a long one because I received the information I needed from Rena Velissariou, Publicity Manager for the Michalides Agency, Paris Mosconas, Publicity Manager for Cinema International Corporation in Greece, and Mikes Kouroumiotis, Publicity Manager for MGM and 20th Century Fox in Greece.

A number of distributing agencies exist to service the roughly three hundred winter and six hundred summer movie theatres in the Athens area. Only a few of these, however, handle a significant volume of foreign films. The largest, Michalides Agency, imports about three hundred films a year while the next largest distributor orders about

fifty.

Which films eventually appear in Greece depends on several factors. In the first place, distributors can only select from a list of available films. Some movies, for one reason or another, may not appear on the Greek market for a given year. On the other hand, a distributor may pass over a new film that he feels will not appeal to local audiences. *American Graffiti* is a case in point. Though the film has done quite well in the States, distributors have decided not to 'splash' it in Greece, considering it 'too American' for local viewers. *Graffiti* will appear this coming autumn but not, apparently, at many theatres.

Censorship is another hurdle for some films. I asked if movies are subtitled before they are shown to the censors. Both Ms. Velissariou and Mr. Mosconas assured me that with 'safe' films like westerns and Disney productions the censors see the final product. Films that distributors feel may have questiona-

ble content, however, are projected for the censors with the subtitles shot onto the screen from a titling machine which is turned by hand, as was done years ago. The censors, six groups of about six individuals each appointed by the Ministry, usually specify which scenes they consider should be cut if they find a film objectionable. This process can, of course, be time-consuming. In the case of *A Clockwork Orange*, for example, it was two years before it reached the Athenian screen, because of Stanley Kubrick's refusal to allow his film to be cut.

Greece has no movie-theatre empires or chains. There are no *Foxopoulos* or *lowedes* independently owned and operated, although some theatres do depend on an agency to control their film programs. According to Mr. Mosconas of Cinema International, however, the majority of theatre-owners prefer to rent films on a free lance basis, to both assure flexibility and to bargain for cheaper fees.

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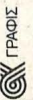


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Thus, anyone considering going into the theatre business may be reassured—they do not have to compete with big business!

When asked if new films are previewed before they are bought or contracted, Ms. Velissariou answered that films such as *The Sting*, *Jesus Christ Superstar*, *Last Tango in Paris* or *The Way We Were*, are booked on the basis of their international reputations and box office successes. For the 'so-so' films, the distributors prefer to see for themselves whether or not they may appeal to Greek audiences. Such previewing is usually done in Paris or London where the major American companies as well as the European organizations have their offices. There is, in other words, little doubt about the 'good' films for a year; the 'bad' and 'horrible' flicks, however — those necessary to feed the insatiable appetite of the average movie house for macaroni police thrillers, Hong Kong karate classics, tragic love stories, and biblical specials — are another matter. These are the films that must be chosen with care, flair, and a keen eye for what Pauline Kael has labelled 'trash' — the level of popular entertainment which best reflects the times in which we live.

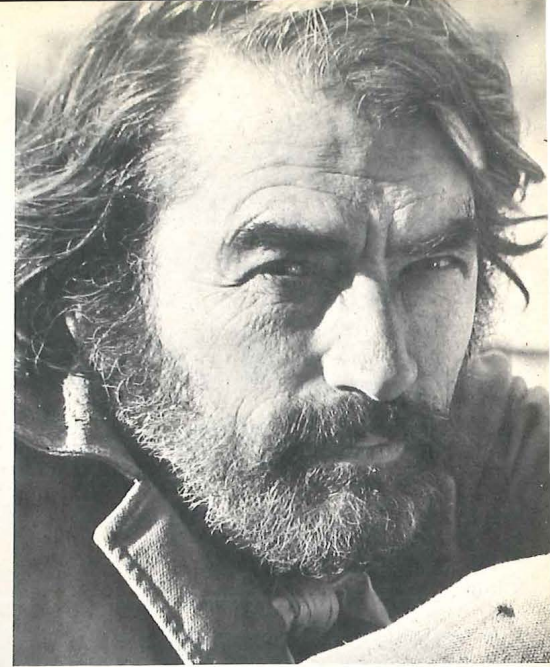
My final question concerned the fate of films with Greek subtitles. What does one do with ten or twenty copies of *The Godfather* spotted with Greek? Do thousands of reels lie awaiting resurrection in warehouses near Omonia Square or are they sent out to small English-speaking nations around the world where audiences view old hits for half the price with a Greek lesson thrown in free? The answer is no. Old films, unlike old soldiers, do not simply fade away; they are destroyed when their contracts expire.

One last word on distribution in Greece which is a major frustration to *The Athenian* staff. Although theatres contract a season's films in advance, the first-run houses often juggle their programs depending on the success or failure of a film and scheduling, therefore, is never definite until last minute. As a consequence, it is difficult to inform our readers where films will be appearing. But we are trying to devise some sort of formula and are determined to beat the system!

—ANDREW HORTON



Screen debut: Diana Ross in *Lady Sings The Blues*, which will be a summer re-run.



A handful of outlaw. Gregory Peck glares out from *Billy Two Hats*. Catch him on the summer re-run.



Stanley Cramer directs Faye Dunaway in *Oklahoma Crude*, one of the many films to return for summer showings.

## NOTES ON THE SEVENTH ART

This year sees the demise of one of Athens' landmarks, The Metropole, a popular summer movie house on Patisson Street. A multi-storey building will be erected on the site.

Greece has been invited to participate in film festivals in Locarno in August and in Teheran in September.

By the end of April only ten Greek films shown in the Athens-Piraeus area managed to draw more than one thousand people to the box offices and commentators are noting a marked decline in the

popularity of domestic films. An exception to this was Phillip Philaktos's *Pavlos Melas* which has sold over 400,000 tickets to date. It deals with the life and adventures of the famous hero of the Macedonian struggle and was attended by school children. Two films by the comic Thanasios Vengos achieved moderate success. The future for Greek film-making offers some hope if we are to judge from the favourable response to the work of new, young film-makers such as Th. Marango, Tonia Marketaki and Kosta Aris-topoulos whose endeavours, primarily short films, show considerable promise.



—Photo: K. ANAGNOSTAKIS

The battle cry has been sounded and the people of Eretria assemble on the beachfront.

## THE THIRD ERETRIAN WAR

There recently took place in Eretria a curious spectacle which should be of interest to natives, residents and travellers alike, as it concerns all of us. A trial took place on a beach. One Saturday a few weeks back a table and a chair had been carried out of a taverna nearby to accommodate Mr. Christos Koukopoulos, Justice of the Peace from Halkis. Before him stood a newly-constructed concrete guardhouse, heaps of sand and wire fencing, and around him had gathered hundreds of irate villagers. Fittingly, the scene was dominated by the adjacent sea, for this is what it was all about.

People were amused to call it the Third Eretrian War. The first had been the Persian landing of 490 B.C.; the second a sacking suffered at the hands of the Romans in 198 B.C. The third and present intruder was an organization called Euboean Tourism, S.A.

For four years the war against Eretria had been plotted by the Persians. The plotting this time had lasted twelve.

In 1962 a company called the Athens Tourist Works, S.A. — whose governing board included its president, a gentleman from Athens, his mother, Terpsithea, and his gardener — acquired from the

community a 3½ acre peninsula called Pezonisi at the entrance to the harbour at Eretria. This pine-clad area surrounded by water — for the sand-spit which connects it with the mainland is submerged at certain seasons — was a favourite resort in those days of local people: strollers, anglers, lovers of nature, and other sorts of lovers, too. It was an ideal spot for assignations. (The amorousness of the otherwise dormant Eretrians has been celebrated since antiquity and is attributed to the drinking water. Hopefully this is so, as its brackishness today in no way gratifies thirst). Twelve years back, of course, no one actually went into the water except to scrub down a donkey or dive for clams. Only the very infrequent foreigner from Athens, or places more remote, were seen to submerge themselves for pleasure. This may explain why the community leased the land in question to the tourist company for a mere 15,000 drachmes per annum. The property, in any case, was to revert to the town in ten years' time.

A tourist complex was duly built, consisting of bungalows, restaurant, bath-house facilities, a connecting bridge and, to the surprise of many, a guardhouse and gate where an entrance fee was to be paid not only

by foreigners but by natives also.

Between 1962 and 1967 the Athens Tourist Works, S.A., applied four times for an extension to its lease. Four times it was refused. In these years the village had much altered. Villas rose along the beach built by Athenians of note. It became popular with weekend excursionists. The Swiss Archaeological Mission began to uncover antiquities of absorbing interest. In short, Eretria became fashionable, not only with those who pursue pleasure, but also with those who seek after Beauty and Truth. In the meantime, too, the natives had acquired a taste for sun and sea bathing. Old ladies half-buried in sand and protected by black umbrellas pronounced miraculous cures for arthritis. People even came down from far-off hills in donkey trains to sport on the beaches and in the shallows.

In 1968 the island passed into the hands of the National Tourist Organization. Two years later, the National Tourist Organization rented the property on a lease terminating in 2039 A.D. to a company called Euboean Tourism, S.A. Among the members of the board was the president (a gentleman from Athens), his mother, Terpsithea, and his gardener.



At this time great improvements were made to this tourist paradise. A nightclub was added, splendidly outfitted in a nautical decor and with such elaborate megaphonic equipment that not only the clients but the whole community could keep abreast of the latest songs until two, and sometimes four o'clock in the morning.

The next four years showed a noticeable deterioration in the relations between the town and the tourist centre. Complaints to the local police increased. There were 'night incidents.' There were rumours. There was also an interesting piece of evidence being circulated. A city plan of Eretria had been unearthed, drawn up (and officially approved) by the Bavarian town planner, Demayer, in 1835. It was at this time too, people were reminded, that King Otto himself had given Pezonisis to the community by royal decree. On careful perusal the area claimed by Euboean Tourism, S.A., was found quite clearly to be not only on public, but on town land.

Finally, in March of this year, came an act of what seemed deliberate provocation. One morning bulldozers arrived, accompanied by great rolls of mesh fencing and concrete mixers. Euboean Tourism, S.A., was extensively widening its beachhead and beachfront. It claimed to have an official permit to do so.

An ominous calm fell on the community. It was difficult to detect, for calmness to the point of stupor is indigenous here in late winter. The first call to arms came in church during the service of the Last Salutations. It spread in whispers like grass fire. Amid the clouds of incense and devout signs of the cross, the murmurs were audible: 'A court judge? On the beach? Tourist lawyers? Town lawyers? State lawyers? Let's stick together! Everyone be there!

Saturday morning the battlecry was sounded by the ferry boats. Their tooting sirens were the signal to bring in the people from the fields. Shops began closing all over town. The ferry personnel and the construction workers were given two hours' leave. Housewives banked down their fires to delay the midday meal. Grandmothers set aside their distaffs and turned off their television sets.

At eleven o'clock his honour, Mr. Christos Koukopoulos, Justice of the Peace from Halkis, arrived. The villagers gathered. The trial got under way beside a sand dune, the work not of nature but of the bulldozer. The names in the case were announced. The signed petitions of the people were presented. Then came the hearing. Mr. Papacharalambos, representing the town and a native son, rose to the grandeur of the occasion.

'What is this sentry box before us guarding?' he asked. 'What is this fence going to keep out? Whom are these gates being turned against? I will tell you: It is against us, the



—Photo: K. ANAGNOSTAKIS

*A point is made during discussions.*

citizens of Eretria! Why? To prevent us from the use of our own beach, or to force us to pay for it!

Winged words, indeed! The villagers warmly applauded.

'Our own town plan gives us here a boulevard 24 meters wide, a great market; public area, all of it. And what do we see before us: a guardhouse to keep us out!

His listeners warmed to the outrage. Nevertheless, the president of the board of Euboean Tourism, S.A., was given a fair hearing.

He claimed that his company had improved the area at vast expense, brought tourism by which the whole town benefitted, and that he planned to build the fence only to safeguard his materials and equipment for further improvements. When he was asked how much area he needed to pile up his materials and had replied, 500 square metres, Mr. Papacharalambos offered a

piece of his own of equal size hardly 150 meters from the site. The gentleman from Athens demurred. Several witnesses followed. The defendant then requested that the trial be adjourned and continued in Halkis. The request was granted.

There have been several hearings since. The decision is still pending. There is much talk of town rights and state rights. The very existence of the permit so offensive to the good people of Eretria has itself been questioned, and where it will go, or how, is very much in the hands of those higher authorities who are the protectors of the nation. The Court of Appeals had been notified, Ministries of state are concerned, and the interest of the Supreme Court itself has been aroused.

And this is all very much as it should be, for in a country in which land and sea are so intermingled and interdependent, its geographical heart lies along its sea-fronts. Where so much of its past glory has been won, must not its beauty, too, now be most zealously protected? And must it not be free?

The people of Eretria have gone home again. They have raked out the fires, taken up the distaff and turned their television sets back on. But in a moment of crisis, however local and surely not unique, for it can only have been a variant of a problem common enough in this country, the people of Eretria rose once more out of their slumbers to proclaim the national honour.

—SLOANE ELLIOTT



—Sketch: DOUGLAS BABINGTON

Our mercurial intelligencer reports victory for the Eretrians. Fences will not rise. The Prime Minister, in response to an appeal from the people of Eretria, reversed the decision of the Halkis magistrate which favoured the invading complex, thus ending the war of words. Open season returns to the beach.

## Pure corn wins hearts

The Drama Club at the American Community Schools, under the direction of William Price and Georgia Valoras, reached back into the thirties with a production of *You Can't Take it with You*. A rowdy, turn-your-back-on-the-rat-race comedy by Moss Hart and George S. Kaufman, the play itself approaches, and, at moments, falls into pure corn. But despite some out-moded humour and the technical difficulties of producing a play on the floor of a gymnasium, the actors and actresses slap-sticked their way into their audience's hearts.

As part of the Sycamore family-menagerie, bent on pursuing its own 'thing' unselfconsciously and explosively, Debi Wise and Alex Maroulis brought down the house repeatedly, ogling and guffawing at a variety of unexpected guests.

In the difficult major roles, Betsy Neill, as Alice, the third and more conventional sister, and Manuel Papisifakis, as Tony Kirby, Alice's suitor from the rat-race world that the Sycamore family has rejected, gave performances that in another, more romantic age, might have succeeded. As it was, they were stuck with lines that Vivien Leigh and Robert Taylor would have been hard-pressed to deliver with straight faces.

In another major part, Tina Young, as Grandpa, gave one of her better performances in a role that demanded more than most student-actors have to give. Her long speech in Act IV, giving reasons for 'dropping out' of the business routine, was well-delivered, though

her Irish accent would not have convinced a New York cop.

Phillipe Hamer deserves special note as the bombastic Russian ballet instructor.

When and where this production failed to come off, the failure lay not with the actors but rather with the directors who are, particularly in school productions, finally responsible for the timing that is so essential to such a comedy.

All in all, however, the play was a roaring, knee-slapping success.

## Up with people!

*Up With People!* combines exciting musical productions — jazz, rock, country and folk, all with choreographed staging — with innovative educational programs. Thirty-four of these young performers, many of whom are students, are coming to Piraeus. They have toured several continents where, living with local families, they study the life and customs of the area. *Up With People!* starts June 1 in



Photo: NIC DAVIDES

Even rain showers failed to close down the 3rd annual People's Festival at the Athenai Airport. The deliciously garnished souvlakis offered by the Athenai Airport Greek Orthodox Community were in great demand, selling out the supply of 500 in the first three hours.



Photo: P. CONSTANTATOS

Students and recent graduates of the Hill School, Pierce and Athens Colleges presented Matessias's *Vassilikos* at Athens College, May 4-5. P. Bitsaxis and S. Potamitis, both pictured above, as well as C. Demopoulos, S. Benetatos, J. Carahissarides, and Melina Zarani performed admirably.

This unusually fine production succeeded in overcoming the weaknesses of an abridged script and showed the potential of independent projects. The student-actors worked together on the play achieving, on their own, a remarkable degree of competence and good judgement.



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Piraeus and will continue until the end of June. For ticket information, call the Piraeus cultural office (3226-049). To offer lodging, contact Miss Anderson at U.S.I.S. (3237-974).

### An Outstanding Young Man

Manuel Papisifakis, a senior at the American Community Schools of Athens, won first prize in the Third Annual Inter-School Piano Competition, organized by the Music Department of A.C.S.

Other finalists, all winners chosen from within their respective schools, were: Evita Hadjipetrou (Pierce College), Nikos Kizilos (Athens College), and Evmorfia Saridaki (Aidonopoulou School).

The judges, Madame Justice and Miss Kapodistria, both distinguished pianists, commended the high standards of the four contestants. After long deliberation, they awarded the first prize to A.C.S. senior Manuel Papisifakis, for his outstanding performance of works by Bach, Beethoven, and Mendelssohn. Manuel is a student of Alki Vatikioti at the Athens Conservatory. Evmorfia Saridaki's performance was notable for a pianist who is only 12 years old.

In addition to his victory in the competition, Papisifakis achieved the highest score among A.C.S. students entered in the Inter-European French Essay Contest organized by the Alliance Francaise (French Government Cultural Council). Three prizes are allocated annually to Greek schools, one of which is offered to A.C.S. as a special privilege. Winners receive an all-expenses paid trip to Paris as guests of the French government.

### Small Craft Warnings

Small craft warnings will be in effect throughout the Athens area for the weekend beginning May 25, when 150 of the world's leading shipowners will converge on Athens for the annual three-day conference of the International Shipping Federation. A luxurious cruise on the TTS *Atlas* of the Epirotiki Lines will highlight the scheduled business meetings. Life saver owners take note. These gentlemen own or control the world's maritime fleet, by which standards Jason was fleeced. The typhoons will withdraw after taking depth soundings of the industry's trouble spots.

## HEALTH

### A Dreaded Disease

*Part of the antipathy many Greeks feel towards dogs can be accounted for by a fear of the dreaded disease, echinococcosis. It is a widely held belief that human beings may develop this disease as a result of any contact with dogs. What follows clears up some of this misunderstanding.*

Because sheep are still slaughtered at home in remote villages, Greece has the highest incidence of echinococcosis in the world. A distinctly rural disease, it is rarely found in Athens or the smaller cities. City dwellers are more likely to contract it from unwashed vegetables.

The vicious cycle begins with home slaughtering which is still very common in Greece. Wild dogs in remote regions are the intermediate hosts of the echinococcus parasite, and transmit the disease from sheep to man. The dogs lurk nearby when the sheep are slaughtered and are thrown the sheep's viscera by the farmer who considers it a waste product. After eating the viscera infected with the echinococcus parasite, the dog in turn excretes eggs from the parasite into the irrigation systems. The human cycle is completed when victims eat vegetables irrigated by the infected water. The disease, however, can also be transmitted to man if he is licked by a dog whose saliva contains the parasite's egg.

Sheep can also be infected through eating grass upon which the dog has dropped the echinococcus eggs. The result in both sheep and man is echinococcosis, a disease which results in the formation of 'hydatid' cysts on the lungs, liver, abdomen or heart. The number of victims, almost all rural cases, is sufficient to cause concern, according to Dr. B. Kourias of the Athens Red Cross Hospital. He says that, 'More than 1,200 patients are operated on annually with only a slight decrease noted in recent years'.

There is no vaccine against echinococcosis, and there is little control. Up to 40 percent of wild dogs are infected, according to Dr. N. Tzamouranis of the Hellenic Pasteur Institute in Athens. He estimates that 67 percent of the 7.5

million sheep in Greece and 24 percent of the 500,000 dogs harbour the disease, noting that 'there is no application of an eradication program or of a large-scale national control project'.

Control is made difficult by the isolation of certain villages, by the diversified terrain of Greece, by the general ignorance of the problem, and by the large number of wild dogs which escape defestation procedures. The primary difficulty, however, is the practice of home slaughtering.

Home slaughtering increased in Greece to accommodate the rising demand for meat after World War II. This increase, along with the extensive use of shepherd's dogs to guide the sheep, made it possible for echinococcus to breed and for the disease to reach its notorious rate of incidence. Efforts to end home slaughtering, and thus break the vicious cycle, center on the construction of large slaughtering establishments and small community slaughter-houses where meat can be properly inspected and infected sheep's viscera destroyed. This would relieve the rural inhabitants of the burden of this cyst-forming disease.

Procedures to rid wild dogs of the echinococcus parasite consist of treating them with anti-tapeworm medicines which are also effective against echinococcus. Dogs treated with this are also rid of the parasite that threatens man. The medicine is ineffective, however, in treating infected men and sheep who do not contract the parasite but rather the cyst disease, echinococcosis. At present the only treatment is surgical removal of the cysts. Urban dwellers who are aware of the high incidence of echinococcosis often fear all dogs because they are ignorant of the fact that it is a predominantly rural disease. According to Dr. Athanasios Veltsos, veterinarian for the Greek Animal Welfare Fund, this fear is unfounded. The only threat to the urban dweller from dogs is rabies. The great percentage of dogs, furthermore, are vaccinated against rabies by the annual vaccination tour of the Greek Society for the Protection of Animals. Dr. Veltsos states that there has not been a case of rabies in Athens for the last 12 years, and insists that cases of echinococcosis are extremely rare in the city.

## GROWING ROSES ON YOUR VERANDA

Roses can be grown in containers and are not harmed by high winds and hot sun, those great hazards to roof and veranda gardens. If you have a spot which enjoys at least half a day of full sun, you can grow roses on your veranda.

Choosing the type of rose is simplified by the fact that little attention is paid to the differences between a hybrid tea and grandiflora, or to the registered names. Thus you simply ask for 'a yellow climber' or 'a red bush.'

Climbers are effective on a veranda. The canes may be trained along the fence and the thorns help deter youngsters from climbing on the railing. Bush roses, however, usually provide better flowers for bouquets. Both do well in pots and require the same general care.

Bare-root roses are unavailable at this time of year and so you must buy potted ones. This has the advantage of letting you see the exact colour of the flowers and allowing you to judge the healthiness of the plant. The pots in which roses are sold must be replaced with larger ones. An 18-inch cube is the minimum size required and larger ones are better. Ask the nursery for a soil mixture suitable for roses. It should contain some peat and some manure.

Loosen the dirt around the roots

a little so that they are free to grow into the new soil. Remember to place some pieces of broken pot or stones over the hole to allow drainage, and add some new soil. Lower the rose into the container so that the graft or bud union (it looks like a knuckle at the base of the canes), is even with the rim of the pot, and fill in with the new soil, packing down firmly to within an inch from the top. Water thoroughly and feed with plant vitamins.

It is very important in summer to cover the top soil with a mulch in order to keep the roots cool and to prevent drying. It is difficult to come up with the usual mulch of old leaves when you live in an apartment, but scraps from the kitchen do just as well. Diced orange peel, used artichoke leaves, coffee beans or grounds, tea leaves, and chopped apple peels are all excellent mulch for acid-loving roses.

Roses must be watered daily in hot weather with the result that much of the nutrient value of the soil is washed out. Small weekly doses of plant food and bi-weekly treatments of iron are advisable. Iron is sold in powdered form called Sekesren 138 Fe.

Weekly spraying or dusting is also necessary to combat bugs and fungi. Black spot, which is self-descriptive, is the most difficult to

conquer and requires year-round spraying with a blue compound containing copper oleate and lime sulphur. Black spot can be carried into the soil by infected leaves or flower petals, so it is important to throw away any leaves which fall from a diseased plant. Be particularly careful when buying a new plant to inspect its leaves for these spots.

Among the insects which love roses, are spider mites (first seen as miniscule red dots on the underside of the leaves — their aim is to encase all the leaves of your plant in a deadly web), aphides (tiny green or black bugs, usually found around flower buds and new growth), caterpillars and slugs (your leaves suddenly begin to look lacy, or you find the leaf rolled up with a little green worm inside eating merrily away). All can be conquered with weekly dusting or spraying and frequent washing of the leaves. A light spray of mineral or cooking oil on new growth helps deter mites in particular. And companion planting offers a natural deterrent. Plant a garlic bud in the same pot with the rose and place a few pots of marigolds nearby.

Many nurseries sell fungicides and insecticides and are willing to give advice if you take in a few samples of your sick leaves. A particularly helpful store in Athens for plant pharmaceuticals is Afendoulis, Aiolou 38, across from the Aghia Irini plant market.

When cutting roses, always cut  $\frac{1}{4}$  inch above a strong, healthy 5-leaf unit with an outside-facing bud. Keep withered flowers trimmed off to encourage new blooms. If the little apple-like rose hips are allowed to develop, the plant will stop flowering. Remove all suckers (new growth arising from below the graft union). They will weaken the bush and any flowers they bear will not be the robust hybrids you expect, but rather wan little things resembling a wild rose.

Start your rose garden now, and in addition to the solace found in tending the plants, your efforts will be amply rewarded by as much as nine or ten months of beautiful flowers.



— MITROPoulos —  
FROM HIS COLLECTION  
THE AFFLUENT SOCIETY.

# RAW MATERIAL FOR THOUGHTS

From time to time the usual monotony of our economic lives — be they that of a Greek shipowner (before or after the oil crisis), an American wheat farmer (before or after the wheat deal with the U.S.S.R.), a Far-East river dweller or a St. Moritz jet-setter — is broken by events which, apart from their direct or indirect impact, lead us to do some further thinking.

At such times in history much discussion evolves around the individuals creating the impact — regardless of what the Hegelians would call the 'objective consequences' — and not necessarily around the events that really affect us.

Let us single out such an 'event' today, one that may be characterized from the outset as a candidate for 'objective consequences': the future behaviour of prices for raw materials in the world market. The Greek representative to the U.N. put it like this when addressing that serene body:

The Greek representative fully understands the worries of the 77 - countries group under development in regard to the international monetary system. Only the application of stable parities can assure continuous development in the production and trade of basic products.

This aphorism was made to support a previously issued statement that 'the gradual revaluation of prices for basic raw materials is indispensable.' I don't know if any of the political monetary theorists of our time will agree with this approach according to which raw material may be considered a causal factor in determining the level and/or degree of the stability of parities — leading at times to what the Bretton-Woods Agreement would call 'fundamental disequilibrium.' It begins to look as though the recognition of the relationship between the price of raw material and the stability of parities — a harsh fact of life — is creating a new homo sapiens! Some gentlemen from the Middle East, for example, coming as they do from countries floating on oil, can provide free tutoring on the utility of oil — and on other matters relating to the direction technology should take if mankind is to enjoy a further evolution.

Raw materials, it can now be seen, provide food-for-thought about our future and are not merely the basis of industrial production. Less developed countries, those in the 'process of development' — the term sophisticates prefer to the term 'underdeveloped countries' dic-

tated by the rules of grammar — have taken on a significant importance. Not only can they discuss prices, they can enforce them — the hewers of wood and the drawers of water have begun calling the tune!

Raw materials are, indeed, providing some good food-for-thought!  
—DEMOS

## SHORT-WAVE LISTENING

Receiving short-wave broadcasts is quite a simple matter — assuming you have a radio receiver! Most domestic sets (including 'transistors') are calibrated in metres which is, quite simply, the wavelength of the signal leaving the transmitter. Communications, or 'professional' receivers, on the other hand, are usually calibrated in megahertz which is the new name for megacycles. This method, using the frequency of the signal in cycles per second, is more accurate but as most domestic sets use metres this is the method we will concentrate on here.

You will notice that the dial on the set is marked with 'bands,' e.g., 49m. band, 41m. band, 32m. band, etc. Transmissions by broadcasting services are confined to these 'bands' — the other channels being reserved for ships, aircraft, commercial links and so on. This makes life easier as you know that the BBC or the VOA will only be found within their allotted band.

The normal bands used by these broadcasting stations are 11 metres, 13m., 16n., 19m., 25m., 31m., 41m., 49m., and sometimes 60 metres. Big organizations will transmit on several bands at the same time, so that if you can't pick them up on one you can always try another.

Let us say that you want to hear the 8:00a.m. news from London. You might find the BBC on 31 metres. Failing that, try 25m., or 19m. Remember that on the short wave tuning is much more exact than on the medium wave so you must move

your controls slowly.

Modern receivers will often work without an aerial (antenna), but this is not the rule. Apartment-living makes the erection of a really good outdoor aerial difficult, but if this is possible it is well worth the effort. No indoor aerial will ever be as good as an outdoor one, although my reception of London, VOA, South Africa, Canada and various other English-speaking stations is quite good with what I call a book-case aerial. This consists of a wire running from the antenna socket of the radio, up the outside of the bookcase, along the top and down the other side! Maybe the theory is all wrong, but it works.

If you have the space for an external aerial and are really interested in improving your short-wave listening the BBC (External Broadcasting, Bush House, London) publish a free booklet entitled 'Aerials for short-wave reception' which contains an easy to follow text and diagrams.

Should your receiver (like some Japanese transistors) be calibrated in frequency (as opposed to wavelength) the dial will include the letters 'MC' (megacycles) or 'MHZ' (megahertz). In this case, for the 8:00a.m. news from London you would first search around the 9 MHZ and then the 11 MHZ or 15 MHZ (corresponding to the 31, 25 and 19 metres bands respectively).

Now you know why the *Athenian* gives you both metres and MHZ — it's all part the services!

—M.H.A.

# 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\* ... 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... 8:30 Songs and Dances\*

YENED 6:25 I Love Lucy... 7:55 The Protectors... 9:50 Great Films

### Monday P.M.

EIRT 1:45 Peyton Place... 6:00 Skippy... 7:00 Puppet Theatre\*... 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... 6:00 Wild Life Documentary... 8:55 Musical Variety Show... 11:25 Serious music

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

### Wednesday P.M.

EIRT 1:45 The Fugitive... 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 6:00 Skippy... 6:25 Documentary on Crete\*... 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

## RADIO

### 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)  
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
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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.

## 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, 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:

**BOOKCASE** — The best of books for the general reader, discussed by leading reviews 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

**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.

**THEATRE** — *Uncle Harry* is a story of murder. Harry Quincey committed the perfect murder and walks the street a free man. But this strangely is his tragedy. May 28, 2:30 a.m., May 29, 11:45 a.m., May 31, 10:30 p.m.

**CHOPIN'S PIANO** — Famous interpreters of Chopin play the scherzos, polonaises, impromptus, ballades and nocturnes through which this great composer found personal expression. Tues. 5:30 a.m., Weds. 10:30 p.m.

**SUSPENSE** — The Assassination Bureau. Listeners who have been following this exciting dramatization of the novel by Jack London must be sure not to miss the final episode. June 1, 1:30 p.m., June 4, 1:30 a.m., June 5, 6:15 p.m.

### U.S. ARMED FORCES RADIO

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

1954 KHz — Athenai Airport  
1484 KHz — Kato Souli

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.'

#### 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  
8:05 Sunday Serenade  
10:05 Amen Corner  
11:05 Carmen Dragon (Classical)

PM 12:00 AFRS News (15 min)  
12:15 Revelations in Jazz  
2:05 Revelations in Dimension (Rock)  
4:05 American Top 40  
5:05 Jeanie McWells (Jazz)  
6:05 Golden Days of Radio  
6:30 Latino  
6:55 Gazette  
7:05 Playhouse 25  
7:30 Focus on Jazz  
7:55 It's Your Life  
8:05 Philadelphia Orchestra  
9:05 Young Sound (Rock)  
11:05 Serenade in Blue (Jazz)  
11:30 Session  
11:55 Gazette

#### Monday — Friday

AM 0:00 News  
0:05 Wolfman Jack (Rock)  
1:08 Night Train (Rock)  
3:05 Bob Kingsley (Rock)  
4:05 Roger Carroll (Rock)

## TELEVISION

### Luddites vs. HAL

'Let's take a look at our profession,' began Don Brown, Professor of Communications at the American University in Beirut, and he launched into a grandiloquent exegesis of current and future technologies. Professor Brown recently presented his lecture to Athens journalists and communications specialists at the U.S. Information Service.

'During the last twenty-five years the revolution in communications has led to the greatest degree of choice for man which has, therefore, allowed for more individualism,' said Professor Brown in reference to the media of magazines, television, radio, and newspapers.

Of course, there are thousands of other kinds of media such as our 'skin,' 'eyes' (Walter Cronkite could express a nonverbal opinion in a television editorial with just a twinkle of an eye), 'posture,' 'automobiles' (Jaguars and other similar types of sportscars enact, for the male driver, his innate virility!), or 'music' (dancing to the jolting beat of Dionysian rock can lower one's inhibitions to an embarrassing degree!) — but Professor Brown's aim was to inform the group of the newest revolutions in mechanical media and, in particular, in television.

Some members of the small audience made frightening comments such as a reference to Alistair

Cooke's recent report on the effects of television — 'Television ranks third in importance, after mother and father, in influencing children' — but they did not hold the dauntless professor from his ardent advocacy of the virtues of 'the tube.' I wonder if he could rest easy knowing that the 'average' adult will spend approximately ten years of his lifetime viewing television?

In all fairness, Professor Brown did elaborate on the next step for television which promises more educational and community-oriented programs and that is 'cable t.v.' or 'service television.' We will no longer transmit signals or waves through the air, but via 'cables.' Services such as forty-channel systems, clearer and more vivid reception, and community programs will be offered. Each cable channel will limit itself to a specific public interest! One channel for local news, another for opera, another for lectures on legal rights. Stretching the imagination a little further, with a dash of 'cable' and a pinch of 'computer,' one will be able to 'play-back' a favourite program missed the previous week! Ah, what a refreshing relief to know that we might be freed from the bands — er — bonds of the box.

As an educator (would you believe I teach Media?) I can be classified into many categories — but the one which I have been accused of more recently is 'Luddite.' After I went and looked it up, I found that my perennial perorations of '1984' cable television and of HAL, the kyphotic character of Kubrick's '2001: A Space Odyssey,'

5:05 Gene Price (Country)  
6:05 Good Morning Athens (Rock)  
7:00 AFRS News (15 min)  
7:15 Swap Shop / Bulletin Board  
7:30 Good Morning Athens (Rock)  
9:05 Woman's World  
10:05 Tom Campbell (Rock)  
11:05 Free Wheelin' (Rock)

PM 12:00 AFRS News (15 min)  
12:15 Armed Forces Digest  
12:30 \*Ira Cook (Popular)  
1:05 Roger Carroll (Rock)  
2:05 Roland Bynum (Soul)  
3:05 Music Machine (Rock)  
5:05 Gene Price (Country)  
6:00 AFRS News (30 min)  
6:30 Paul Harvey News  
6:45 Swap Shop / Bulletin Board  
7:05 Zero Hour (Drama)  
7:30 Viva  
8:05 Charlie Tuna (Rock)  
9:05 Don Tracy  
10:05 AFRS News (15 min)  
10:15 Starflight (Easy listening)  
11:05 Pete Smith (Easy listening)

#### Saturday

AM 0:00 News  
0:05 Interlude  
1:08 Night Train (Rock)  
3:05 Johnny Darin (Rock)  
4:05 Young Sound (Rock)  
6:05 East of Eden  
6:30 Good Morning Athens (Rock)  
9:05 Jim Pewter (Rock oldies)  
10:05 Continental Country

PM 12:00 AFRS News (15 min)  
12:15 This is Soul  
1:05 Jonathan Fields (Rock)  
2:05 Athens in Dimension (Rock)  
4:05 Johnny Darin (Rock)  
5:05 Bill Stewart (Big Bands)  
7:05 Mystery Theatre  
7:30 Grand Ole Opry (Country)  
8:05 Young Sound  
8:30 Grand Ole Opry (Country)  
8:55 Forgotten Moments  
9:05 Finch Bandwagon (Big Bands)  
10:05 Bobby Troup (Jazz)  
11:05 Jazz Scene

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led some to believe that technology  
is an anathema to my concept of  
'Happiness.'

Luddites, I discovered, were a  
small group of people who, in the  
1880's, went around smashing  
machines which they imagined to be  
threatening their jobs! Granted, in  
some states there are at present  
so-called 'teaching machines,' but  
to smash them—never! But, after  
studying the roles played by some  
computers today, I could be consid-  
ered an arch enemy of Mr. HAL.  
(If you run down the alphabet and  
take the letters following H.A.L. —  
you come up with I.B.M.). HAL is  
the main character in Stanley  
Kubrick's famous movie and he is  
also a reality in our everyday lives.  
Do computers think? 'Of course  
not!' you say. Think again. Better  
still, do a little homework and  
research into the role of our friendly  
computer.

To reiterate my denial of being a  
Luddite I would gladly cite various  
and sundry advantages I have  
encountered while teaching Media  
and, in particular, television — not  
to mention the many hours of  
pleasure I have spent while viewing  
certain programs. Students, or  
anyone else, gain greater insight  
into an issue by watching a political  
debate on closed-circuit t.v. or by  
studying a film on poverty in  
Appalachia, for example.

Valuable time is saved by using  
computers in education since they  
free teachers and administrators to  
work with students on a more  
personal level. In a sense, the  
computer does facilitate indi-  
vidualism!

Introducing courses such as film  
making, television analysis, adver-  
tisement psychology, and trends in  
popular music into an English  
Department may give grey hairs to  
die-hard conservative educators  
who demand the immortalization of  
sentence-diagramming and ques-  
tion-and-answer methods of learn-  
ing. There is no need to eulogize nor  
is there any need for modern  
Luddites to proclaim 'I'd rather  
fight than switch-on.' In our world  
we need to learn and teach more  
about such abstractions as 'respect,'  
'brotherhood,' and 'peace' — posi-  
tive social changes will be seen on  
the cable-computer set of tomor-  
row. What a program to watch!

—SOPHIA NICHOLAS

## FOOD

### COOKING OUT

Is there a woman in her right  
mind who enjoys spending the  
evening in the kitchen while her  
guests relax outside, enjoying the  
night air? Right on, sister, and get  
yourself an outdoor grill! A second-  
ary benefit, one *not* to be  
minimized, is that many men like  
cooking outdoors. The actual prep-  
aration of these recipes takes place  
early in the day. At mealtime, and  
hopefully while someone else is  
tending the barbecue, toss together  
a salad, slice some crusty bread and  
open the wine. Fresh fruit compote  
makes a good dessert. The first time  
you use your grill it is wise to make  
a little extra for unexpected guests:  
you may be joined by the local fire  
department or your curious neigh-  
bours!

Charcoal can usually be pur-  
chased from woodsellers. At Mous-  
takas in Kifissia, for instance, it sells  
for about 7 drachmas per kilo  
(Othonos 60, tel: 8012-329). The  
local charcoal takes longer to burn  
down to the hot coals necessary for  
cooking than do the processed types  
found in other countries, so start the  
barbecue well in advance.

#### *Marinated Lamb Chops*

Combine:  
3/4 c. red wine  
1/4 c. olive oil  
2 cloves garlic  
1 t. chopped onion  
1 t. salt  
6 whole peppercorns  
1 t. oregano

Marinate chops for several  
hours. Sprinkle with thyme and grill  
about 6 inches above hot coals for  
approximately 6 to 8 minutes per  
side. A kilo of chops yields 4  
servings.

#### *Kebabs*

1/2 kilo ground meat (kima)  
1 small onion, finely minced  
1 clove garlic, crushed in a press  
2 t. yogurt  
1 t. curry powder  
1/4 t. salt  
1 t. lemon juice

Combine ingredients and mix  
thoroughly. If it does not hold  
together firmly, add 1 egg plus 1/4 to  
1/2 cup of fine bread crumbs. (For



best results, use a blender to make your own bread crumbs.) Make eight long sausages, moulding the mixture around wooden skewers which can be purchased at most hardware stores. Refrigerate for at least an hour. Discard any liquid which has drained from the kebabs. Grill about 5 inches above the hot coals until well browned on all sides. Anoint with fresh lemon juice before serving. Makes three or four servings.

### Grilled Chicken

1 chicken, quartered  
 ¼ c. olive oil  
 ¼ c. vinegar or lemon juice  
 2 cloves garlic, minced  
 1 t. oregano  
 1 t. salt  
 1 t. basil  
 ½ t. rosemary  
 freshly ground pepper

Quarter, wash and dry the chicken, removing any left-behind pinfeathers or innards. Combine the

remaining ingredients and rub thoroughly into the chicken. Cover and refrigerate for at least an hour, turning occasionally.

Place chicken pieces, bone side down, on the grill about 4 inches above the hot coals. Baste occasionally with the marinade and turn the chicken about every 10 minutes. Try not to pierce the skin; it will allow the juices to escape. Total cooking time is about 45 to 60 minutes. Four servings per chicken.

## BOATING

### Full Circle

The real holiday period starts here in May and extends through September and sometimes into early October. Readers may benefit from my personal experience of sailing in Greek waters, especially those readers, with the average two to three week vacation, who are interested in sailing. Cruising areas are plentiful and easily accessible.

It is possible to circumnavigate the Peloponnese in a fortnight. To visit the seven Ionian Islands requires at least ten days. The Ionian Sea, generally very calm in the summer, is not touched by the savage and unpredictable meltemi which plagues the Aegean Sea in July and August.

In 1962 I was part of the crew on a British yacht which went for an unforgettable cruise around the Peloponnese. We sailed directly for Hydra, which was well-known even then, and from there went on to the green, unspoiled island of Spetsae. Leaving Spetsae on our starboard, we sailed on to Monemvasia with its mysterious, medieval city. A fair wind then brought us to Kapsali on the island of Kythera.

I was surprised to see well-paved roads and enormous American cars with Australian license plates until I learned that many Kytheriots had once emigrated to Australia. Their remittances help to maintain the beauty of the island's white-washed villages which cling to crags and sparkle in the sun. Just opposite Kapsali is the enormous rock, Avgo, its sea-cave teeming with seals. Yes, real live seals! We saw the wreckage of a Byzantine ship in a nearby bay, but I don't know if it is still there.

In deepest Mani, the port town of Areopolis is the main town in that



savagely beautiful part of the Peloponnese. Little boats will take you into the magic world of stalactites and stalagmites in the sea-cave of Dhyros. Further to the west are the twin cities of Koroni and Methoni on either side of a peninsula. Both have interesting medieval fortresses.

Pylos, or Navarino as it was called, is famous as the site of Nestor's palace. The island of Sphacteria was the site of one of the most critical battles during the Peloponnesian War which took place in the 5th century B.C. It was famous again in the 19th century A.D. for another sea battle, the battle of Navarino which took place between the joint fleets of England, France and Russia against the Turkish and Egyptian fleets. The outcome of this battle in 1826 made Greek Independence from the Turks a fact.

You sail from Pylos along an uninteresting coastine to the bustling, commercial port of Katakolon. You may wonder why you are there until you remember that it is the 'sea gate' to ancient Olympia. A short ride by bus, train, or taxi puts Olympia within less than

an hour's reach.

Zakynthos (or Zante) was undeveloped and breathtakingly beautiful. The town lies below a Venetian castle and may be the starting point of many pleasant excursions to the lovely beaches nearby. On our way to the bay of Keri our driver showed us an area where crude oil had been exploited during World War II. We wondered whether more oil would be found under our blue seas and now, twelve years later, we have the answer.

The green and watered island of Cephalonia, north of Zakynthos, had splendid fishing in the Bay of Assos, but we could hardly turn our bow to Piraeus before paying tribute to Ulysses by visiting Ithaca. Its beauty takes one's breath away.

The long stretch from Ithaca to Itea may be broken by dropping anchor at the sheltered harbour of Galaxidi, a charming port which, in the days before steam, was the centre for the construction of karavoscaro. Delphi is just a short ride up from Itea.

Once through the Corinth Canal we went to Old Epidavros to see the ancient theatre and temple. You may wish to proceed to Aegina to see the temple of Aphaia before setting course for Piraeus, bringing an end to your journey through the varied and beautiful scenery, awe-inspiring sites and secluded bays, perfect for fishing and bathing. You will be richer too, for the people met along the way. I remember especially the fishermen at Kapsali on Kythera who shared with us their wine and broiled crab. Though development has taken place on the coastline and islands, there is still much to enjoy and you will find something new around each cape. With a few extra days you may add Lefkas, Paxi and Corfu to your itinerary.

—ALKIS LOGOTHETIS

## GREEK PRESS

### *Stern Measures*

Bishop Avgoustinos of Florina has decided to take measures against betrothed couples who indulge in pre-marital sexual relations. The declaration was made by His Holiness, Bishop Avgoustinos, in a sermon that was read in the churches of his diocese: 'My beloved, I cry and lament for the end to which our society has reached. For seven years I have not ceased as a bishop to preach and to criticize society for this cursed habit. I wrote and published pastoral letters. Following this wide enlight-

enment that I have undertaken, I think the time has come to take stricter measures against those who do not obey the voice of the church. And the first measure is: Our holy diocese will not issue marriage licences if the priest of the parish certifies that the young man and the young woman who are to enter into marriage did not respect the order of the church, and lived as man and wife. The marriage ceremony will be performed, finally, not in the village but in deserted chapels, as an example to the others. Those of the parents who tolerate this hideous situation, will be punished with appropriate admonition because they weakened and turned their houses into brothels. Yes, father

and mother, you turned your house into a brothel when you allowed the bridegroom, before your eyes, to dishonour your daughter. Thus says the Court of the First Instance of Ioannina and thus we say, too.'

### Durrell in Controversy

*Ta Nea*, in an article headlined, 'A Scandal of the Most Importance,' comments on the publication of a book, *Pope Joan*, which has been advertised in France as a novel by Lawrence Durrell. Upon careful examination, *Ta Nea* says, the book reveals itself to be a complete unabridged translation of *Pappas Ioanna* a book by Emmanuel Roidis who receives credit in small print and with his name spelt incorrectly. Presumably the reason Durrell's name has been projected is because of his greater fame abroad. Durrell dedicates his translation, furthermore, to George Katsimbalis, the Colossus of Maroussi. *Pappas Ioanna* is well known in Greece, and news of what appears to be a rather questionable practice which occurred, presumably, with Durrell's approval, has created a stir.

### Renting by the Sea

N. Cambanis noted in *Ta Nea* that although it was expected that houses and apartments by the sea would rent at higher prices this year, it now appears that this will be true only at resorts near Athens, where the increase will be about 10%. The rise in the price of gasoline has led vacationers to seek houses and apartments that are as near as possible to the city. As a result there are fewer requests for housing in more distant places such as Saronika, Lagonissi, Anavissos, etc. Two rooms, unfurnished, in Voula rent for about 20,000 drs. for the season; in Vouliagmeni and Varkiza for about 20-25,000 drs.; in Rafina for around 25,000 drs., while furnished apartments are normally about double. These rates are only indicators, the price depending on the exact distance from the sea, the general condition of the accommodations, the existence of a garden, play area, etc. Purchase price runs about 11-14,000 drs. per square metre, and they seem to be much in demand because so many wish to buy property near the sea.

—Signed N. Cambanis.

## Uranium and Gold in Northern Greece?

The substantial oil finds in Thassos and the prospect of additional oil reserves have given rise to persistent reports that there exist commercial deposits of uranium and gold in that part of the country.

The *Acropolis* reported recently that possible uranium sites have been located in the mountains of Macedonia and Thrace. Journalist Sophia Maltezoú cited the opinion of experts at an international conference on the formation of uranium deposits which took place in Athens early in May. She also says that Bodossakis, the Greek industrialist, had reported the existence of such deposits as early as 1958. Bodossakis's mine people, together with French experts, had located uranium deposits in several areas.

Since then the Greek Atomic Energy Commission has been assigned the role of coordinating the search for uranium and of securing the necessary financing. Until 1968, their efforts were hampered by lack of interest and by lack of funds. In the following two years more Greek mining people, with the assistance of U.N. experts, were brought in and they now number thirty-six. Maltezoú reports the feeling that in the near future announcements of finds will be forth-coming. This view was confirmed by Professor S. Katrakis of the Athens Polytechnic Institute in a recent speech to the Lions Club.

In another article, the weekly *Tachydromos* reported the existence of gold in and around the Pageo mountains in Northern Greece. Gold mines in that area have existed for more than 2500 years. Historians report that more than 2500 years ago King Philip peacefully invaded the Athenian colony of Amphipoli in Macedonia and claimed possession of the gold mines of Pageo. Even with the meager means available at that time, it was estimated that the annual production of gold amounted to 1,000 talents which was considered a huge quantity at that time. This indicates that there were rich veins of gold in the area.

In recent years many gold hunters have discovered some of Philip's galleries, but they did not find any gold of commercial value. The most serious effort was made by Parnassos Bauxite, a company on the Gallikos River which begins at Pageon. From 1953 to 1960 the company gathered about 1,300 kilos of gold from the bed of the river. The gold content was very small, only 3 grains per ton, and they ceased their efforts. With the recent change of law allowing private interests to search for gold for their own account, many private companies and individuals are actively searching for the metal. There are indications that in many areas the gold content may be as high as 15 grams per ton which is more than the usual content for commercial exploitation.

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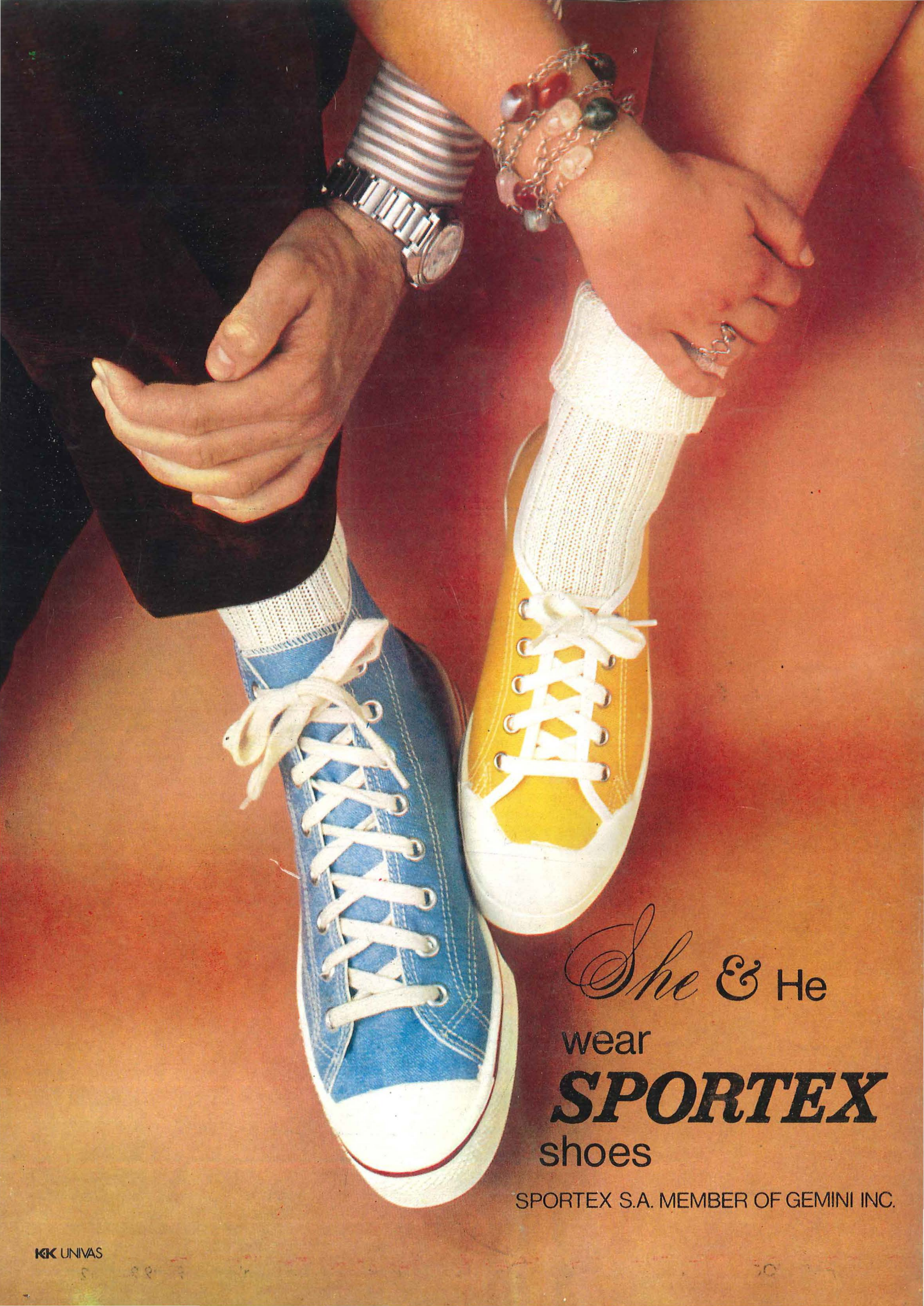
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