

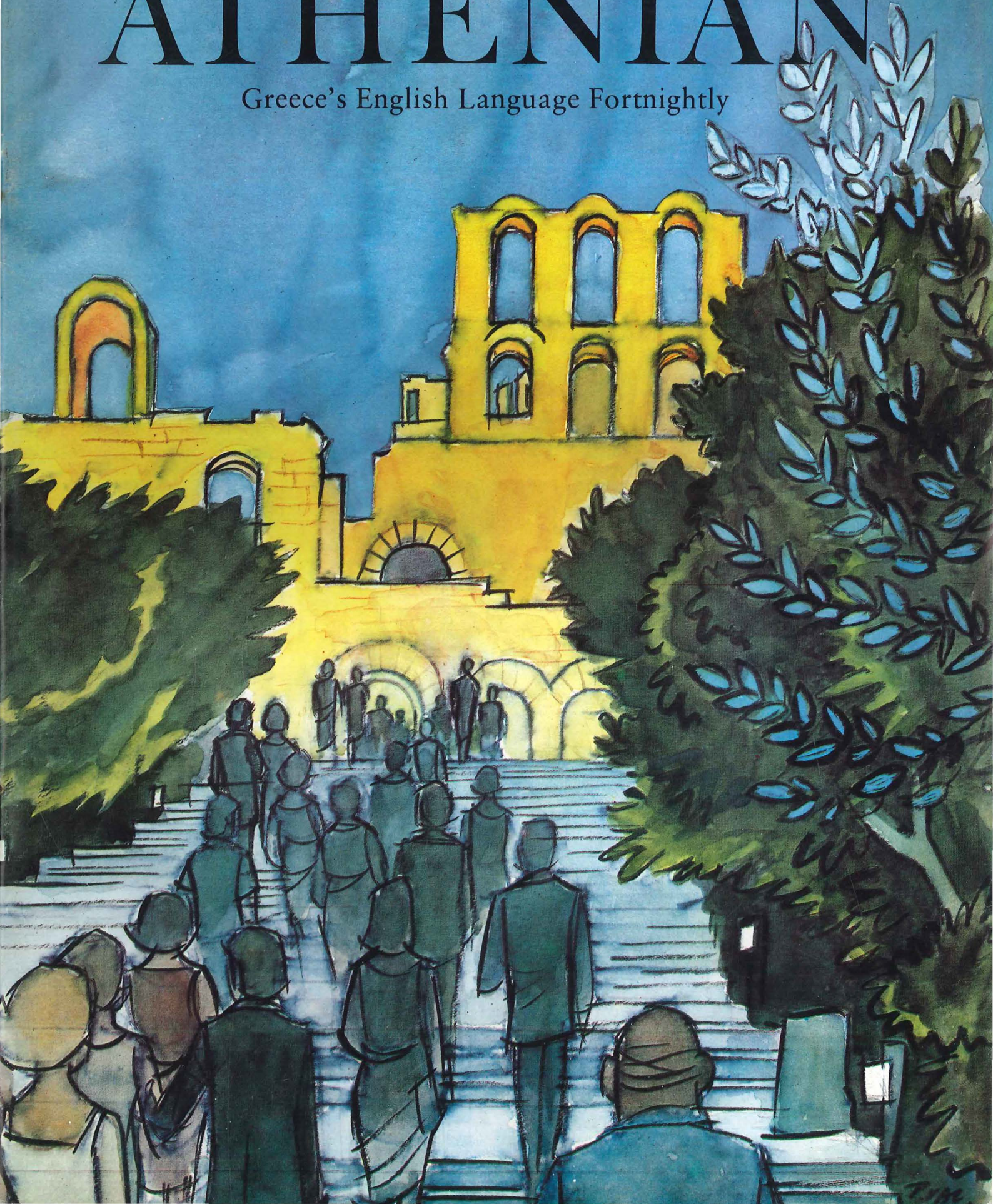
June 21, 1974

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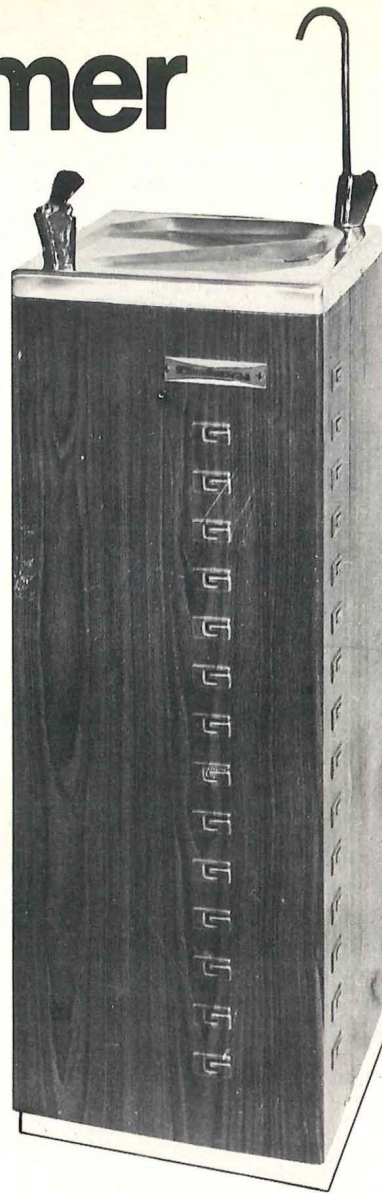
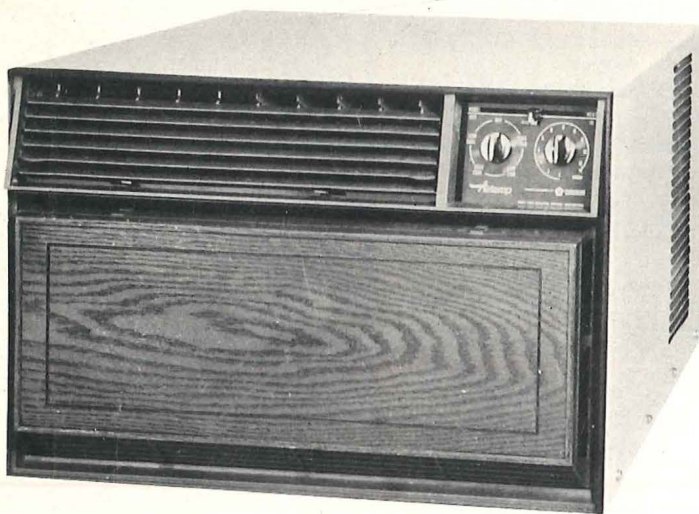


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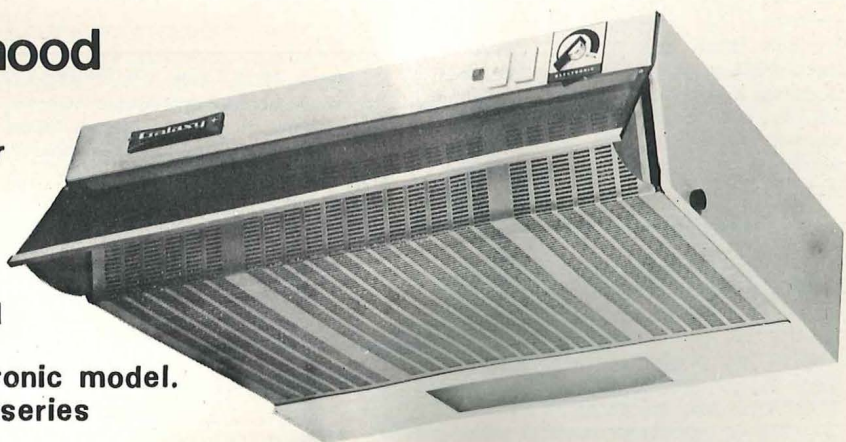
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PA/3/74

Community Calendar

JUNE 21

Exhibition — Until July 19. An exhibition of 20th Century Engineering. At the Athens Center of Ekistics, 24 Stratiotikou Syndesmou. Open daily from 10:00 a.m. - 1:00 p.m. and 6:00 p.m. - 9:00 p.m. Saturdays: 10:00 a.m. - 1:00 p.m.

JUNE 24

Day Camp — Until June 28. The American Girl Scouts will have a day camp at the Greek Scout Training Camp, Aharni.
Commencement — At Athens College, 7:00 p.m.

JUNE 28

Ball — The US Navy is holding a charity ball for the benefit of the Navy Relief Society. At the Athens Hilton. Tickets \$10, obtainable from the USO or the American Embassy.

JULY 4

Carnival — The American Youth Club, Kifissia, is holding a massive carnival from 10:00 a.m. - 5:00 p.m. Pool party from 8:00 p.m. - 11:00 p.m.

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DON'T FORGET

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 29: Peter and Paul
June 30: Apostolos
July 1: Kosmas and Damianou
July 7: Kyriakos, Kyriaki

NATIONAL HOLIDAYS

July 1: Canada — Confederation Day 1867
July 1: Somalia — National Day
July 4: U.S.A. — Independence Day 1776
July 5: Venezuela — Independence Day 1811

Edward Lear: Some of the artist's Greek landscapes on loan from the Gennadius Library are on exhibition at the National Picture Gallery. (See Museums).

The Athens Centre of Ekistics is holding an Exhibition of 20th Century Engineering. This is an exhibition being circulated abroad under the auspices of the International Council of the Museum of Modern Art, New York. Open daily from 10:00 a.m. - 1:00 p.m. and 6:00 p.m. - 9:00 p.m. Saturdays: 10:00 a.m. - 1:00 p.m. (June 21 - July 19).

The Delos Symposium: The World Society for Ekistics is organizing a 1974 Delos Symposium (Delos Eleven) in Athens at the Athens Center of Ekistics. The opening and closing sessions will take place at the Apollonion, Porto Rafti. The Theme: 'Action for Human Settlements.' Observers are welcome and may attend the sessions; the fee is \$30 for students and \$100 for others. (July 8-12). For more information visit the Athens Center of Ekistics, 24 Stratiotikou Syndesmou, Athens 136 or call Mr. Psomopoulos at 623-901.

FESTIVAL PROGRAMS

BALLET AND DANCE
ATHENS — HARKNESS BALLET, July 17, 18, 19.... VALOIS BALLET: 'Swan Lake' 'The Three - Cornered Hat,' 'An American in Paris,' Aug. 1, 2, 3, 4.... THE HELLENIC BALLET COMPANY OF RALLOU MANOU: 'Orestes,' Sept. 3, 7.
CORFU — DAME MARGOT FONTEYN WITH HANS BOSL AND THE SCOTTISH BALLET THEATRE: 'Les Sylphides,' and selections from Offenbach, Tchaikovsky, Prokofieff, and Bartok, July 12, 14.... THE ANNE BERANGER DANCE COMPANY: 'Histoire du Soldat,' July 21, 25, 28... POLISH MIMEBALLET THEATRE: 'Faust,' Aug. 1, 3.

OPERA

ATHENS — GREEK STATE OPERA: Verdi's 'Simon Boccanegra,' July 5, 7, 11.
CORFU — RENATA SCOTTO CONCERT: Selections from Rossini and Puccini, conducted by Rugerilis, July 13.... Purcell's 'Dido and Aeneas,' mezzo-soprano Mignon Dunn, Pierre Le Feuvre directing, Albert Fuller conducting, July 18, 20, 27.... Berlioz's and Benedict, soprano Beverly Wolff, tenor John Mitchison, Maurice Peress conducting, Aug. 2, 4.

CLASSICAL THEATRE

ATHENS — THE NATIONAL THEATRE OF GREECE, Euripides: 'Hippolytus,' Aug. 8, 9, 10, 11.... Sophocles: 'Electra,' Aug. 15, 16, 17, 18.... Euripides: 'Medea,' Aug. 27, 28.... Sophocles: 'Oedipus Rex,' Sept. 12, 13, 14, 15.... Aristophanes: 'The Frogs,' Sept. 19, 20, 21, 22.... STATE THEATRE OF NORTHERN GREECE: Aristophanes: 'The Birds,' Aug. 23, 24, 25.
EPIDAUROS — THE NATIONAL THEATRE OF GREECE, Aeschylus: 'Prometheus Bound,' July 6, 7.... Euripides: 'Alcestes' and 'Cyclops,' July 13, 14.... Aristophanes: 'Lysistrata,' July 20, 21.... Sophocles: 'Oedipus Rex' July 27, 28.... Euripides: 'Hippolytus,' Aug. 3, 4....

Sophocles: 'Antigone,' Aug. 10, 11.
PHILIPPI — THE STATE THEATRE OF NORTHERN GREECE, Aristophanes: 'Thesmophoriazusa,' July 20, 21.... Euripides: 'Electra,' July 27, 28.... Aristophanes: 'The Birds,' Aug. 3, 4.... Sophocles: 'Philoctetis,' Aug. 10, 11.
THASOS — THE STATE THEATRE OF NORTHERN GREECE, Euripides: 'Electra,' Aug. 10, 11.
DODONIS — THE STATE THEATRE OF NORTHERN GREECE, Euripides: 'Electra,' Aug. 10, 11.

THEATRE

CORFU — THE PICCOLO TEATRO DI MILANO: 'The Servant of Two Masters,' date to be announced.... THE STATE THEATRE OF NORTHERN GREECE: 'The Shepherdess' Love,' July 19, 21.

SYMPHONY CONCERTS

ATHENS — THE ATHENS STATE ORCHESTRA: Gerd Aldrecht conducting and violinist Ruggiero Ricci, July 15.... Andreas Paridis conducting and pianist Valentin Gheorghiou, July 22.... Zdenek Macal conducting and pianist Marian Migdal, July 29.... Enrique Jorda conducting and pianist Bernard Ringeissen, Aug. 5.... Bernard Conz conducting and pianist Fou Ts'ong, Aug. 12.... Andreas Paridis conducting, and cellist Angelica May, Aug. 19.... Mirca Basarab conducting and pianist Kostis Gaitanos, Aug. 26.... Andreas Paridis conducting and violinist Mayumi Fujikawa, Sept. 2.... FRENCH STATE RADIO & TELEVISION ORCHESTRA: Jean Martinon conducting, July 23, 27.... D. Horafos conducting and pianist Dominique Merlet, July 25.... SYMPHONY ORCHESTRA OF LIEGE, July 30, 31.... ZURICH TONHALLE SYMPHONY: Anatol Dorati conducting and pianist Ilse von Alpenheim, Sept. 4, 5, 6.... THESSALONIKI STATE ORCHESTRA: G. Thimis conducting and pianists Paul Badura-Skoda and Jorg Demus, Sept. 9.

CORFU — ORCHESTRAL CONCERTS: A Mozart Evening, with pianist Ian Davies, conductor and clarinetist Gervase de Peyer, harpist, Susanna Mildonian, July 19.... Works by Mendelssohn and Mahler with Maurice Peress conducting and violinist Erick Friedman and mezzo-soprano Betty Allen, July 21.... Works by Bach and Britten with tenor Robert White, July 26.... Bach's 'Magnificat,' Aug. 4.

CHAMBER MUSIC

ATHENS — THE PRAGUE CHAMBER MUSIC ORCHESTRA: pianist Boris Krajny, Aug. 30, 31.
CORFU — THE MANHATTAN STRING QUARTET, July 13... CONCERTS WITH VARIOUS ENSEMBLES July 12, 14, 18, 19, 20, 25, 26, 27, 28; Aug. 1, 2, 3.

INFORMATION

ATHENS FESTIVAL — All performances begin at 8:30 p.m. at the Herod Atticus Theatre.... TICKETS: Festival Box Office, Stadiou 4, tel. 322-1459 or 322-3111, open 8:30 a.m. to 1:30 p.m. & to 8:30 p.m. Sundays and holidays 9:00 a.m. to 1:00 p.m.
CORFU FESTIVAL — Performances at 8:00 p.m. in the Garden Theatre, at 10:00 in the Orchard Theatre.... TICKETS: In Athens, reservations, tel. 359-335... In Corfu, at the Main Entrance to the Festival site, tel. 333-16.
EPIDAUROS — Performances begin at 8:00 p.m.... TICKETS: Box Office of the National Theatre, Aghiou Konstantinou and Menandrou Sts., tel. 524-242.... Athens Festival box office, Stadiou 4, tel. 322-1459 or 322-3111.
PHILIPPI / THASOS / DODONIS FESTIVAL — TICKETS AND INFORMATION: Athens Festival box office, Stadiou 4, tel. 322-1459 or 322-3111.
(Children under ten are not admitted to many of the performances at the ancient theatres. We suggest you inquire).

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PUBLISHER'S NOTE

As the Community Calendar shrinks and the end of the season is punctuated by the closing of schools — several of whose graduation exercises are covered in this issue — the festival listings and guides to outdoor activities increase.

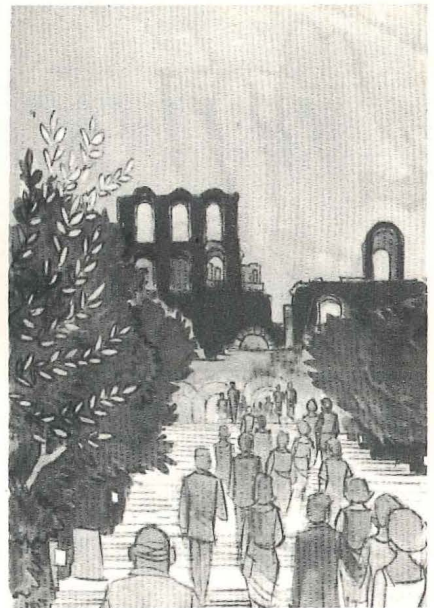
A certain indication that summer has arrived is always the appearance of the Dora Stratou Folk Dance and Song Society at the Phillopapou Theatre. Platon Mousseos, an old friend of Dora Stratou, tells us about the beginnings of this outstanding group in his continuing series on personalities in Greek cultural life who have displayed unusual vision and determination in their respective areas.



Many of our readers have expressed interest in greater coverage of developments in Greece and so we introduce a Review of the Fortnight. This section will be a regular feature in which George Anastasopoulos reports and comments on the subjects that have been of major interest in the Greek press.



Our cover is by Pavlos Valassakis, a regular contributor to the ATHENIAN. Mr. Valassakis is one of the best known Greek illustrators and composer of children's books of which he has produced over a hundred. Since 1969 he has been a



regular participant in the Biennale of Illustrations in Bratislava and the annual International Exhibition of Children's Book Illustrators in Bologna. In 1972 and 1973 he participated in the Graphic Arts Exhibition in Belgrade and was this year a candidate for the award given by the International Board of Books for Youth. He has held exhibitions of his expressionistic canvasses and woodcuts in Athens, Zurich and Stockholm.

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GOINGS ON IN ATHENS

ART

GALLERIES

- Gallery Ora — Andreas Gofinopoulos, sculpture (until July 6). Xenofondos 7. Tel. 322-6632. Open daily from 9 a.m. - 2 p.m. and 6 p.m. - 9 p.m. Closed Sundays.
- Gallery Zoumboulakis - Tassos — Andy Warhol, 'Portrait of Mao' (until June 30). A Group Show of Greek Artists (July 1 onwards). Kriezotou 7. Tel. 634-454. Open daily from 9 a.m. - 2 p.m. and 5 p.m. - 9 p.m. Closed on Wednesdays from 2 p.m. Closed from Saturday at 2 p.m. to Monday noon.
- Diogenes International Gallery — Group Show of Light Media (until July 30). Platia Filomousou Eterias. Tel 322-4618. Open daily from 10 a.m. - 2 p.m. and 6 p.m. - 10 p.m. Open Sundays.
- Diogenes International Gallery — Summer '74 (until August 15). Diogenes Street, Plaka. Tel 322-6942. Open daily from 10 a.m. - 2 p.m. and 6 p.m. - 10 p.m. Open Sundays.
- Gallery Parnassos — Petros Grammatides, paintings, on the second level (until July 6). Ioannis Theofilis, folklore paintings, on the third level (to July 6). V. Biniore, paintings, on the first level (June 26 - July 26). Aghiou Georgiou, Karitsi 8. Tel. 322-5310. Open daily from 9 a.m. - 1 p.m. and 5 p.m. - 9 p.m. Open Sundays.
- Nees Morphes — Karlo Durovic, tapestry (until July 28). Valaoritou 9a. Tel. 616-165. Open daily from 10 a.m. - 1:30 p.m. and 6 p.m. - 9 p.m. Closed Saturdays from 2 p.m. Closed Sundays. (See review in this issue).
- Athens Gallery — Minos Argirakis, sketches (until June 24). Yannis Parmakelis, sculpture (until June 22). Group Show of living Greek artists, paintings and sculptures (June 24 - September 25). Glykonos 4, Dexamini. Tel. 713-938. Open daily from 10 a.m. - 1:30 p.m. and 5 p.m. - 9:30 p.m. Closed Saturdays from 1:30 p.m. Closed Sundays.
- Gallery Lyberaki — Group Show of Greek artists (until June 30). Solonos 19. Tel. 626-595. Open daily from 10 a.m. - 2 p.m. and 6 p.m. - 9:30 p.m. Closed Sundays from 2 p.m.
- Hellenic American Union — John Beardman, paintings (until July 31). 22 Massalias. Street. Tel. 629-886. Open daily from 10 a.m. - 1 p.m. and 6 p.m. - 9 p.m. Closed Saturdays and Sundays.
- Gallery Seven — Acciari, paintings (until June 30). Salvador Dali, signed lithographs (July 1 - 25). Voulis 7. Tel. 324-1695. Open daily from 10 a.m. - 1:30 p.m. and 5 p.m. - 8 p.m. Closed Wednesdays from 1:30 p.m. Closed from Saturday at 1:30 to Monday noon.
- Athens Center of Ekistics — '20th Century Engineering' (June 21 - July 19). Stratiotikou Syndesmou 24. Tel. 623-901. Open daily from 10 a.m. - 1 p.m. and 6 p.m. - 9 p.m. Closed Saturdays from 1 p.m. Closed Sundays.
- Desmos Gallery — Helen Dimou, batik (until July 6). Leoforos Syngrou 4. Open daily from 6 p.m. 9 p.m. Closed Saturdays and Sundays. Tel. 910-521.

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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.
- 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 — Anthimiou 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. A research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. (Mon. - Fri. 9:00 a.m. - 1:30 p.m. and 5:00 p.m. - 8:00 p.m., Sat. 9:00 a.m. - 1:15 p.m.) Closed in August.
- 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.).
- Geothe 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.

- 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). This library will be closed from 9:00 p.m., except Saturday). This library will be closed from 15 July to 15 August.
- Italian Institute Library — Patisssion 47. Tel. 529-294. (Mon. - Fri. and every other Saturday 9:00 a.m. - 1:00 p.m.) This library will be closed during August.
- Greek Animal Welfare Fund Lending Library — Paster 12. Tel. 6435-391. (Mon. - Sat. 9:00 a.m. - 2:30 pm.). This library will remain open during the summer.
- 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 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 — Patisssion 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 Patisssion 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 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 finds from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of finds from Santorini. Open daily from 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: 7:30 a.m. - 1:30 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 Erectheum frieze. Deserves as much time and attention as the National. The 'Kores', high-cheeked and as enigmatic

GOINGS ON IN ATHENS

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 Pergamon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherd, 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. - 1:00 p.m.; 3:00 p.m. - 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: 9:00 a.m. - 1:00 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 Genadiou 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. - 1:00 p.m.; 4:00 p.m. - 8:00 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: 10:00 a.m. - 2:00 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 Faleron Delta — *The Greek Sky during the Summer Months*, in Greek (until 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).

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

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

The Delphinaron — *The Young Shepherdess's Lover*, with the Stephen Stratigos and E. Anoussaki Company (July 1 - September 15). At Neo Faliron, tel. 426-340.

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

The Skylitson — The Polish Musical Group, 'Mazowsze' (until June 23). At Kastella, tel. 452-9600.

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

Chess — In Nice, France. The national teams of Greece and France (until June 30).

Chess — In Kostantsa, Bulgaria. The national teams of the Balkan countries (until June 30).

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

Soccer — In Bucharest, Rumania. The junior national teams of the Balkan countries compete in the Balkan Tournament (June 20-30).

Sailing — Racing: Faleron-round of Milos-Polymos-Kimolos-Faleron (June 28-30).

Horse Racing — At the Hippodrome, Faleron Delta. Sweepstake — first prize 1,200,000 Drs (June 30).

Basketball — In Athens. Athens against Pellino (July 2).

Swimming — In Athens, Olympic Pool. The National Championships for boys and girls (July 5-7).

Track and Field — In Athens, Karaiskaki Stadium, Neo Faleron. The International Meeting of Greece and Canada (July 4-5).

Water Sports — In Athens. The Panhellenic Games (July 7).

Tennis — In Ankara, Turkey. The Balkan Championships with the participation of the Greek team (July 11-15).

Tennis — In Teheran, Iran. The 'Galea' Cup (July 16-21).

Basketball — In France. The European Championships for adolescents (July 17-27).

Swimming — In Athens, Olympic Pool. The National Championships for men and women (July 18-21).

Shooting — In Fontainebleau, France. The Military Championship (S.I.S.M.) with the participation of the Greek military team (July 11-15).

Volleyball — In Yugoslavia. The Balkan Junior Championship (July 24, 27, 28).

Swimming — In Sofia, Bulgaria. The Balkan Championships for boys and girls (July 25-28).

GOINGS ON IN ATHENS

RECREATIONAL

The Greek Confederation of Underwater Sports will accept foreigners for instruction in scuba diving. (June, July and August). Aghios Kosmas, Glyfada, tel. 981-9961.

The Greek Alpine Club has the following interesting excursions. For further information visit Karageorgi Servias 7, off Syntagma, or call tel. 323-1867.

June 22/23: To Telethion, northern Evia.
June 29/30: To Korombili, Attica.
July 6/7 To Oxi, southern Evia.

The Greek Excursion Club has the following interesting trips. For further information visit Polytechnion 12, Patissia, or call Miss Savaki at 540-854, 548-600.

June 22: An afternoon trip to Parnitha, leaving at 4:30 p.m.

June 22-23: A two-day trip to Zarouchla.
June 23: An archeological trip to Ancient Ereneia — Osios Meletios — Aghios Giorgios Monastery — Villia — Aigosthena.

June 23: A day-trip to Evia.

June 23: A day-trip to Diminio — Xylocastron.

June 23: A day-trip to Schinas — Nea Makri — Sounion.

June 23: A day-trip to Loutraki — Limni Iraiou — Pisia.

June 26: A day-trip to Anavissos.

June 29: An evening trip to the Monastery of St. John the Hunter — the Athens Observatory — Glyfada.

June 29/30: A two-day trip to Pavliani, near Livathia.

June 30: A day-trip to Kaisariani Monastery — Sounion.

June 30: A day-trip to Thivai — Koroni — Paralia Prothromou.

June 30: A day-trip to Halkis — Prokopiou.

June 30: A day-trip to Megara — Alepochori — Pachi.

June 30: A day-trip to Loutraki — Limni Eraiou — Faros.

July 3: A day-trip to Aghiou Apostoli.

BEACHES

VOULA A' — Open 7 a.m. — 7 p.m. Entrance: 8 Drs for adults and 5 Drs for children. Facilities include changing cabins, showers and umbrellas. The hiring of canoes costs 20 Drs per hour and the use of the tennis court 40 Drs per hour. Tel. 895-3248. BUSES: Take the Ano Voula No. 84 or the Vouliagmeni No. 89, leaving every 15 minutes from Vassilisis Olgas.

VOULA B' — Open 8 a.m. — 7 p.m. Entrance 10 Drs for adults and 5 Drs for children. Facilities include changing cabins, showers, umbrellas, volleyball courts, children's playground. Tel. 895-9555, 895-9547. BUSES: Take the Vouliagmeni No. 89, leaving every 15 minutes from Vassilisis Olgas.

VOULIAGMENI — Open 8 a.m. — 7 p.m. Entrance 10 Drs for adults and 5 Drs for children. Facilities include changing cabins, showers and umbrellas. The hiring of canoes costs 30 Drs per hour and the use of the tennis court 30 Drs per hour. Snack bar. Tel. 896-0906. BUSES: Take the Vouliagmeni No. 89 or the Varkiza No. 90, leaving every 15 minutes from Vassilisis Olgas.

VARKIZA — Entrance 10 Drs for adults and 5 Drs for children. Facilities include changing cabins, showers and umbrellas. Private cabins may be hired for the day at a cost of 200 Drs. Tel. 897-2402. BUS: Take the Varkiza No. 90, leaving every 15 minutes from Vassilisis Olgas.

ASTIR, Glyfada — Open 8 a.m. — 6 p.m. Entrance 30 Drs for adults, 20 Drs for children and cars 20 Drs. Facilities include changing cabins, showers, umbrellas, tennis court, volleyball court and mini-golf. Snack bar, restaurant and hairdresser. Tel. 894-6461. BUS: Take the Ano Voula No. 84, leaving every 15 minutes from Vassilisis Olgas.

ASTIR LAIMOS, Vouliagmeni — Open 8 a.m. — 5:30 p.m. Entrance 50 Drs for adults and 25 Drs for children. Facilities include changing cabins, showers and umbrellas. The hiring of canoes costs 30 Drs per hour. Restaurant and Ski School. BUS: Take the Vouliagmeni No. 89 get off at the terminal and walk for about 10 minutes.

LAGONISSI — Open 9 a.m. — 5 p.m. Entrance 20 Drs for adults and 10 Drs for children. Facilities include changing cabins, showers and umbrellas. BUS: Take the Sounion bus, leaving every hour from 6:30 a.m. from the junction of Leoforos Alexandras and Patission.

CINEMA

The occasional new film appears during the summer but, for the most part, re-runs are shown. The open-air cinemas bring a variety of films ranging from the classics to the past year's box-office successes. The following is a guide to some that will be appearing. The original title is followed, wherever possible, by the Greek title in brackets.

Many theatres and cinemas are expected to be closed from June 13 to July 7, during which time the World Cup soccer series of matches in West Germany will be played.

New Releases for the Summer.

Electra Glide in Blue (Orismeni Asfaltos) — James Guercio producer of the pop group CHICAGO turns director in this seriously flawed story of a motorcycle cop (Robert Blake) whose goal in life is to become a detective. He doesn't make it, nor does the film. Guercio claims he made the film as an antidote to *Easy Rider*.

Harold and Maude — The story concerns a wealthy young fellow whose hobby is attending funerals. His interest in life, however, picks up as he falls in love with a seventy-nine year-old lady named Maude. Starring Ruth Gordon and Bud Cort. Directed by Hal Ashby with songs by Cat Stevens.

Pete 'N' Tillie — Walter Matthau and Carol Burnett are delightful as a couple suffering all the joys and pangs of married life in Suburban America. Rene Auberjonois, a fine character actor, puts in an appearance as a friend. Directed by Martin Ritt; based on a Peter DeVries novel.

Limbo (Trees Eperohes Yinaikes) — Now that the Viet Nam war is 'over,' the Viet Nam genre is developing. This film

focuses on the wives and lovers of prisoners of war and those missing in action. Cliches and heartbreak combine to create a sense of authenticity. Directed by Mark Robson; screenplay by Joan Silver from her own novel.

Two People — Viet Nam deserter Peter Fonda strikes up a short romance with fashion model Lindsay Wagner on the train to Casablanca. The film ends with the couple headed for New York with Fonda ready to face criminal charges. A film that could but does not work. Directed by Robert Wise (*West Side Story*, *The Sound of Music*, etc.).

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.

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.

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. Nicholas 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.

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 Teleftaos 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.

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.

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 underwater 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 Bogdanovitch (*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.

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 Skorpios) — 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.

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 handpainted 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. Expensive. Open daily: 12:00-3:00, 7:00 p.m. - 1:00 a.m.

Tudor Hall, Constitution Square. Tel. 232-0651. The penthouse of the King George Hotel. Sophisticated but warm, beautiful Tudor decor with candelabra. Magnificent view of the Acropolis especially in the summer when they move most of the tables onto the terrace. Soft appealing music in the evening. Good international cuisine, excellent service. Entrees from 150 Drs. Open daily: 1 p.m. - 4 p.m., 8 p.m. - 1 a.m.

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790-711. The roof garden of the newly built St. George Lycabettus Hotel is an ideal spot to enjoy your dinner as it offers a panoramic view of Athens, with a most welcome breeze on hot Athenian nights. Excellent 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 excellent. Entrees from 130 Drs. Open daily: 8:30 p.m. - 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. In the summer they move the tables onto the sidewalk. Accent on French food with a variety of dishes and good service. Entrees from 100 Drs. Open daily: 1 p.m. - 4 p.m., 8 p.m. - 1 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.

Pamela's, Voula (on the coastal highway). Tel. 895-2105, 895-9901. One of the most pleasant restaurants for either lunch or dinner. Luxurious modern decor with a fountain in the center, surrounded by

plants. Weather permitting, tables are moved onto a spacious terrace overlooking the sea. In the evenings Lucas at his piano and the trio 'Michel' with their melodious music create a most agreeable atmosphere. Pleasant bar. Expensive. Open daily from 12:30 - 3:30 and 8 p.m. - 1 a.m.

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

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

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

RESTAURANTS WITH OR WITHOUT MUSIC

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 p.m. - 1:30 a.m. Closed sundays. Garden in the summer.

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 bronze lamps, and cosy atmosphere. Excellent cuts on the charcoal, accompanied by baked potato or french fries and green salad. Reserve in advance. Mr. Papapanou a charming host. Entrees from 120 Drs. Open daily: 6:30 - 1:00 a.m.

L'Abrevoir, Xenokratous 51. Tel. 729-061, 729-106. the oldest French restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalise your palate. Maitre Alexi will gladly help you in choosing one of the specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red house-wine. Reserve in advance. Prices from

100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m. Summer dining by candlelight under the mulberry trees.

Taurus Steak House, Parthenonos 1 at Posidonos Avenue, Paleon Faleron. Tel. 981-8908. Modern and pleasant, offering good cuts on charcoal, baked or fried potatoes, onion rings and various sauces. Fully air - conditioned, rustic bar, summer terrace (the latter very noisy because of the traffic). Open daily: 1:00 - 4:30 p.m., 7:00 p.m. - 1:00 a.m. Entrees about 140 Drs.

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

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

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 Yacht Club in Tourkolimano). Tel. 476-180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during 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 p.m. - 4 p.m., 8 p.m. - 2 a.m.

McMilton's, Adrianou 91, Plaka. Convenient to downtown with a menu ranging from bacon and eggs, sausage, sandwiches to fried chicken, steak, salads, desserts, pies, sundaes, etc. A certain success with the younger set and those

hungry for tasty, wholesome food. Prices very reasonable. Open 24 hours a day.

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 gentele 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. Well-prepared oriental dishes served in a lovely Japanese-style garden decorated with artificial pools, bamboo bridges and lanterns. Entrees from 175 Drs. Open daily: 1 p.m. - 3 p.m., 8 p.m. - 1 a.m.

MAINLY GREEK CUISINE

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

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

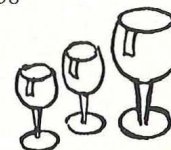
Zorba, Akti Koumoundourou. Tel.: 412-5004

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 WITH MUSIC

Xynou, Angelou Yerondos 4, Plaka. Tel. 322-1065. One of the oldest and best known tavernas in Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals representing the life of old Athens. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Entrees from 120 Drs. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

TAVERNAS

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

Babis, Poseidonos Avenue 42, Old Faleron. Tel. 981-6426. This very pleasant, old style, vine-covered taverna surrounded by concrete buildings, is still able to offer the coolness of an oasis, especially during the hot summer days and nights. Mr. Babis has his own fishing boat and so the fish he serves are always fresh. There are also various charcoal broils and a *plat du jour*. Very reasonable prices. Open daily

from 11:30 a.m. - 3:30 p.m. and 8 p.m. - 1 a.m.

Rodia, Arishpou 44 (near the Lycabettus funicular). 729-883. An old house converted into a taverna decorated with family memorabilia. A miniature garden covered with vines and holding only nine to ten tables. You can choose from a great variety of appetizers in addition to two to three cooked dishes. Quick service. Very reasonable prices. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

To Pithari, Paliyenesias 2. No phone. A small, cozy taverna house in Cycladic style separated into two rooms, decorated with earthen casks and located on the peripheral road of Lycabettus. Tiny garden and roof terrace in summer. Spicy appetizers, pork with green peppers a specialty charcoal broils on carving boards, yoghurt with nuts and honey. Mr. Apostolopoulos is the host. Entrees from 50 Drs. Open daily. 12:30 - 3:00 p.m. and 8:00 p.m. - 2:00 a.m.

To Tzaki, Vas. Constantinou 8 and N. Dousmani, Glyfada (near the Congo Palace). Tel.: 804-6483. A spacious taverna-type restaurant, wood - paneled, huge fireplace in centre, nice garden on levels in summer. Stuffed spleen, village sausages, fried squash with garlic sauce, stuffed vine leaves, etc., acceptable retsina. Moderately priced. Open daily: 6:30 p.m. - 1:00 a.m., and for lunch on Sundays.

Kavaliaratos, 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.

Orfanides, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Another famous ouzeri in operation since 1914, and a favourite gathering place of journalists. Tables set out on the sidewalk. cold cuts. Open daily: 8:30 a.m. to 3:00 p.m. and 5:30 - 10:30 p.m., Sundays, 10:30 a.m. - 2:30 p.m.

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

MONT PARNES

A luxurious hotel complex set on Mount Parnis (Parnitha) at an altitude of 1412 metres, about 35 kilometres from Athens. At the 25th kilometre to Parnes one may take the cablecar that goes directly to the hotel's entrance. We recommend that you leave your car in the parking lot and use this means to complete the trip, thereby avoiding an eight kilometre drive on a curvy road.

The snack bar is open 24 hours a day. The restaurant is set on a higher level at the entrance to the gambling rooms and is open from 11:30 p.m. to 4:00 a.m. The cuisine is satisfactory: about 500 Drs. per person including drinks. A buffet dinner is served on Thursdays and Saturdays: about 180 Drs. per person.

The nightclub presents international floor shows from 11:30 p.m. to 4:00 a.m. Minimum charge 250 Drs.

The casino is open daily from 7:00 p.m. to 4:00 a.m. Entrance is 10 Drs. and season tickets (for one year) cost 300 Drs.

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. 981-2004. 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, Marinella, Tolis Vos-

kopoulos, Litsa Diamandi, Yaniis Dunias and others. Minimum charge 210 Drs. Opens daily at 10:00 p.m. Show starts at 12:30 a.m. Closed Sundays.

Astir Glyfada. Tel. 894-5675. With tables set outside in a lovely garden by the sea, this is one of the most pleasant and elegant of nightclubs. Dinner by candlelight and entertainment by Costa Clavas and his 20-piece orchestra, Erica and Margarita Broyer, and Dakis. Minimum charge 200 Drs. Showtime is 12:15 a.m. Closed Sundays.

Fandasia, (across from the West airport). Tel. 981-0503. Singers: Filipos Nikolaou, Poly Panou, Costis Christou, Menidiatis, Christianna. Minimum charge: 240 Drs. Open daily from 9:30 p.m. Orchestra begins playing at 11 p.m. Show starts at 12:30 a.m.

Nine Muses (in the Astir Vouliagmeni complex). Tel. 896-0211. This fashionable Kolonaki discotheque has moved to the Astir hotel complex for the summer. The same good choice of music, but food and service not of the same high standard. Expensive. Entrees from 180 Drs. Open daily, 9 p.m. till dawn.

Athinea, Syngrou Avenue, next to the Hippodrome. Tel. 967-125. Singers: Kokotas, Elia Filipou; orchestra: the Charms. Open daily, 9:30 p.m.

Cavo Pop, Leoforos Poseidonos 52. Tel. 982-1459. Singer: Michalis Violaris. Orchestra: Faces. Modern singing: Tamy and Johanna.

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 environment. In the process, much of the bouzouki 'flavour' has been lost, but the lighting, sound-effects and modern setting are pleasant. The performers are among the best in Greece. Dancing to the singing of Elpida, Milly and others. The show begins at 1:00 a.m. starring Dimitra Galani, Parios, Dalaras, accompanied by a 20-member orchestra. Minimum charge 300 Drs. The maitre is Mr. Bakis. Open daily from 10:30 p.m. Closed on 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.

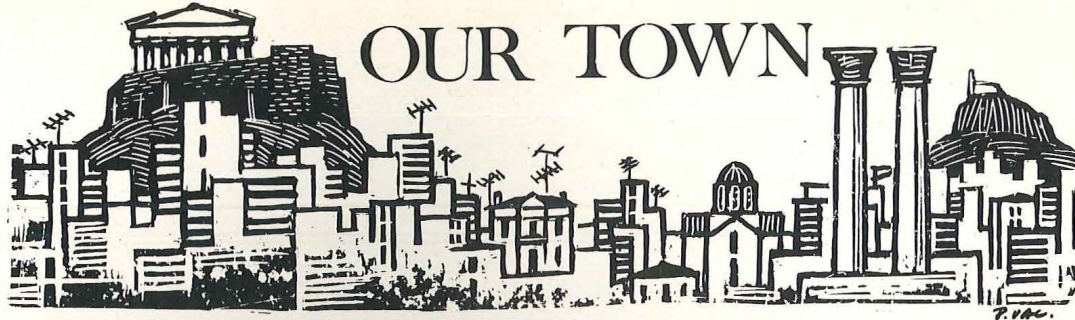
Aretoussa — Lyssiou 11-13. Tel 323-1298. Roof garden, orchestra, singing. Dinner from 140 Dr.

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.

BOITES

Arhondissa, Lisiou 8, Plaka. Tel. 322-6105. Singers: Nikos Xylouris, Mariza Koh, Lili Christodoulou, Themis Andreadis. Rigas, Kiristou 15, Plaka. Tel. 324-6125. Singer: Andonis Kaloyiannis.



Social Welfare

Understandably, the foreign resident in Greece seems to have little idea of the various social welfare organizations in Greece. Besides the communication / language difficulties, the Greek social welfare organizations are modest in their approach to the public, avoiding the sometimes aggressive tactics of their counterparts elsewhere in the world.

We therefore paid a visit to the director of the YMCA School of Social Work to learn of the work being done quietly in the field of social welfare in Greece.

The YMCA School of Social Work was founded in 1948 in Kifissia, set up on international lines but adapted to the particular needs of Greece. Because of the lack of funds and the great need for workers in the field, the course initially lasted for one year. Almost from the beginning the School received assistance from the Fulbright Program in the form of financial aid and the supply of one or two teachers. In 1950 the course was increased to two years and in 1954, to three years. From this modest beginning it is now a recognized member of the International Association of Schools of Social Work, with its headquarters at Xenofondos 15a, near Constitution Square.

The present Director of the School is Mrs. Aspasia Kalloutsis, who was born in Athens and did part of her training at Pierce College. She then left for the United States and took a B.A. in Social Work at the University of Kentucky and a Masters in Social Work at the University of Columbia. She returned to Greece and worked in the field, eventually returning to university to take a Ph. D. at the University of Thessaloniki, submitting as her thesis: 'The Problems of Identity in Adoption.' For thirteen years she worked as a psychiatric social worker, before assuming her present position in 1968. Her thorough knowledge and understanding of the problems involved make her an excellent guide for the young trainee going out into the field.

The present school enrolls between 85 and 90 young people for a three-year course, and there seems to be no lack of candidates. Candidates must have a gymnasium diploma and be at least 18 years of age.

The first year is taken up with general studies, psychology, courses in social work, visits to institutions for the blind, the deaf, the mentally ill, the aged, and to refugees. Students work in small communities, observing and carrying out simple types of social work. Every summer they go out on field work; this summer they will be working in remote villages in Attica where they will be accommodated in village homes. Although very young, they are usually accepted by the communities in which they work. Their activities include organizing small libraries and recreational activities for the community. A twenty-day field trip is also being planned to Crete.

Second-year students naturally become more professional and are introduced to the methodology of community organization. They work more regularly in the field and in organized agencies such as hospitals, social services and so on. Their main project for this summer will be studying the area of Eleusis to see how it functions as a totality, and to evaluate the effects of industrialization.

The third-year students continue with instruction in methodology and work in the field more extensively; their research project this year is: The aged who are deserted by their families in general hospitals. It is a sad fact that side by side with the general amelioration of living standards there is an equal deterioration in the concern of society for their aged, a problem known all over the world.

The Diploma received at the end of the three-year course is recognized internationally and equips the students for further studies abroad. Although opportunities are still very limited in Greece, these dedicated young people continue their studies, eventually returning to devote their energy, knowledge and sympathy to those of their Greek compatriots who are in need.

The cost of training these young people is very high as the student-teacher ratio is low. There is a chronic lack of funds which is unhappily the case in such fields of endeavour and the School Committee tries to organize fundraising activities. Individual donations are always welcome and the School recently received considerable

help from a large commercial foundation, thus enabling them to set up two special units in two separate hospitals. Their latest campaign is to collect waste paper and if you have such and let them know, they will arrange to have it picked up.

There is still so much to be done, the work is so vast and so needed, that any help in any form is grist to the mill. Perhaps we should all consider what can be done to help.

Ms. Lysistrata

The Women's Liberation Movement here is typical of so many things in Athens: splendid acts of individual heroism but no organization. The position of women seems to have improved little since the days of Aristophanes. There have been rays of light, such as when Phryne appeared topless in court (and was forthwith acquitted of all impiety). There was, too, the magnificent Athenian, the Empress (and Saint) Irene, who blinded her son, and ruled in his stead. And, of course, the pearl of all her tribe, Teresa Makri, who turned down Lord Byron and went on to write the most popular Useful Phrase Book for Foreigners of its time. Fine women, indeed, but few.

All of this, we are glad to say, is now changing. 'Revolution' is brewing in Athens. It is perhaps the first revolution to have announced publicly its exact date of insurrection: 12 June at 6 p.m. Even the whereabouts of the central 'cell' was known: on the fourth floor of 10 Gladstone Street. There the members of the Revolutionary Committee worked out their master plan and gave interviews.

Their cache of arms consisted of paint-pots, cream-jars and eyebrow pencils, for the 'master-brain' of the revolution is the well-know beautician, Ms. Lambelette. Though she modestly accepts only the title of vice-president, she is a fanatical enemy of the male establishment. She speaks from the headquarters of the Revolution of Greek Housewives with raised voice, fiery eyes and her words are supported by war-cries from the suppressed housewives who surround her.

'Do you know what at this minute the Greek housewife is?' she asks

indignantly. 'She is the most wronged, the most deprived class in this country.' She is something between a discarded mistress and an unpaid housemaid. The Greek husband from Anatolia is the worst of the lot. He thinks he is a small pasha and treats his wife like a slave in his harem. He's always saying things like, "Shut up! You don't know, you're just a woman." or "I'm doing the talking and I want no opposition," or "Stop having opinions and wash the dishes."

'I'm not exaggerating. What is the lot of this tortured serf? Up first in the morning, waiting on everybody, fixing the meals, bringing up the children, cleaning the house, the last to go to bed. Thanks for nothing. (3,000 divorces in Athens per year). What benefits accrue to her? No income. No support. No security. There she is, left hanging. Cleaning women have social security. They get a pension. But housewives have nothing when their husbands tire of them and the children leave home.

'The first goal of the Committee of the 12th of June is to start a pension fund. Where will it come from? We propose a tax of 50 lepta on every movie ticket and one drachma on every bill at a taverna. Surely no one will turn down a meal or a film to let their old mothers suffer!'

'It is a logical and just demand. The government must approve. Our other goals include a program to support sick housewives and the building of a clubhouse which will, of course, be banned to men. There we'll rest and find ourselves, cure complexes and forge new plans to bring our men into line.

'We wish to reassure the public,' Ms Lambelette concluded, 'that we will not deport our husbands on the day of our glorious revolution. We still need them somehow.'

Well! We were certainly relieved to read that last statement even though its validity is open to question. What, after all, would happen if the men were suddenly banished? The thousands of kafenia would have to close down, an entire female population would find themselves running about with glasses of cold water on plates with no one to deliver them to, and thousands of irons would sit idle with the departure of all the men's shirts they normally press into stiff male pride. Nonetheless, the ladies are on the right track! Down with that old male chauvinist Gladstone! Long live the Street of the 12th of June!

Cricket sans Ginger-beer

Some fifteen years ago we dressed ourselves in our finest feather and with blue cornflowers in our hair sailed off to the Lords Cricket ground at the Oval for the Eton and Harrow match. The sun and the spectators shone, the latter more brightly with colourful birds of paradise, shining diamonds, heads swathed in fabulous creations, the men in morning suits and grey toppers. The

teams were whiter than white — taking things very seriously on the hallowed cricket pitch — but the spectators far outshone the players in fame and glamour and offered a distraction. As a consequence nothing is remembered about the match and who was doing what to whom and why has remained a mystery.

It was not, therefore, devotion to cricket that took us out to Aghios Kosmas on a hot sunny day in mid-June. We were, as a matter of fact, tracking down a rumour that Corfu did not have exclusive claims to cricket in Greece and, more than that, that Athens has its own honest-to-goodness team.

The day was hot and the green was not green, but there they were, the stalwart gentlemen who make up 'our' team — The Commonwealth Cricket Club of Athens!

We took in the scene, holding back nostalgic tears. As we made our way over to the group of people gathered to watch the match our heart filled with pride and we mentally heard the crash of cymbals and a massed chorus singing Gilbert and Sullivan's 'Loudly Let the Trumpets Bray.' We were at the second 'Tan-tan-tara' and its 'zing boom' was timed to the moment we took our seat.



— Photo: JOHN PAPADIMOS

Out cameraman focused a cautious eye on the ball and retreated to a safe distance where he took the precaution of attaching his telescopic lens for the purpose of recording the action.

Thus left alone we allowed ourselves a careful examination of our team and noted with pride that they looked charming and rakish in their red, cotton sun-hats. The competition, who had arrived by sea for the occasion, wore flamboyant designs tattooed on their limbs. The visiting team was batting.

Without the distraction of those glamorous crowds back at Harrow, we decided there was no reason why we could not give all our attention to the game, and watched intently. It was immediately clear that one could state that the bowlers work more than the

others: with leaping strides they send the ball hurling towards the defenseless batter who stands at the end of a short lonely strip of green. There was a great deal of action and at one point one red-hatter was seen sitting in the dust clutching a ball, which meant one batter was out. We were able to arrive at that conclusion because when the dust-sitter returned to his team he was greeted by smiles and clapping. Two more tattooed gentlemen were felled in the dust in no time at all, after which everyone strolled off the field.

Lots of 'what-ho's' sailed around and the men, after having refreshed themselves, returned ready to do battle. We asked if they had been drinking ginger beer but were told that that is still exclusive to Corfu.

The home team took its place at the stump and the attackers moved in, but by that time our cameraman had run out of film and we had abandoned any hope of even grasping the intricacies of the game, and so we decided we would leave the gentlemen to sort themselves out on the huge athletic field while we collected some information on the Commonwealth Cricket Club.

The club was founded in 1948 and has been active ever since. They plan

their programmes a year in advance except for unexpected matches such as the one on June 14. The president is John Daynes and he may be contacted at 452-4556.

As we left Aghios Kosmas we allowed ourselves a moment of satisfaction over our discovery of the CCC and made a mental note to see what could be done about getting ginger beer here, too! The Corfiots have had it their own way for too long.

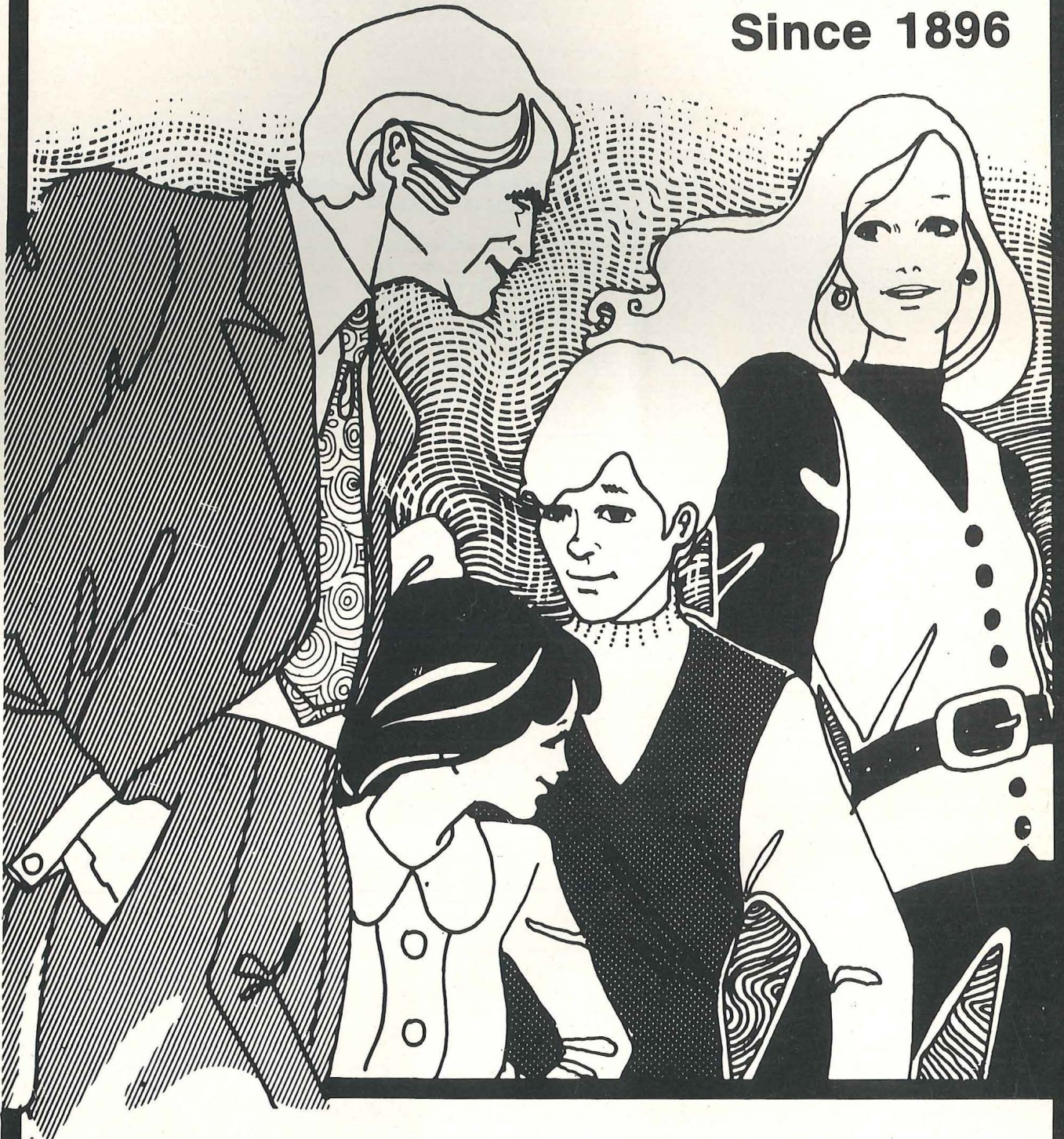


The Commonwealth Cricket Club won by 9 wickets. The individual scores were: D. Klewin — 3 for 21; A. Boxer — 47 not out; G. Bycroft 37; HMS LINKS 105 and Commonwealth Cricket Club 106.

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In Athens: Aeolou 91

"MINDS"

MY AUNT PHROSSO

MY maiden Aunt Phrosso is now 89 and her memory has dimmed with the passing of the years. This is a pity as she has led a singularly interesting life and has many an enthralling tale to tell.

She was born in Athens where she lived in luxury until about the age of 20 when one day her father called her into his study and in great distress said to her, 'We have lost all our money!' Devoted to her father, Phrosso was anxious to comfort him and so she replied, 'Don't worry about it—I can get a job.' Such a statement at that time was revolutionary, for ladies of what used to be called gentle birth did not, in those days, get jobs. They stayed at home 'arranging flowers' until a suitable bridegroom proposed to them in the conservatory.

So my Aunt Phrosso got a job, perhaps the first gentlewoman in Athens to do so. She helped in a shop—in what today would perhaps be called a boutique—but this occupation was short-lived for Phrosso eventually accompanied my mother to England where she spent the next twenty years and where she undertook many varied posts.

At first she became what was known as a 'companion' to a rich old aunt of my father who lived on a grand Victorian scale in a large house in Brighton, or rather Hove, where quantities of servants were employed to see to the needs of the two women. The Old Lady and my Aunt Phrosso solemnly dressed for dinner every evening and walked into the dining room, arm in arm, attended by a butler and footman. They went for little walks along the Brighton front, the old lady ensconced in a Bath chair, my Aunt Phrosso, then only about 25, walking alongside. The clock in that household was regarded with as much awe as the Almighty Himself: the chauffeur, if ordered for 3 p.m., would be told to go away and return if he arrived at 2:56 p.m.

There was a vast Music Room where there was never any music, and a book-lined study where the Old Lady would pour herself into a large armchair, a glass box containing sweets called 'brandy balls,' by her side. Two or three of these were given to me when I was once summoned into her presence. I have since realized that at that time she was probably in her sixties, but she seemed to me extremely ancient, and, of course, in the 1920's and before, ladies became old after 50.

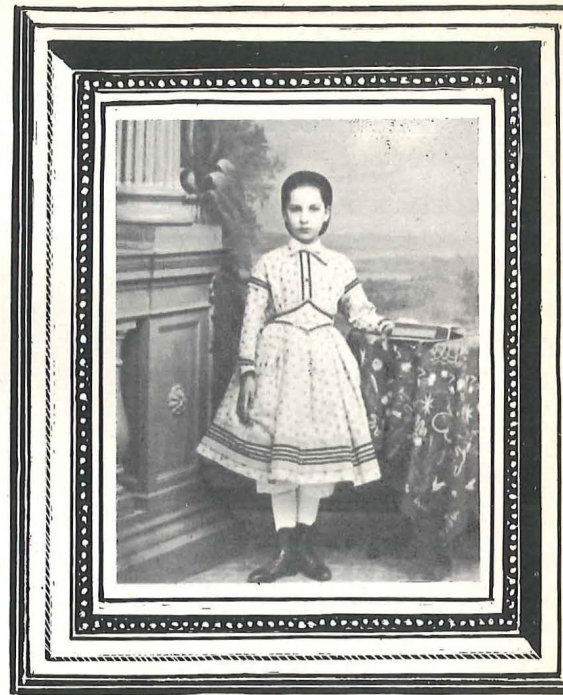
On rare occasions, Phrosso was given some time off and would join us in London. On one occasion, which I vividly remember, she posted herself on the front door steps to await my return from a walk with a governess, as the first daylight air-raid was taking place (I would imagine this to be 1916 or 1917). Seeing her frantic signals as we calmly

approached the house, we looked up and saw a number of aeroplanes quietly crossing the skies, but I never heard a bomb.

When the war ended, my Aunt Phrosso left the Old Lady, I cannot remember why, and came to London where a series of jobs in dress shops occupied the ensuing years. In the twenties it was very much the thing for a lady, generally a lady of title, to open a dress shop. They were not called boutiques until after the Second World War. The first shop Phrosso worked in was run by a Jewish lady of a warm and generous heart but somewhat eccentric habits. There was the day, for example, when she telephoned her butler and told him she had gone out without her knickers. Would he tell her maid to bring them round to the shop? It was a dress shop for children, situated in the heart of the West End and many strange adventures befell my aunt while she worked there. The most perilous of these was the occasion when the head sewing girl, a Frenchwoman, procured herself an abortion in the basement. Aunt Phrosso was called upon to assist her. Totally ignorant of such matters, Phrosso did what she could and strange to say the woman survived—after telling Phrosso it was 'exactement comme Pappa.'



Several other dress shops followed this initiation. At least two were run by the inevitable Russian Princesses. This was the 'era' of Russian Princesses, of course. Having fled from their homeland, they were valiantly trying to establish themselves in various occupations all over Europe. Time was passing, and Phrosso's parents were ageing, and the day came when she had to return to Greece to be near them. Back in Athens she obtained a post as housekeeper to Madame Venizelos, the wife of the statesman, who had just built the beautiful house which is now the Athens residence of British Ambassadors. Here Phrosso lived for several years, managing the servants, running the household and, at the end, doing her best to defend her staff. It was during an abortive coup in March 1935 that the house was fired upon and Aunt Phrosso had to shepherd the servants into the basement for safety. During this particular post, she



My Aunt Phrosso

went with Venizelos and his wife to Turkey, where she met Mustapha Kemal, then at the height of his power.

The last post Phrosso had was in Mrs. Payne's Antique Shop, famous in its day and perhaps one of the first such antique shops in Athens. Here all the Kolonaki ladies would congregate in the morning for a little 'rest' and gossip and it became a kind of club for the elderly, a meeting place for the ladies who in those days had maids running their homes and, therefore, much time on their hands. Every morning they would faithfully appear at Mrs. Payne's Antique Shop where they would drink coffee and eat ice creams sitting amongst the Louis Quinze chairs and Queen Anne buffets.

Alas! those days are over! My Aunt Phrosso, now full of years but vague of memory, can no longer be prevailed upon to give her impressions of the famous amongst whom she mixed all of whom have preceded her into the unknown. But I wonder if perhaps, in moments of clarity, she does not sometimes recall Mustapha Kemal and the Golden Horn, or Russian Princesses telling tales of how they fled from the Terror with jewels concealed beneath their petticoats. Perhaps Aunt Phrosso remembers at these moments gentle old ladies sitting gossiping in Mrs. Payne's Antique Shop while all around them Athens was transforming itself from a small picturesque town into a noisy, capital city, where everyone is in too much of a hurry to bother with old ladies or to have the time to stop and stare.

—ELSIE HIRSCH



A TALE OF TWO CITIES

Part II. No Light at the End of the Tunnel

ONE of the more curious assumptions of the civilized mind is that during an uncivilized age there's no one living in it.

An invasion or a massacre, the departure of illustrious figures from the public scene, the desuetude of arts and institutions vaguely reminiscent of our own, or some dismal manifestation of centralized Authority in the name of a metaphysical or political *mystique*—any of these phenomena can usher in a period of unwritten, though clearly miserable, history. At the risk of bathos the statement must be made: no matter how dark the age or contradictory the reports that sweep it off the map, it remains inhabited by people.

For us the glittering but finally melancholy ancient world founders and dims into a noiseless though disquieting emptiness, to which (before we hurry on to think of something else) we give the *passe-partout* term: barbarian invasions.

Barbarians are nice because we don't know anything about them. It's true that Corinth had been levelled in 146 BC and Athens sacked sixty years later by the rude legions of a people emerging from obscurity; but Roman civilization was to last another six centuries, and many of our modern institutions derive from it: republicanism; colonialism; imperialism; senates; dictatorship (permitted for a limited period in special emergencies); the languages of Europe; law; nostalgia for a clumsy but innocent and honourable past; blind devotion to an ill-digested classical Greek culture; and the concept—at least the concept—of political probity, which can give such impetus to the reality of political hypocrisy. There were barbarians in Athens in AD 267 and throughout most of Greece in 395, but it wasn't till the sixth century, after the reign of Justinian—for all the walls he built—that Slavic barbarians overran the country, and from then on for the next three hundred years the rest is, historically speaking, silence.

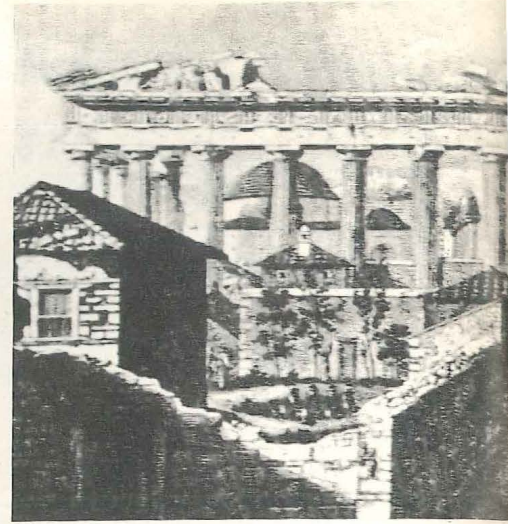
Fallmerayer's assertion in 1830 that the latterday Greek race has no lineal connection with the ancient, is mainly notable for the diplomatic flutter it produced in a Europe alarmed at any incentive to Pan Slavism and Czarist Russian expansion. The statement was based on three reliable but by no means conclusive medieval sources: namely, a letter from a Patriarch to an Emperor around the turn of the eleventh century, to the effect that for two hundred and eighteen years not a single Greek could set foot in the Peloponnese because it was held by the Avars; a sentence in a

mid-tenth-century history stating that after the plague that decimated the Peloponnese in 746-7 the land was completely in the hands of the Slavs; and the report of an eighth-century pilgrim who, landing on the Peloponnesian coast locates it 'in *Slawinia terra*.'

Yet it is ethnically impossible (plague or no plague) for any one set of invading people to obliterate an indigenous population. In Antiquity the Helots were more numerous than their Spartan overlords, which was why Spartan rule was so jumpy and ferocious. Time without number China has been invaded, but it has never been conquered. Greece ditto.

And what do we really know, ethnically speaking, about the ancient Greeks? They were a mixed lot—about as mixed as (for all their insularity) the British, with their Britons and Angles and Saxons and Celts and Picts and Scots and Normans and Danes—to say nothing of the mixed populations of Russia, America or China. And the question of who exactly were the ancient Greeks can arouse some of the fruitiest loathing in the heart of one academic specialist for any other academic specialist. 'Potter is angry with potter, and beggar is jealous of beggar, and minstrel hates minstrel'—the truth of Hesiod's dictum is nowhere so evident as in the groves of academe. What makes a nation anyhow? What, specifically, has made the Greeks? Though they have never been a people to admit foreigners gladly (which may have been why they assigned foreigners to the special protection of no less than Zeus), it was nevertheless the Athenian Isokrates in the late fourth century BC who made the generous assertion that 'Greek is the name given to anybody who takes part in our form of education and shares our culture.' Later it was a fragmented Greece that slowly absorbed the mighty Romans, or, as one of their own poets observed, 'led captivity captive.' And after that, in the dark of history, it was the unaccommodating Greek terrain ('*mille fois plus sauvage que toutes les Turquies*,' wrote a French traveller in 1851), the rough and unrewarding soil, the quantity of other tiny lands close by that could only be reached across one of the most treacherous of seas, the desert heat, the Alpine snows, the exhausting dryness and the perilous damp, the intense and unforgiving traditionalism of a people who had become Greek either centuries or millenia before—factors like these often made the invaders Greeks through the fierce process of survival by assimilation.

Particularly was it so under that theocratic imperium over innumerable tribes and nations, enthroned in a



The Parthenon in 1751.

distant capital that was the only city in Europe (Paris, Rome or London barely existed outside their fortress walls), with theology and civil law radiating and pumping out from under the world's hugest dome, in the city straddling the trade routes of a hemisphere:—a city where castration was the quickest way to bureaucratic promotion, and both administrative punishment and the aftermath of usurpation (even by mothers, brothers, sons against each other) was the blinding of the ousted. This was the orientalized Helleno-Roman-Christian world of Byzantium, and everybody in it was accounted Greek by reason of obedience and faith.

Often it lost; steadily it shrank—but steadily over a thousand years. And territorial Greece meant almost nothing. One tidal wave of barbarian invasions or one little band of roaring adventurers after another engulfed it time and again. Where are they now? What happened to any of them? What mark did they leave on Greece or on the life of the indigenous and defenceless? Roman law, yes, and a few Roman ruins: a smattering of Slavic village-names along the flanks of Taygetos in the Southern Peloponnese; a gothic arch in the little town of Andravida, south of Patras; a gothic chapel in the heart of the Morea; a few Roman Catholics with resonant medieval Italian family names in the Cyclades; a few Venetian titles (jealously guarded) in the Ionian Islands; an admixture of recognizably Italian or Turkish words to the language; an early Albanian dialect in Attica and on Hydra, Spetsai, Aigina and Andros; a dialect akin to Roumanian in the Pindos Mountains; fortresses all over the place, built (often on classical foundations) in order to subjugate the local population; and finally—(more elusive, and appearances to the contrary, but more of a living force than any of these scattered traces, and for good and bitter reason deeply implanted in the folk-consciousness of the race)—hatred of foreigners.

The betrayal of Greece by foreigners in league with local time-servers dates back to Rome. And the story would seem repetitious to the point of monotony if it weren't every time so devious. Easier to follow is the chain of events in classical Antiquity, because of the independence and still clear-cut differences between the protagonist nations: Thebes with its illustrious mythology (Oedipus, Antigone, etc.) that nevertheless sided with the invading Persians; democratic Athens drawn with fearful inevitability into an imperialistic policy that brought about its downfall; Sparta the militaristic oligarchy jealous of Athenian power and the attractions of democracy; Corinth the businessman of city-states, trying to hold a balance of power despite a similar jealousy; Macedon a military but enlightened imperialism; Rome (that learned enlightenment from one of its subject peoples), imperialistic first by treaties of friendship and protection, then by arms.

Medieval Greece is enough to drive the historian out of his wits or make him ramble. Partly because of the absence of ideology other than the hair-splitting sectarian, partly through the quantity of feudal states that succeeded or tangled with each other on its soil, and partly through the very size and internal diversity of the theocratic empires involved: the Holy Roman Empire, the Papacy and Byzantium.

Yet there does remain one guideline—even if one's still trying to peg a compressed view of medieval Greece to two cities that had become two fortresses: the Acropolis of Athens seat of a feudal Duchy changing hands from one set of Western European warlords, mercenaries or merchants to another; and Corinth the key to the Peloponnese, a Frankish Principality—with Venetian trading-stations at strategic points along the coast.

But we begin with six or seven centuries of almost total poverty (though the skilfully decorated monasteries of Daphni and Hosios Loukas show there must have been a bit of money somewhere) in a sumptuous empire's most abandoned province. Then century follows century with that same land a pawn in the long-drawn death-battle between the Eastern Orthodox Empire and the rising feudal and commercial states of Western Europe; with the Papacy behind them ravenously extending its military and economic dominion over an area of Christendom slightly alien in ritual and doctrine, but possessed of riches and relics, territories and trade-routes unlike anything in the West.

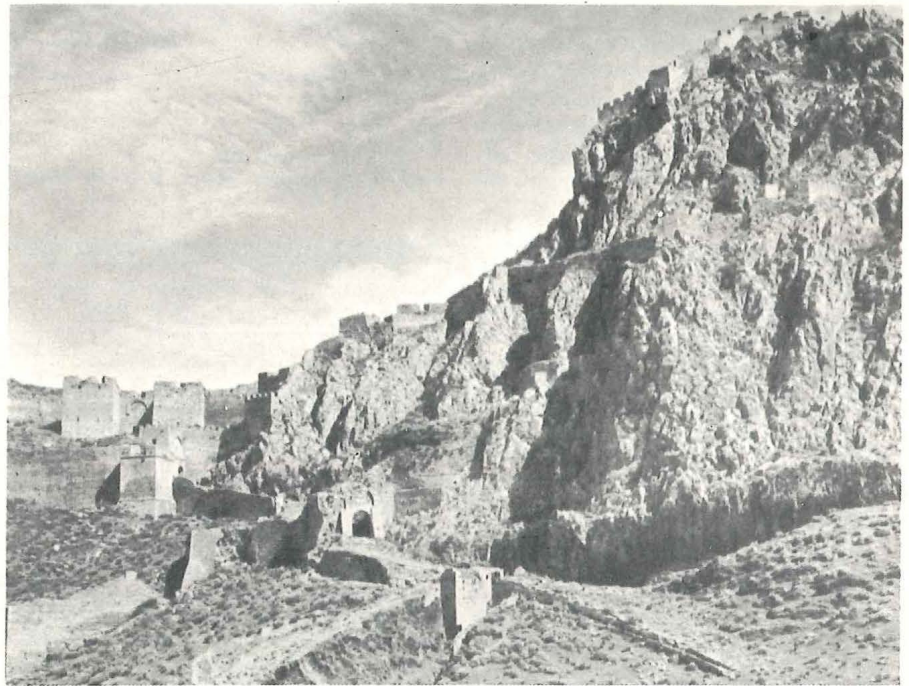
After the fourth century AD, certainly after the total suppression of paganism and the closing of the schools by Justinian, nothing is known specifically of Athens for nearly seven hundred years, except for one briefly recorded incident in 1018. The fact that

the Emperor Basil II made his way back to Constantinople from his final gruesome campaign against the Bulgars via Athens where 'he gave thanks to the Mother of God and adorned her temple with many fair and costly treasures' does not argue for anything very notable except that the Parthenon was functioning as a cathedral and considered worthy of an Emperor's generosity.

The misery of Athens toward the end of the twelfth century is recorded at length in the despairing pages of one of its archbishops, Michael Akominatos of Chonai, who laments the atrocious dialect, the faithlessness, the boorish ignorance of its inhabitants, and the havoc continually wrought by pirates

Norman scourge of the Mediterranean, the Venetians were granted special trading privileges in Corinth and other cities of the Byzantine Empire.

Today we speak about the status of 'most-favoured nation' but whichever that nation has been in the past, it has always known the proper moment for acquiring the favour. The Venetians were more far-sighted than their desperate Byzantine antagonists (who were also allies when it suited either), or than their fellow-Catholic but semi-barbarous crusading allies, or even than their fierce rivals (no matter how Catholic), the Genoese. The perilous alliances that at separate times the Byzantine Emperors made with all



West Defences of Acrocorinth.

— By permission: The American School of Classical Studies at the Corinth Excavations

based on Aigina, and the merciless extortions of the tax-collectors from Constantinople.

Corinth was prosperous by comparison; the Arab geographer Edrisi and the Hebrew traveller Benjamin of Tudela both note the commerce thriving in its two ports on the Corinthian and Saronic Gulfs.

It was an age however when life can't have been happy anywhere. When we read in the aching pages of historian's prose that on such and such a date this or that fortified place fell to this or that military commander, we are not told of the huge sacrifice of the attackers' lives, or of the panic of the defenders' families, or of the massacres that followed victories. The dry chronicles of the time give little picture of the horror of existence when, for instance, in 1147 the great citadel of Acrocorinth was captured by the Norman King of Sicily, Roger II. Easier for us to grasp is the quietly economic fact that, in return for their well-timed assistance against the

three sets of Western Europeans, with the political, military, and trading favours each inevitably extorted, would some day lead to the destruction of Byzantium and the eventual triumph of Turkish arms. But none of this was yet to be foreseen. Except by the Venetians and they didn't care. The day would come when they too would lose all their Eastern markets to the Turks, but for several centuries even then their motto remained '*Essendo noi mercanti, non possiamo viver senza loro.*'

Back, though, to Corinth and the unrecorded miseries. In 1203 the immense criminality of the Fourth so-called Crusade had not yet happened—although Pope Innocent III was already gathering the armies of the West for their biggest communal adventure yet: supposedly the recovery of the Holy Places and the ill-defended Latin States of Palestine. In 1203 Greece was still (despite official or unofficial bloodsuckers) nominally independent: that is, ruled by Greeks.

But what did that mean in fact? In the case of the Peloponnese the Imperial administration vacillated between periods of negligence and outbursts of severity:—a state of things well suited to the ambitions of whichever small local landowner could command more henchmen, money and weapons than his neighbour, and thus—either with the connivance of Imperial officials or when their backs were turned—become a bigger landowner. It may be that this condition of administrative confusion and bizarre inconsequentiality contains the origin of the patron-client relationship that has plagued Greek history and daily life down to the present (with, maddeningly enough, intervals when the phenomenon has proved beneficent). It's true, in this connection, that most of the big private and monastic estates were broken up in the 1920's by Eleftherios Venizelos to accommodate the influx of a million and a half Greek refugees from Asia Minor into an already starving country; and as a result the archons, or

big landowners of the Middle Ages to the early twentieth century, moved into town (if they hadn't done so already), to limit their expertise to big business, shipping and politics. But today, fifty years later, many of the trappings of feudalism, and heavy doses of the feudal consciousness, still survive throughout the land in every walk of life.

A precursor of the feudal tycoon was Leon Sgouros, the strongman of Nauplia, who in 1203 seized Argos by ruse and Corinth by force—having also invited the Bishop to dinner, blinded him and, for good measure, tossed him over the cliffs. A man who lived a villainous life and died a hero's death (in this part of the world a not infrequent syndrome), neither of which can have provided material benefit to his subjects, although his death was the last gasp of ethnic independence before a new invasion. Meanwhile he conquered Thebes, held it briefly, attacked Athens but was driven back by Michael Akominatos who, like a few other brave men after him, never gave up hope

to carry them ostensibly to the Holy Land. Pope Innocent may not have known exactly what the military and the businessmen were cooking up, but the fact remains that their joint plan was to his advantage: it was thanks to them that Catholic and Orthodox Christendom were to be united under his sole authority. Not that there was, essentially, any difference of purpose between Venice and its cohorts. The treaty binding the lot of them in one common venture contains the extraordinary clause: 'First and foremost we must, by force of arms and with the invocation of the name of Christ, attack Constantinople.'

The Crusade began with the sack and destruction of the fellow-crusading city of Zara in Dalmatia. The Pope fulminated ('Satan, the universal Tempter, has deceived you!'), excommunicated, changed his mind, took pity on the Crusaders, left the Venetians under his anathema, accepted the *fait accompli*, and, after the Crusaders gave up all pretense of recovering the Sepulchre from the Infidel, gave his blessing to an obscure Flemish count crowned Emperor in Sancta Sophia according to the Latin rite. In Greece, the Fourth Crusade has never been forgotten.

An indication of the insignificance of Athens at the time can be found in the treaty that partitioned in advance the entire Byzantine Empire between the Venetians and different sets of what were sanctimoniously termed 'pilgrims': at the very end of an elaborate list of towns and provinces occurs the item, 'the district of Athens and the land round about Megara.'

As the administration of Greece was reorganized into a pyramidal structure of feudal Catholic kingdoms, principalities, duchies, marquisates, counties and baronies (where 'they speak as beautiful French as they do in Paris,' to quote the Catalan chronicler, Ramon Muntaner), a ducal palace was built into the Propylaea on the Acropolis, and the Venetians shrewdly confined their ambitions to a chain of listening-posts and trading colonies on coasts and islands. Leon Sgouros made a show of resistance against the Franks in Thessaly, then fled to the safety of his strongest fortress; there he held out against a Frankish siege lasting five years, and at the end of it committed suicide by riding his horse off the cliffs of Acrocorinth.

It is against this background of Western Europe's Crusade against the Christians—although the Latin States in Greece had short brutal and pathetic lives, and there was a recrudescence of Byzantine power before the end—that we take our leave of two cities, that had shrunk to the sorriest of villages by 1460 when the Turks eliminated, throughout Greece, the last shreds of territorial independence and all but the memory of an empire.

—KEVIN ANDREWS



The Gate of the Agora in 1751.

The same view in 1943



completely for his people in an evil hour.

A worse disaster loomed. The Fourth Crusade was being organized between the French, Germans, Burgundians, Flemish, English, Hungarians and Sicilians, with impetus from the Papacy, and the little matter of business between allied rivals being conducted by the Venetians.

Venice, with its long experience of East Mediterranean trade, and its intimate knowledge of the customs and riches of Byzantium, was in a position to dictate its terms—particularly when the crusading armies found themselves stranded on an island of the Venetian Lido, unable to pay the 85,000 marks for the fifty Venetian galleys that were

HUNTING FOR THE ELUSIVE GIFT

GIFT shopping is a problem anywhere unless one is very rich and can afford just anything, or has the happy knack of getting the right gift for the right person at the right price. Gift shopping in Greece was difficult years ago. Things have changed, however, for the better and on a recent shopping safari I was able to find something to suit all tastes and all pockets.

Most foreigners visiting Greece end up in Monastiraki where the mass production of tourist goods is an unworthy example of what Greek craftsmen have to offer. There are exceptions, of course, and the fine work of the copper-smiths can be found in Monastiraki on Ephaistos Street. Jewellers abound and 'George the Greek,' at 91a Pandrossou, is to be highly recommended. You are sure to find something to please from his collection of rings, pins and brooches and you will be treated fairly. Also on Pandrossou, at no. 57, 'Gold Star' offers a wide variety of skilfully worked rings in gold and enamel at very reasonable prices.

On Athinas Street, nearby, there are one or two underground woodwork shops. For a small sum it is possible to buy an imaginative present for the enthusiastic cook who bakes her own bread. This is a round disc with a design carved on one side which is pressed onto the risen dough before baking. In Greek this pleasing object is called *Stampa ya to proforo* and it is used to decorate bread which is to be blessed in church.

There is one particular gift shop where you would almost certainly complete your shopping list and this is Pandora at Voukourestiou 12. You will be able to choose from a large and beautifully chosen selection of objects: jewellery in gold, silver, and semi-precious stones; leather and hand-embroidered purses and spectacle cases. However, things are pricey.

'Aporon', at Voukourestiou 13, has an exquisite selection of handwoven and hand-embroidered table-cloths with matching napkins as well as embroidered runners of such beauty that they could easily become family heirlooms. Such fine needlework is seldom seen in these days of mass production. Prices are high, but it is possible to find a few less expensive gifts for the slender purse.

Just off Voukourestiou, at Valaoritou 4, you will find 'ADC Ceramics.' From the many tempting things on display I liked the storage jars with lids amusingly shaped as funny little heads which would liven up any kitchen scene. Besides the useful, such as pleasing vinegar and oil bottles, cruet sets, casseroles, plates and bowls, there are



—Sketch: PAUL VALASSAKIS

many objects in abstract form, difficult to describe, but very decorative. The shapes, colours, and textures are quite unique. Prices are fairly reasonable.

From Valaoritou it is but a short walk to Pindarou and as you approach no. 16 the tangy smell of tanned leather will assail your nostrils. 'Murainis' is a small, rugged corner-shop selling the most beautiful leather belts. The really interesting thing about these belts is the imaginative way in which bridle bits have been incorporated into the design. For the fashion-conscious man, or the teenager, they are ideal presents. Prices are very reasonable.

Stratis Mentakis is an artist who hand-paints on pure silk. His small atelier at Iraklitou 7b has the choicest examples of his work in the forms of scatter cushions, ties, shirts, superb scarves, and eye-catching, semi-abstract pictures mounted with stainless steel frames and non-reflective glass. His colours are meltingly soft and the designs gently flowing. Prices for such wonderful work are incredibly low.

Close by at Tsakalof 7 another artist, Eleni Antonopoulou, offers discerning ties, cushions, scarves, lampshades and exciting pictures in batik. Batik is a difficult and demanding art form and Mrs. Antonopoulou has created some of the finest examples. Prices are somewhat higher here.

John Varlas is a designer of modern jewellery who needs no introduction. Some time ago he opened a small shop in Levendi Street, just off Kolonaki Square. His beautiful designs are imaginative and perfectly made.

Helen Economopoulou works in leather, silver and bronze. Hand-blown glass paperweights, jugs, carafes and bowls are decorated with silver in pleasing designs. Round leather key rings have one side covered with silver using the signs of the zodiac, and something which would appeal to the

young, are the leather medallions embossed with silver. Her work is modern and keeps step with the latest fashion fads and, at the same time, continues to employ real materials, and a high degree of craftsmanship. She also showed me several beautiful copper reliefs mounted on leather. Mrs. Economopoulou supplies a number of gift boutiques with her work, but she has now opened her own, the 'Zodiac' at Papadiamantopoulou 66, Illisia. Her prices are very reasonable and you would be able to complete your gift shopping here without irreparable damage to your purse.

So far I have confined myself to articles of Greek craftsmanship. However, there are a number of exciting shops specialising in beautiful things of foreign origin and these are worth knowing about.

'Presentacion', at Pindarou 20, specialises in oriental handiwork, much of it from the Philippines. At first glance everything appeared to be beyond the average pocket and it was a pleasant surprise to find mother-of-pearl coasters at 40 Drs. each and gift packs of handwoven place mats with matching napkins — a set of six costing as little as 300 Drs. Much more costly were the jade pieces and the blue and white porcelain.

Stassa Maris has a small 'Aladdin's Cave' at Skoufa 41 overflowing with lovely objects from China. Small prancing horses of the Hsu Pei Hung period start at the unbelievably low price of 75 Drs. each. A miniature porcelain bowl with its own spoon, both delicately decorated, was priced at 120 Drs. and finely modelled and beautifully glazed celadon geese cost 250 Drs. each. Much time could be spent in this enchanting shop spying out such treasures as minute animals and Buddhas carved from tigers' eyes and rose quartz.

Right in the heart of Kolonaki at Patriarchou Ioakim there is a shop called 'Curios'. This is not a place for the squeamish or the passionate animal-lover what with its bags, purses, and note cases made from the hides of hippo, elephant, whale, ostrich, shark and crocodile. Leopard and lion claws are set in silver and are considered to be very potent charms—perhaps an idea for a friend with a charm bracelet? Colourful beadwork collars, belts and bead-covered gourds, now becoming difficult to find in Central Africa, come from the Transkei in the Bantu Homelands. There are some fine examples of copper relief work from Rhodesia and a good selection of bags and belts in tooled and poker-worked

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leather from Kastoria, in Northern Greece.

'Toysshop' would not adequately describe 'Ioupi' at Tsakalof 14, but a toyshop it is, specialising in those which make little minds work and keep little fingers busy. I saw many kinds of construction kits, well-made building blocks, tidy-ups in various materials and shapes which could encourage some from of order in the very young. Made in non-splintering wood, sprayed with non-toxic paint and with very few sharp edges, these toys show that much thought has gone into their design. Bash one of the funny wooden men on springs and see the way he wobbles! What amusement this simple gift would give to a very young child! And what about the older child—the man in your life? 'Ioupi' offers a special selection of tension relaxing games and devices—a definite antidote to the stresses of modern business life and a gift-idea for the man who has everything. So a visit to 'Ioupi' will go some way to solving your gift problems from the nursery to the study.

At 'Maljohn's,' Tsakalof 10, you will find rag dolls, wall plaques depicting vintage cars, trains and ships and swinging Snoopy writing paper which should help that overdue thank-you letter to get written. It is an ideal place to find stocking fillers for Christmas-time.

And if there is still someone on your list and you are at your wit's end to know what to give, then buy a sea shell or a piece of coral. Go to Alopekis 33 and step into the magic world of 'Sea Shells' where you will be enchanted by shells of all sizes and colours and all sorts of delicious shapes, perfectly displayed.

I fear that I must have omitted many favourite gift shops in Athens. Do let me know. When I next get some new shoe leather, I shall pound the streets once again for the interesting and the unusual.

—TWEEDLE

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THE MUSIC MAKING CORFIOT

EVERY nation has its built-in myths and one of these is that Corfiots are the most musical people of Greece. When I went to live there, my Corfiot friends, learning that I had sung professionally, would say, 'Ah well—you've come to the right place in Greece. We have produced all the best musicians!' I admit I would react with inexcusable 'tolerance' remembering all the years of study, rehearsals, make-up, costumes, stage fright and dissatisfaction that went into my training and experience, but I eventually changed my attitude. The Corfiots, even if they have not sired all the best musicians in Greece, quite clearly possess a deep and fervent enjoyment and talent for making music.

My initial musical shock in Greece came the very first morning I awoke in Corfu. The raucous voice of a child carried brilliantly up to my open window, after having bounced against the house opposite (an arm's length across the lane) which provided ideal acoustics. I understood nothing of the words, but the intensity of feeling was completely comprehensible: it was about a broken heart. I looked down and a jaunty boy of ten or so, arms flaying in the best (or worst) Italian operatic tradition was below, totally immersed in his song and savouring his own sound. A serenade.

Often, during those first months in Corfu, especially when the endless winter rains finally stopped and the balmy evenings began, I would hear serenades in sweet harmony, drifting down the narrow lanes, sometimes disappearing to an echo and emerging again as a corner was rounded. Four of five young Corfiots would come into view, arms linked, heads together, singing, with remarkably good voice, a tender 'kantade.' In the twilight streets of old Corfu, it was a scene from Venice.

Some would say that Venice did sharpen the musical wit of the Corfiot. At least a florid exposure to the musical arts began and appreciation for them flourished. The rest of Greece hummed and played the Ottoman tune (with its nasal, descending Oriental scale) and Corfu looked westward. The first opera on Greek soil in modern times was introduced by the Venetians in Corfu in the converted Loggia (a covered porch which was used as a meeting place) in 1733, and opera performances were given continuously through the French and British eras. The Loggia today is the Town Hall and it is not difficult to imagine what a handsome theatre it must have been.

Another and larger theatre was later built, the *San Giacomo*, and it was here that La Scala presented its productions, prior to their premieres in Milano. It was an Opera house in the grand



The San Giacomo Theatre in the Town of Corfu. The theatre was destroyed in World War II.

manner of gilt and velvet. In the photographs existing, one can see the rather florid facade and showy portacachere. Alas, it was bombed and gutted during World War II.

A new theatre exists in Corfu but only just. A competition was held some years ago and the municipal choice is a block of light-grey marble, unfinished and consequently unsung.

Two names of the period, which the Corfiot lovingly calls the 'golden age of music,' are revered throughout Greece: Mantzaros and Samaras. Both men, Corfiots, gave an enormous impetus, through their music and work, to the new kingdom that was the united Greece. Mantzaros is the composer of the Greek national anthem, in which he set the words of the poet, Solomos, to music. Samaras, besides the ten operas he wrote, composed the song which has since become the official hymn of the Olympic Games.

During this same period, Mantzaros was turning out musicians at his school of music. The British Commissioner at that time had placed a ban on musical groups in the fear that it would 'incite' the populace. This ban was greatly resented, as it was a custom to have musical accompaniment during the procession of Corfu's patron, Saint Spyridon. Because of this faux-pas on the part of the British Protectorate, the first instrumental ensemble in modern Greece came into being in 1840. It was and is known by the sumptuous name of the Saint Spyridon Philharmonic Society, or, more popularly, 'the Old Philharmonic,' as opposed to the Mantzaros Philharmonic Society, or logically, the 'New Philharmonic.' To a

stranger, the word 'philharmonic' means Toscanini and his New York orchestra or Furtwangler and Berlin. In Corfu, it means two gorgeously-dressed bands, wearing plumes and performing in the Victorian bandstand on summer nights, or participating in the procession in the Easter Eve ceremonies, playing the 'Dead March' from 'Saul.'

The bands of Corfu, like those on the other Ionian Islands, are unique. There is nothing quite like them. The members' ages range from twelve to seventy, and it is almost impossible to recognize your neighbour under his 'kepi' (a round white helmet, worn by the British in Africa). On Corfu, there are half a dozen bands scattered around the island, and the picturesque village of Gastouri, where the Corfu Festival is held, has the oldest of these bands, founded in 1910. The Gastouri Band also takes part at the Festival by performing at the opening ceremony.

A part of the activities of the 1973 Corfu Festival was the intimate free concerts given in an elegant square in Corfu Town called Kremasti, after the Venetian fountain in its centre. Here, one evening, I watched the silence of the neighbourhood, the Corfiots leaning out of their tall windows of the 18th century high-rise flats, listening to an intense, highly charged performance given by a beautiful Japanese girl, of an Unaccompanied Sonata for Violin by Bach. The rapt attention and the obvious pleasure of the audience said everything and more than any words could say about the Corfiot and his love of music.

—RICHARD SVARE

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For all emergencies (English spoken)	100
*Police Patrol	
For Suburbs	109
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ATHENS FIRST AID STATION

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

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TRAINS

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

SHIPS (Leaving Piraeus):

Central Office.....	451-1311
(English spoken)	
Leaving Rafina	0294-23300

*BUSES (K.T.E.L.)

Central Office (for buses in the Athens / Piraeus area)	548-911
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*Since there is no *central* number that handles bus routes and schedules throughout Greece, we suggest that you call the Operator (130 or 131). If you present her with the area you wish to visit, she can then give you the number that covers bus transportation in that area.

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ELECTRICITY

Athens	324-5311
Piraeus (Pireefs)	475-065

GAS

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

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

BABYSITTERS AGENCIES

Mitera Organization, Fokionos 3, 4th floor (English spoken)	323-7190
Mrs. Ioannidou, Montrossou 3, Kifissos	

Cables/Telegrams (taken in several languages) 155

POSTAL SERVICES

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

Main Post Office (Aeolou 100)

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

Post Office Branch (Syntagma Square)

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

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

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

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

GENERAL INFORMATION

ALIENS' BUREAU

Central office (English spoken) 628-301

Office dealing with Residence and Work Permits 622-601

(Both English and French are spoken)

MAYOR OF ATHENS

Public Relations Office..... 324-5239

(English and French spoken)

MINISTRY OF FOREIGN AFFAIRS

Minister's office 611-180

Foreign Press (for foreign journalists working

or visiting Greece) 614-328

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

Central office 322-2545

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

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ELPA (Automobile Club of Greece) 786-642

TRAVEL INFORMATION

AIRPORT

Olympic Airways only 981-1211

and 929-21

International 900-91

PETS

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

Central Number 321-6700

For sick animals:

Vet. Clinic & Kennels 364-445

Iera Odos 7 (English Spoken)

Vet. Clinic 706-489

Halkidonas 64, Ambelokipi

For Information about export and import of pets:

Ministry of Agriculture: Office of Veterinary Services, Aeolou 104

321-9871

ANIMAL WELFARE SOCIETY

(Pasteur 12, near US Embassy) 643-5391

English spoken

BANKS

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

NATIONAL BANK OF GREECE: Kar. Servias 2, Tel: 322-2736 (Mon-Sat: 8:00 a.m. to Midnight). Aeolou 86, Tel: 321-0411 (Mon-Sat: 8:00 a.m. to 1:00 p.m., Mon-Fri: 5:30-7:30)

IONIAN & POPULAR BANK OF GREECE: El. Venizelou 45, Tel: 322-5501 (Mon-Sat: 8:00 a.m. to 1:30; Mon-Fri 5:30 p.m. -7:30 p.m.) Mitropoleos 1, Tel: 322-1026 (Mon-Sat 8:00 a.m. - 7:00 p.m.)

GENERAL HELLENIC BANK: Corner Stadiou & Voukourestiou, Tel: 602-311 (Mon-Sat: 8:00 a.m. to 1:00 p.m.; Mon-Fri 5:30 p.m. - 7:30 p.m.)

COMMERCIAL BANK OF GREECE: Sofokleous 11, Tel: 321-0911. El. Venizelou 25 & Amerikis St., Tel: 323-6172. Patriarchou Ioakim 5, Kolonaki, Tel: 737-227 (Mon-Sat, 8:00 a.m. - 1:15 p.m.; Mon-Fri, 5:30 p.m. - 7:30 p.m.)

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

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

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

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

CLUBS AND SPORTS CLUBS

AMERICAN CLUB, Kifissia 8012-987

EKALI CLUB, Ekali. Tel. 8032-685.

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

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

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KIFISSIA TENNIS CLUB (AOK). Tel. 8013-100.
 GLYFADA GOLF CLUB, Glyfada. Tel. 8946-820.
 (NATIONAL) TARGET SHOOTING CLUB, Yemetos-Kaissariani. Tel. 760-134.
 ROYAL YACHTING CLUB, Tourkolimano. Tel. 471-9730.
 FEDERATION of BRIDGE CLUBS in GREECE, Amerikis 6. Tel. 625-510.
 FEDERATION of the GREEK EXCURSIONISTS CLUB, Dragatsaniou 4. Tel. 3234-107.

CHURCHES AND SYNAGOGUES

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

KIFISSIA PROTESTANT CHAPEL: American Club. Sunday service, 11:00 a.m.
 FIRST CHURCH OF CHRIST SCIENTIST: Visarionos 7 (Omiron 15).

THE STREET MARKET (LAIKI AGORA)

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

WORKING HOURS

Ta Panta Rei — Heraclitus

SERVICES	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
COMMERCIAL SHOPS, DYEING SHOPS, DRUG STORES, OPTICIANS, PHOTO FOOD SHOPS	12noon-8:00pm	8:00am-1:30pm 4:30pm-8:00pm	8:00am-2:30pm	8:00am-1:30pm 4:30pm-8:00pm	8:00am-1:30pm 4:30pm-8:00pm	8:00am- 2:30pm
FISH MARKETS	7:30am-2:00pm	7:30am-2:00pm 5:00pm-8:00pm	7:30am-2:00pm	7:30am-2:00pm	7:30am-2:00pm 5:00pm-8:00pm	7:30am- 2:00pm 5:00pm- 9:00pm
BUTCHERS	12noon-8:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am-3:00pm	8:00am-3:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am- 2:00pm 5:00pm- 8:00pm
BAKERIES	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am- 2:30pm 5:00pm- 8:30pm
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HAIRDRESSERS	12noon-8:00pm	8:30am-1:30pm 4:30pm-8:45pm	8:30am-4:00pm	8:00am-4:00pm	8:00am-1:30pm 4:30pm-8:45pm	8:00am- 1:00pm 4:00pm- 9:00pm

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

OTHERS:

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

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

THE IMPOSSIBLE MADE POSSIBLE: DORA STRATOU

This is the third part of a series, A Private Eye, A Universal Ear, An Ethnic Heart.

IF ANY single Greek has developed a private eye, a universal ear and an ethnic heart to the utmost, it is certainly Dora Stratou, the Founder, President, and General Manager of the Folk Dances and Songs Society.

It all began one night, or rather one morning, in the late spring or early summer of 1952. The famous Kolo Folk Ballet of Yugoslavia was on a world tour and giving its first performance in Athens. At the time I was not particularly interested in folk dances. Like most bourgeois Greeks I despised this form of art, considering it to be outdated and backward. I was sleeping deeply when, at about two o'clock in the morning, the phone started ringing persistently and violently (as a telephone can only ring at two o'clock in the morning). Bewildered and half-asleep, I ran and picked up the receiver. I heard the well-known resonant voice of Dora Stratou, deeper than ever and breathlessly shouting at me in what was supposed to be a whisper.

'Platon! I saw the Kolo!' At that time of the night I could not perceive the word in its Yugoslavian context. It sounded perfectly Greek to me.

'Whose?' I asked, bewildered and disgusted.

'The Yugoslavian, of course!' answered the voice equally disgusted and angry at my inappropriate sense of humour. Without waiting for my return to reality, she continued like a Greek torrent rushing down a mountain slope.

'It's wonderful and yet revolting! A good number of dances are of Greek origin... We have a much greater variety of dances... It's infuriating! The iron-curtain countries are sweeping the world with their folk dances and we are sitting here placidly doing nothing, despising our own folk culture... Something must be done!!

'What?' I ventured timidly.

'What? We must immediately establish a Folk Dance Society and start operations right away... If my name is Dora Stratou I'll be damned if I don't do it!'

After a pause I cried, 'Wonderful! Go on!' but I realized immediately that this sounded like the famous Italian war cry, 'Bravo Colonello.' I landed violently on Mount Reality and, with great trembling, asked, 'With what money shall we start?'

'Money! As if a genuine Greek would give up because of a trifle!'

It was certainly not a trifle. For Dora Stratou it proved to be a nerve-wrecking, brainwashing, but, nonetheless, breath-taking trifle. The Society



Dora Stratou.

was founded in no time at all. The first group with native dancers was formed; Dora Stratou's family jewels were pawned; her friends' pockets were emptied; and the first performances in the main cities of Greece were given within a short period of time.

It was a regalia of costumes, male virility, and female grace along with purity of form the likes of which Greeks had never seen before. It was revelation. An effusion of tears together with hysterical applause marked the triumph of the seemingly impossible. At the same time the success of Stratou's company was the first blow struck at the prevailing prejudice against folk dances: people began to consider the possibility that they might be wrong. Nevertheless, very few in the establishment could grasp the importance of this project. They were inclined to consider Dora Stratou as a female Don Quixote, demanding too much and, unfortunately for the establishment but fortunately for the nation, too obstinate to give up.



Members of the Dora Stratou company at Kaisariani Monastery in the early 1950's.

In this country it is always the individual who rises to achieve something and then knocks at the door of the establishment to arouse them, too. Dora Stratou is certainly an individual and very Greek. When she returned from her first highly successful tour through Greece, she knocked gently at the central gates of the establishment to register her plea for a subsidy that would enable her to pursue her intentions and to attain her goals. It did not occur to her that those perched on the Olympian heights of white collars would find it difficult to descend long enough to understand and support such efforts. They felt more secure with long established individuals or institutions, even though the latter, already well established, needed no help.

The authorities' gates did open to her knocking—but they opened not for the founder of the Folk Dance Society but rather for the offspring of the noble Stratou family. She soon realized that the only door that really opened for her was that of the waiting room. Infuriated by this lack of understanding, and with her family jewels still pawned and the pockets of her friends and relatives empty, she made the great decision. She would charge, bull-like, at all doors and knock them down one after another. And this she did.

(This is the first of two articles on Dora Stratou and the Folk Dance Society).

—PLATON MOUSSEOS

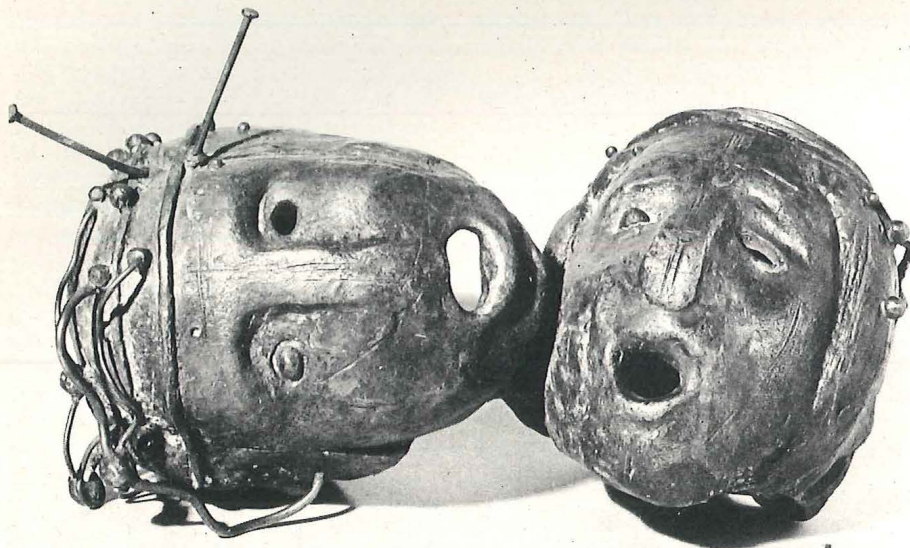
Alexis Solomos's name was omitted, through as oversight on our part, from Mr. Mousseos's article on Karolos Koun. Mr. Solomos was one of Koun's students at Athens College.

EXHIBITIONS

Athens Gallery: John Parmakelis

The sculptures exhibited by Parmakelis are very difficult to assess, especially with regard to the statement they seem determined to express. If one divides the entire show into component elements, it consists of decapitated heads, scarred torsos, and an abundance of large nails and heavy wires. These elements are organized and related to one another in such an emphatic manner that one cannot escape the feeling that something is being said, that there is a message. On the basis of this feeling, I think one is justified in asking what that statement or message might be.

The sculptures, as well as the large plaster demi-relief figures in frames, can be divided into three categories. The



John Parmakelis: 'Martyrs and Victims, 1971'

largest category consists of severed heads, either singly or in groups, usually with nails imbedded in their skulls, the eyes wide open and the mouths drawn back and downward in the classic paroxysm of tragedy and death. Then there are the large, semi-complete standing figures, their severed heads nestling at their feet. One complete figure writhes life-size on the floor, caught in a Pompeian agony, its back is arched and painfully taut in the last moment of departing life. Finally, there are the plaster reliefs—all of which come, surprisingly enough, as a kind of after-thought, with neither arms, legs nor heads. The sculptures are heavily scarred; in places they are broken open to expose what could be a heart or liver or segments of bone.

A common ambiguity seems to pervade all of the figures: Are they

meant to be a comment on human misery and death or are they intended to be defaced statuary, the remnants of some antique civilization? It is this distinct lack of clarity in vision that creates confusion. 'Bowel' feeling is singularly absent in what should be a powerful theme: misery and death and the mystery of human tragedy. This absence of real emotion creates an ambiguity of sentiment, objectified by Parmakelis in such a manner that one is not involved in the predicament. One is not self-identified.

This lack of empathy for the human situation of the 20th century confronts us daily in the depressing predictions that the human race could conceivably be destroyed by pollution, by chemical warfare, or by cobalt, hydrogen or atom bombs. Such prognostications, delivered with almost clinically objective analysis and providing apparent enjoyment, seem to be written by people who view the human race in much the same

manner as a scientist manipulating bacteria—as if they were themselves not a part of the phenomenon observed. This seems to be the basic reality underlying the work of Parmakelis. These are 'other' deaths, 'other' tragedies—neither his nor mine. In short, there is a lack of involvement and, consequently, an absence of self-identification with what is remotely observed. In this sphere, Parmakelis reveals himself as a true contemporary.

Nees Morphes: Karlo Durovic

In many ways we live in a truly remarkable age. We are constantly harping on humanism and yet we have perhaps been witnesses, in one way or another, to more horrors in this century than were the Assyrians. We go quite

'ga-ga' when Science implies that it has yet another prophecy to make, based on its facts concerning the Laws of Things. (Wasn't it nice when *Kouhoustek* didn't do what the astronomers and travel agencies wanted it to do last Christmas?). We also re-write history 'scientifically' to suit any number of purposes. Thus, for example, we have almost grown accustomed to forgetting that Byzantium was a multi-racial Empire with its roots proudly planted in the traditions of Rome and the Hellenism of the Alexandrian Age. (We find remnants of this in the Greek custom of referring to ourselves as 'romaioi' — at one time this was a more certain identity than being called a 'hellene').

A host of ideas such as these flooded my mind when I first saw the tapestries of a young Yugoslav artist, Karlo Durovic, who recently opened a show at Nees Morphes. We forget so often that the Slavs were completely Byzantinized and that it was by means of Byzantium that they were Christianized and, to some extent, Hellenized. To this day much of the feeling of Byzantium is still alive in the Slavic countries of Eastern Europe. If one wants to get a sense of Byzantine grandeur, formalism, and sophistication what better place than the Russian Ballet, or at a performance of Boris Godunov? All of the mystery and hieratic majesty of Byzantine court ceremony is still to be felt. The land that is known today as the Balkans gave to Byzantium some of its greatest Emperors: Constantine the Great was a Dalmatian, Justinian an Illyrian.

With the works of Durovic before me, it was as if I were seeing but another facet of that great civilization — though admittedly a provincial facet. The tapestries of Durovic are not hangings in any sense of the word. They are icons. Icons with a rather unique textural surface that is essentially a Byzantine trait.

One of the peculiar obsessions of the Byzantine artist was his love of texture. Probably as a consequence of the restrictions that were imposed by the compromises toward the end of the iconoclast period (when artists were not allowed to work in three-dimensional forms), every possible means was exploited to imply dimension. Mosaic surfaces were never set flat: each tessera was laid at a slight angle so as to cast imperceptible shadows and to relieve static backgrounds and features. Church exteriors were heavily textured in an incredible variety of designs made up of the layers of brick, mortar and stone. Even icons, with their inverse perspectives, had a sort of negative, polished surface against which, but seemingly from within, the paintings emerged.

Durovic has a Byzantine sense of love of texture and surface value, of the convolutions of line and colour, yet, oddly enough, his work is not contrived. He is not a Byzantinist! If he were he would never have been able to use the

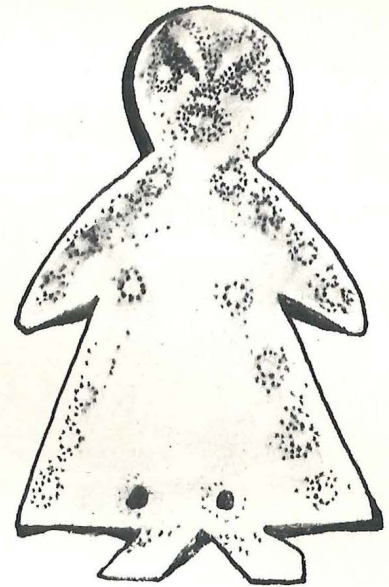
COLLECTOR'S CORNER

MONASTIRAKI and the adjacent fleamarket and Yusura were at one time the bargain basement of Athens. Good folk-art icons, odd bits of Sevres, old silver, and some fine pieces of 19th and 20th-century village furniture, could all be bought at reasonable prices after some form of haggling. The possibility of making such finds still exists, but today one faces an almost insurmountable ignorance on the part of dealers, made even more unbearable by their pressure methods of salesmanship. Plastic is passed off as amber; really outrageous prices are asked for what is clearly junk; icons badly copied from photographs are bandied around as 'Byzantine.' A morning in many of these shops can be an affront to one's intelligence and intuition about objects.

Nonetheless, one can still make some good finds, though it is perhaps always better to avoid the hazards of bargaining with professionals over articles such as icons — where even the experts are fooled — silver, and antiques, in general, if their value is in doubt. I shall from time to time introduce in this column some of the better and more dependable shops in the belief that it may be wiser to pay more if only for the security of knowing what one has acquired. At times items peculiar to Greece will be introduced so as to acquaint the reader with some of the more unusual antiques to be found. There are still a few small shops that hold a wealth of things hidden away in almost inaccessible corners of the city.

One of these is the shop of John Constantoglou at Athinas St. 17 — just off Monastiraki Square. He and his wife also have the 'Mati' at Voukourestiou 20, but they make no bones over the fact that the Athinas Street shop is the more interesting to them. Mr. Constantoglou is himself a collector (mostly of ecclesiastical silver) and has a formidable knowledge of embroideries, silver, gems, Greek jewellery and the like. The 'Mati' shop is a special boutique, in many ways, offering unusual jewellery (some of which is designed by Mr. Constantoglou), antique jewellery, icons, *komboloi* and ceramics, all at reasonable prices and, with reliable 'pedigrees.'

The Athinas Street shop, however, is to my mind more the 'real thing.' It reminds me of some of the older shops that used to exist in the Grand Bazaar in Istanbul where almost transparent, wily old Ottoman aristocrats made their living by selling off the family silver along

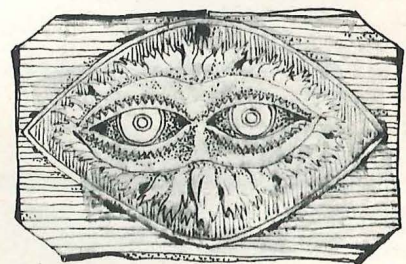


An example of *tamata*, usually attached to icons.

with their knowledge, elegance, and charm. Mr. Constantoglou is not an Ottoman and is hardly transparent. His geniality is the result of both his love of the objects he has collected and his response to interested visitors to his shop.

If one has that very ancient and noble compulsion for collecting, one could begin in Greece by concentrating on *tamata*, the small silver votive offerings that have a history going back to classical antiquity. Today they are usually found attached to icons. The newer varieties are mass-produced; some of the older, hand-made *tamata* from the 18th and 19th centuries, though rare as a result of increased interest in folk art, can still be found at comparatively low prices. Constantoglou has some very fine ones in his shop as well as some interesting 19th-century doll house furniture in oak that would make attractive jewellery cases. At the moment he also has a fine collection of Rhodian plates, some silver marriage-crowns, and several resonant, silver bells that once graced the edges of some bishop's *sakkos*. Most of the jewellery is antique and heavy, but of museum quality. If there is a special item that interests you, either it will be found or at least a genuine effort will be made to locate it.

— NIKOS STAVROULAKIS



An example of *tamata*.

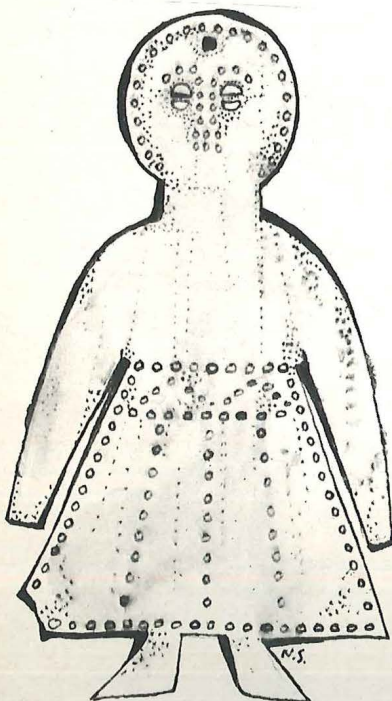


Karlo Durovic: 'St. Constantine'

iconography of Helen and Constantine for Justinian and Theodora — Constantine would never have had that lovely lush beard! It is this singular lack of mannerism that makes these icons so freshly effective. Constantine is portrayed (despite the recently serialized television horror) as the 'poseur' he probably really was. Theodora is a homey, plump forty-ish, content in her well-worked for Purple. Mary Magdalene gives us a sly wink — still the same old Mary, despite everything.

There is a great deal of Byzantium in this show. There is also a great deal of Slavic humour that comes from the realization that one's own *amour propre* is no longer so important. There is really something very special about the work of Durovic that should not be missed.

— NIKOS STAVROULAKIS



EARLY GREEK CINEMA: KARAGIOZIS UNCHAINED

WHICH Greek films have you seen? Non-Greek viewers would probably answer with such international ventures as Cacoyannis's *Zorba the Greek* and Jules Dassin's *Never On Sunday*, and art-cinema fans would perhaps add Cacoyannis's *Electra*, Koundouros's *Young Aphrodites* and Dassin's adaptation of a Kazantzakis novel, *He Who Must Die*. The list is short and not entirely Greek at that. There is a very simple reason why the outside world has not seen much Greek cinema: few films of any lasting value have been made.

In her concise history of Greek cinema, *Decouverte du Cinema Grec* (Paris, 1968), Aglae Mitropoulos, one of the founders of the Greek Film Club, places the blame for the poor quality of Greek cinema on a combination of factors: Political instability, a lack of interest on the part of artists and intellectuals, shortage of money needed for production, and the difficulties of competing with the quality of foreign films. Of these obstacles, however, it seems to me that the most important is not political instability but rather a lack of strong support from artists and intellectuals. Other countries that have experienced histories similar to that of Greece have managed to create vibrant film movements and works of artistic merit despite the circumstances.

Cinema in Greece has been overshadowed by a renaissance in Greek literature, art, and music. Modern Greek 'poets' such as Constantine Cavafy, George Seferis, Odysseus Elytis and Yannis Ritsos have written some of the best poetry of the century, while writers such as Kazantzakis, Myrivilis, Venezis and Costas Taktis have explored a variety of possibilities for Greek fiction. A country with such a rich classical heritage and a continuous interest in poetry and song should

continue to reap new artistic rewards in these areas; yet, at the same time, more attention should be paid to cinema as an important new form of artistic and social communication.

Another reason given for Greece's poor cinematic record has been the supposition that urban Greeks prefer to see foreign films, leaving the Greek film-maker with a predominantly rural public. To a degree this line of thinking is correct. One assumes that every country has to grind out its share of screwball comedies and romantic melodramas for unsophisticated audiences. In another sense, however, this commonly held belief is an example of circular reasoning. Urban Greeks prefer foreign films partly because few of their directors are making films worth watching. Were these directors to turn their attention to more challenging projects they may very well find that there is an interested audience, as has been the case with new Greek plays of the past two years. Also, the overseas market has always been a lucrative one for quality films. As film production in the United States, for instance, has decreased in recent years, the number of foreign films distributed to a growing number of interested theatres has increased.



From its beginning, Greek cinema has been both aided and hindered by foreign influence. Appropriately enough, the first Greek production was

a documentary 'journal' of the international revival of the Olympic Games in 1906. Italian films were enormously popular in the early years with the result that most of the early Greek films showed an Italian influence. The first comedy that was made, for instance, was a spoof of the then fashionable Biblical epic *Quo Vadis* (1912). Made by stage comic Spiros Dimitracopoulos *Quo Vadis, Spyridon?* was an instant success and thus paved the way for a series of 'Spiros' comedies. The parody-satire formula is still a popular element of Greek cinema as can be seen in the films of contemporary comedians like Thanassis Vengos who this year cranked out *Clockwork Vengos!*

Strange as it may seem, one of the early pioneers in Greek cinema was a Hungarian. Joseph Hepp came here via France where he had worked for Société Pathé before opening a movie theatre in Athens. Hepp was a cameraman and produced his own documentaries about local life in general and later about the struggle during the Italian conflict, the Second World War and the ensuing Civil War. His numerous films include *The Germans Return* (1947) and *The Last Mission* (1949) and his enthusiasm for film helped establish a tradition of documentaries in Greece.

George Procopiou was the first Greek of importance to follow Hepp in the documentary field. His reputation was earned primarily for an epic film of the disastrous 1921 military campaign against the Turks in Asia Minor. Alas, the film has never been seen by the general public.

The Italian influence was felt in melodramas and Biblical stories. In 1912 Costas Bahatoris made the first 'serious' Greek film, called *Golfo*. Based on a popular, idyllic story by Spiros Peressiadis, the work employed the heavily theatrical atmosphere and

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NOTES ON THE SEVENTH ART

technique prevalent in Italian films of the day. Although the film was popular, the cinema has continued to suffer from an unnecessarily theatrical approach.

The first intellectual to champion the cause of cinema in Greece was Dimos Vratsanos whom Ms. Mitropoulos has described as a Greek Louis Delluc. In 1916 he teamed up with Hepp to form Asty Films and their first production was, *The Climb To Golgotha*, a Biblical epic. Vratsanos wrote about the potential of cinema in Greece, and went on to develop a more truly Greek cinema that was less imitative of Italian and French productions. *The Dowry of Annoula* (1917), for instance, developed territory which has become standard in Greek films. It is the story of a village girl who comes to Athens, wins the lottery and stumbles through one misadventure after another. In casting his films, Vratsanos also made a contribution by insisting on non-professionals in order to avoid the theatricality of the professional actors. While this is a practice that has unfortunately been shunned in a majority of productions, some of the newer directors are beginning to re-discover its validity for cinematic reality.



Sketch: PAUL VALASSAKIS

Ms. Mitropoulos closes her discussion of early Greek cinema by noting the importance of Karagiozis, the hero of Greek shadow theatre. Karagiozis represents the people in his spirit of contradiction, his resourcefulness, his bravado, in the midst of poverty and repression, and his laughter, which acknowledges the absurdity of man's condition. Ms. Mitropoulos makes the point that producers of films which are truly Greek have learned more from the spirit of Karagiozis than from world cinema. The simplicity, humanity, good humour and determination of Karagiozis are the elements that launched what is valuable in early Greek cinema. Films which were pale copies of European models have been the ones most quickly and easily forgotten.

The point is well made. Karagiozis Unchained could well be the key as well as the symbol of a healthy new cinema.

—ANDREW HORTON



Among the good entertainment flicks to appear during the summer is *Scorpio* starring Alain Delon.

The demand for better films has led to an increase in the number of cinemas showing classics and other quality movies. There will be six open-air theatres catering to this market during the summer. They are: — *Elektra* on Koliatsou Square in Patissia; *Pigalle* on Tenedou Street; *Ekran*, at the end of Zoodochou Pigis (a street which begins at Akadimias); *Oasis* in Pangrati; *Attikon* on Patission Street; and *Lila* at Aghiou Louka and Patission.

The Super-patriot in Athens

'The cinema always interests me, perhaps now more than ever,' said the well-known American actor and super-patriot, John Wayne, during his recent visit to Athens. 'That doesn't mean, however, that I am not interested in big business.'

Mr. Wayne came to Athens during the international nautical exhibition *Posidonia '74* for the purpose of launching a new system for the de-pollution of the seas. As one journalist put it, 'Wayne, cleaned up all the bad guys of the West, and now has decided to clean up the oceans...' At a press conference, Wayne described his system of separating petroleum from water. He is working together with the Greek shipowner, George Livanos, who became famous (and rich) by using special mini-bulk carriers in Bangladesh and other areas... and who is now preparing commercial ships that will be atomic powered. Wayne's future film plans? Many and varied. After Athens, he flew to London where he will star in a police adventure. His role calls for a stubborn veteran tracker who comes from Chicago to Europe in order to weave through a complicated and bloody story. Afterwards he will return to Hollywood and a new western.

The continuing trials of Jesus Christ (Superstar)

The trials of Jesus Christ Superstar are not yet over. Though the film has been a box-office success, playing to packed audiences at the Attikon - Apollo theatres, it has recently come under physical and legal attack.

One outraged viewer who assaulted the projection room in an attempt to destroy the film has already been tried. Now an Athenian lawyer has filed suit against the film's producers, director, and Greek distributor, on the grounds that the film is blasphemous, slandering the person and life of Jesus Christ as He is portrayed by the Church. Among the witnesses to be called is the Archbishop of Athens, Serafim. It seems unlikely, however, that the Primate of the Church will become embroiled in a theological court-film struggle.

Piccoli and Togniatsi arriving

Early in July, the French actor Michel Piccoli and the Italian Ugo Togniatsi are expected to arrive in Greece to make a film based on the much-acclaimed novel of Antoni Samarakis, *To Lathos* (The Mistake). It will be filmed in the Peloponnese by the German director, Peter Fleischmann who achieved world-wide fame with his film, *The Bells of Silesia*.

I Fonissa of Papadiamanti

The filming of *I Fonissa*, based on the novel of Alexander Papadiamanti, one of Greece's top prose writers, has begun in a wild and isolated part of the Peloponnese. To be directed by Costas Ferris, the film will star Maria Alkaiou, and Katerina Karoussou.

— PETER CINEMAN

EPIDAUROS: TRAGEDY AND MYTH

DRAMA in ancient Greece was never really separated from religion which was a sprawling, confused, conglomeration of local legends and bloodthirsty myths, many of them mutually contradictory. Out of this confusion of elements, the drama began to emerge in recognizable form about the end of the sixth century BC, and was, for at least the first century or so of its existence, a manifestation of Greek religion as were the Mysteries of Eleusis or the Olympic Games.

It was not until the end of the fifth century BC that clashes between the established religion and the practising dramatist began to be recorded. In the absence of scripture, the ancient religion allowed an astonishing degree of tolerance. Each man was broadly entitled to prefer and worship whichever gods he chose on the condition that the individual also fulfill his obligations to the gods of his city.

One of these obligations was to finance, participate in, or watch the annual festivals of drama which were religious occasions. They were rites in honour of the gods, irrespective of how the dramatist chose to portray these gods or the semi-divine heroes in his plays.

From the time of Aeschylus onwards, the intention of the drama was to impose a kind of rational order on the chaos resulting from private and public religion. Ancient tragedy is famous for its long, 'law-court' speeches in which the rights and wrongs of an issue are

presented for the audience to judge. Even Euripides, the most revolutionary of the tragedians, rarely presents the actions of a god as being any more abominable than they appear to be in the 'religious' myths. As far as we know, the gods were unperturbed when Aristophanes pulled them from their lofty heights to make fun of them—Plato, however, disapproved.

Nowhere was this apparent contradiction between sophisticated drama and primitive religion more evident than at Epidauros. Built in the fourth century BC, the theatre, we are told by Pausanias (in the second century AD), was the finest in Greece. Today it is the best preserved and it is the theatre that now attracts visitors to Epidauros and the revival of the Epidauros festival has eclipsed in the minds of most people the original function of the site.

The theatre was built at Epidauros because the remote, previously uninhabited valley was the shrine of a god. Originally it was that of Apollo — and the remains of a sanctuary on a nearby mountain go back to Mycenaean times — it then became that of his son Asclepius, the god of healing.

By the fourth century BC, when the theatre and temples were built, the healing power of Asclepius was widely known. Hundreds of people flocked from all parts of Greece to try the miraculous healing power of the god. They stayed for several days if not weeks, until finally, after visiting the temple and making whatever offering

they could afford, they were expected to see a vision of a cure — and depart healed.

Inscriptions record some of these cures and indicate that practical medicine, pioneered by Hippocrates in the fifth century BC, was little practised at Epidauros. On one occasion Asclepius cured a man of dropsy by cutting off his head, holding him by the heels, and letting the fluid run out. The god then replaced his patient's head, and the patient awoke free of his affliction.

As at Delos, no one was allowed to give birth or to die within the sanctuary. In the early days, the chronically sick, whom the god had evidently rejected, were thrown out of their luxurious quarters and left to die on the hillside. Mothers had also to give birth there.

The sanctuary itself must have been a gaudy place. The long colonnaded *abaton*, where the patients were accommodated, would not have been of soap-white marble, but painted in bright colours and decorated, most probably, with ivory and gold. Animals were slaughtered outside the temples and cooked for the gods, while their entrails were thrown on the ground for the temple dogs, and even the snakes, perhaps, to devour.

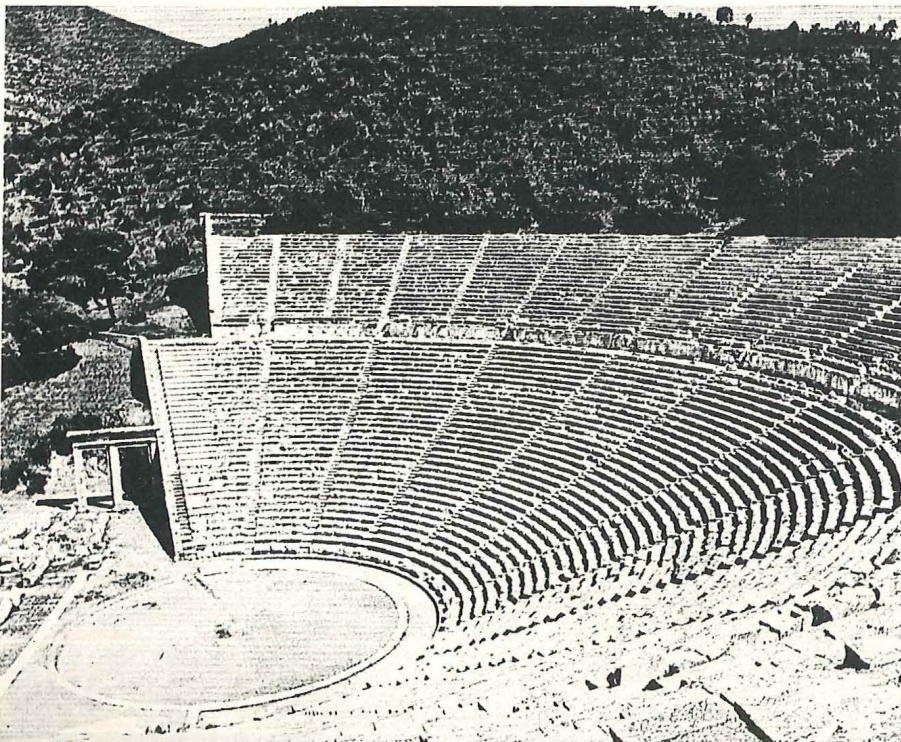
The presentations of the plays would bear no resemblance to the performances you see in Epidauros today. The language would have sounded like a strange incantation. The choruses were sung (and danced) to very simple modal lines played by flutes, possibly accompanied by drums.

When plague struck Athens in 431 BC and the Athenians, in response to an oracle, brought a sacred serpent from Epidauros, it was Sophocles who put the creature up in his house until a suitable home was built for it. The dramatists who wrote those 'rational' and 'enlightened' plays would probably not have been aware of any contradiction.

The magic art of Asclepius was not unlike the art of the dramatist. His healing power was, as even Plato implicitly believed, both art and magic. Asclepius 'died', struck down by Zeus, for raising the dead and so defying natural law. In the face of death, healer and dramatist are equally powerless, and both would most likely have affirmed the bitter faith — and also perhaps wonder — of Hyllus at the end of Sophocles' *Women of Trachis*:

You have seen strange things,
The awful hand of death, new shapes of
woe,
Uncounted sufferings;
And all that you have seen
Is God.

—RODERICK BEATON



— Photo: A. MARKOZANIS

THE INCOMPARABLE HERODES ATTICUS

IF you can imagine Sol Hurok, Perle Mesta, and Andrew Carnegie all rolled into one and then laser-beamed back to second-century Athens, you would have spotlighted before you the incomparable Herodes Atticus, as the classical scholars prefer to call him, or Herod Attica as the theatre-going public knows him. Herod's father, like all rich men before and after, had been lucky: it seems he found a vast treasure buried in one of his houses in Athens. Being a good *civis Romanus*, he asked his emperor in Rome what was to be done with the loot. The emperor suggested that money found should be money spent; but Herod's father demurred, claiming that such wealth was beyond his station to use. To which the emperor replied, 'Well then, misuse it.'

At various moments in its history, the theatre built by Herod with his father's estate, has been subject to the very 'misuse' that guided its conception. The building was dedicated in about 174 AD to the memory of Herod's wife, Regilla, who, alas, died of misuse. Story has it that her husband ordered that she be chastized for some housewifely misdemeanour and that the agent of

justice, an overly zealous servant, dispatched both his duties and the unfortunate woman's life at one blow.

The theatre which Herod had constructed was properly an Odeion, a music hall, intended to be used for concerts, recitations and singing competitions. The word comes from ode, or song. Carnegie Hall is a good modern cognate. But unlike the Scottish plutocrat who was known for penny pinching, Herod spared no expense. Thus we are told by Philostratus that the edifice had a roof made entirely of cedar wood, 'though this wood was considered costly even for making statues.' When the building was finally excavated in the 1850's, the entire orchestra floor was found to be covered by a thick deposit of ash, presumably the remains of this once proud roof.

It was the Herulains who destroyed the building in 267 AD, less than a hundred years after its dedication. During that first hundred years of its existence, the theatre seems to have escaped the kind of remodelling which befell another of Herod's extravaganza odea (plural of odeion, in case it comes up in a cross-word puzzle), the one in Corinth. There the love of the circus

literally upstaged the singing contests and the stage area was altered to include animal cages and safety walls to provide protection against the wild beasts. But Athens' magnificent music hall was to have its share of animals later. After it had been destroyed and the seats covered over with the debris of centuries, farmers in the area sowed the stage with grain and brought in their donkeys to graze—possibly the most docile and ruminative audience the theatre has ever known.

In most recent times, the theatre has been restored in large measure. It now houses the Athens Festival, a summer-long parade of concerts, ballets and plays to which the audience comes in the evenings (the Odeion would never have been used at night); to pay admission (often citizens in ancient times were given money to go to the theatre); and to watch spectacles of 'profane' entertainment (drama and music were originally sacred, ritual offerings to the gods). If Dionysus is frowning with disapproval think of poor William Shakespeare squirming in his grave to see one of his plays being presented on a stage which was intended only for musical events.

Once the Old Vic came to play *Romeo and Juliet* for the festival-goers. The shallow stage was adapted for the famous balcony scene. Juliet was stationed in one of the arched statue niches which originally adorned the hall. There she was, perched precariously on her make-shift boudoir balcony, supposedly oblivious to Romeo's presence in the garden below. Romeo, the ardent lover, had been instructed by his director to scale the wall to reach his lady, a feat usually accomplished by the actor in a normal theatre with no misgivings. In this setting, however, his ascent led up the equivalent of three stories of too, too solid masonry... and Romeo apparently lost his nerve half way up. Juliet gave up waiting to be surprised and peeked over to see what had happened to the next cue. And there was her leading man clinging, his face sheet-white, to the ancient stones. Fortunately no bones were broken that night, but the illusion certainly suffered, says a spectator who witnessed the near lapse. It would have been hard to sue Herod Attica for damages, but if he had been brought to trial (as indeed he often was in his business dealings), he doubtless would have summoned his reputed eloquence and pointed out that any misuse of his theatre would have been supremely in keeping with the very Spirit of Theatre, which the Elizabethans personified and called the Lord of Misrule. Herod himself was an apt patron.

—FRANCINE STONE



A view of the Herodes Atticus in 1787 as depicted by the early travellers, Stuart and Revett.



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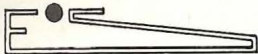
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MUSIC REVIEW

SMITH COLLEGE CHAMBER SINGERS

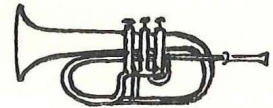
Few American university musical ensembles are better known abroad than the Smith College Chamber Singers, and it was the good fortune of Athens choral music enthusiasts that these forty-five young ladies were able to include concerts at the Hellenic American Union and Saint Andrew's American Church (June 7th and 9th) in their itinerary. Under the direction of Iva Dee Hiatt, Professor of Music at Smith College since 1948, the chorus presented an impressive program of choral works ranging from early medieval to contemporary compositions, often supported by instrumental accompaniment provided by members of the choir itself.



Miss Hiatt, as Music Director of the Cambridge Society of Early Music in Boston, is partial to the choral music of the Medieval and Renaissance periods; and in selections from this repertoire, her singers excelled. The 'Sanctus,' 'Benedictus,' and 'Agnus Dei' from the four-part 'Missa Ave Regina Caelorum' of the 15th-century Flemish master, Guillaume Dufay, were beautifully sung and stylistically performed with a quartet of instruments subtly doubling the vocal lines. The anonymous 13th-century Parisian motet 'Dominator Ecce Domino' with its soprano soli improvisations created moments of exceptional and even ethereal beauty. The quality and blend of the Smith singers was at all times

pleasing and well balanced, the intonation impeccable, while the dynamic range achieved was nothing less than remarkable.

Less successful, somewhat surprisingly, were some of the works by American composers, particularly the Minstrel Songs of Aaron Copeland which, in the reviewer's opinion, are weak to begin with and, when performed, never seem to



capture the spontaneity and enthusiasm which they were intended to convey. On the other hand, a contemporary work of Edwin London, 'Better is a Handful with Quietness,' commissioned for this present tour, proved to be an interesting exercise in three parallel but unrelated 12-tone themes, and despite its awesome technical demands, was well performed. The concluding Britten 'Laudate Dominum' (Psalm 150) is not one of his greater works (the 'praise him on the well-tuned cymbals' motif being particularly trite) but contained some very musical moments and permitted the chorus to end its concert with style and flourish.

Miss Hiatt has assembled an extraordinarily versatile group of musicians, both singers and instrumentalists, who perform with enthusiasm and polish and who are indeed a credit to their college and country. She is to be further commended for choosing such a varied and challenging musical program which reflects the high standards of the performing arts in the United States today.

—ROBERT BRENTON BETTS



Smith College Chamber Singers with Iva Dee Hiatt.

First Will and Testament

by Kevin Andrews, 44 pp.,
Kedros, Athens

Kevin Andrews' *First Will and Testament* is an impressive and moving achievement. In shifting sequences, steadied by some very tight rhymes, almost too insistent at times, it is a personal narrative that charts the inner weathers of the heart. And more: it is a poem in which a *sense of place* and history, past and present, not only reflect and shape personal experience, but become essential thematic material. Parallel movements of inner and outer landscapes, alternately dramatised and understated, become solid frames on which feelings and the enlargement of theme depend — the same eloquence that carries Andrews' very fine book, *The Flight of Ikaros*.

One contemporary poet has suggested — and rightly I think — that it is the *heart* poems that are most difficult to write. In this kind of poem the necessary distance from pain and despair is too often lost to a lack of precision and too close a preoccupation with suffering — not enough of what is 'written out' to enlighten what is left in. For the most part, Andrews eschews the sophistries of the confessional and the banalities of nostalgia and loss so evident in the current genre of 'confessional' poetry. To the credit of Kevin Andrews' good sense, the hysterics of 'coming clean' are largely absent from this poem, though there are moments (parts of section XIII) that threaten the poem's surety.

What becomes apparent, reading through the various *movements* of the poem, is that it is graced with *wit*, largely revealed through a controlled, sometimes self-deprecatory voice. Wit — not as fancy but as in the 17th century — is characterised by 'nimbleness of thought and good judgement.' It is this sometimes unexpected flex of wit and sureness of voice that makes *First Will and Testament* a good and often surprising poem.

A word about length since the long poem is a formidable challenge. Poe said it couldn't be done (there are poem-bags stuffed with evidence that it can't), though that is certainly an arguable declaration. Discursiveness, the drift into prose when poetry is meant, repetitiveness, just plain dullness — add to which the ease with which the 'confessional' poem can and does slide into bathos, the mawkish pose — and one begins to understand the risks involved. The fact that Andrews has crafted a long and deeply 'personal' poem without bending to the wincing banalities of loss and remorse (or the Kingdom of Dull) is an occasion for close attention.

The poem sequentially, in a variety of rhythmic and rhyme patterns, shuffles a series of masks and attitudes; it becomes a rehearsal of domestic blunder pegged to the failure of love, of fatherhood:

And so his secret unannointed son
must carry on
and go about
without
that suit of clothes that didn't fit
in any case and left *him* (it
so happens) naked...

So many of the poem's images of failure seem stained by this mark of bastardy. It rides the poem first as undercurrent, then gradually assumes full weight. Eventually, this withdrawal of fatherhood (and all that loss and the furniture of defeat signal) becomes the loss of birthright scaled to the larger metaphor of '... a land with a knife in its back.' Nations, too, can lose their sustaining image in the House of Fathers. Inevitably the poem becomes a personal graph, articulating and reflecting larger experiences: 'the private sphere reflects / inevitable vegetable rot — / of globe? society?' And these events, however projected are no less vital — the failure of justice, the paranoia of fear and suspicion, the loss of civil rights, repression:

Justice now
like all abstractions fake —
administered in empty courtrooms...
...
It wasn't safe
to send incriminating messages
by post; banality over the phone
became a habit...

The deep sense of loss, of a shattered will,

Amputated life twitched on and on,
compulsive groping backward
through the darkness
ended in extermination...

surface in historical contexts. They become the 'politics' of pain and the need for survival: that unnerving question of the speaker's survival in a world alternately gay ('In sprinkly twenties / ...he could trade on charm, / glittering shallows reefs of smarm, and youth, —') sometimes slightly crazed, or bent to destruction and war-torn 'until the penny dropped... And the clock stopped.' A world private but inescapably public where the terrible finality of despair becomes

nothing to praise
nothing to desire

And of course what is implicit in the title and sustained in the imagery and rhythms (to which Andrews listens so accurately) is how finally this fugue of disillusionment and barely tolerable despair sounds the poetry of *suicide*:

Not to be able
to find words
for things:
the end of life.

That terrible metaphor of silence. And it provides the poem with another larger dimension — the realisation that 'understanding needs a mirror'; that the poem in fact can be the mirror for understanding one's individual myth. At one level, how artistry and judgement stay a poem against its own commitment to failure; at another, how the metaphor of suicide as death-experience can articulate a crisis in artistic expression. It is my guess (however vulnerable a close and generative reading of the poem can be to cavil) that the natural extension of the loss of fatherhood — with which the poem begins — is that of suicide of the soul, which in turn is stated as a loss of the creative center. The poem might easily carry as an epigraph: *Si vis vitam, para mortem* (If you desire life, prepare for death).

What emerges in the final section of the poem as the voice analyses itself, measures losses against gains, is what I would call a *redemptive toughness*. The clarity of transformation achieved partly through a stripping away of masks,

Now we have finished with pretenses
and the mask
has fallen

sounds an understanding that the 'death experience' can liberate one from the old order of loss and remorse; it is, in fact, an effort to alter the downward spiral of defeat. As Jung understood: 'Not wanting to live is identical with not wanting to die. Waxing and waning make one curve.'

Wrestling with the dark angel can be a means of banishing, personally and artistically, the crippling easiness of emotional cliché: we 'no longer play / our old / romantic parlour-game / of expectation and forgiveness.'

The poet in this poem travels the distance of the circle in realising that the psychic demands for a fuller, more individuated and freer life — collective as well — are, finally, inseparable from the demands of art.

—MICHAEL HARLOW



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BUSINESS

Liquidity crunch plagues Greek companies

P R I M A R I L Y as a result of the oil crisis, inflation is spurting ahead and it is now obvious that corporations all over the world need more and more cash to pay their bills. According to economists in the U.S.A. at least, an industrial company now needs between 11% to 13% more working capital than last year to turn over the same amount of sales volume. One can reasonably estimate for Greece a much higher percentage: the gasoline bill alone has soared (at retail level) by 65% over last year.

The background for most American and European corporations is this: spiralling costs, raw material shortages and, on the demand side, a cautious, inflation - weary consumer. Thus, inflation is eating up working capital faster than expected, resulting in an increasingly severe liquidity squeeze for most corporations, including Greek ones.

Greek companies have to find fresh short-term borrowings from somewhere and as there is no commercial paper market here, the only place where a Greek treasurer can go is to the banks. In effect, Greek corporations are applying for bank loans at an astonishingly rapid pace. Unfortunately, this happens at a time when the monetary authorities are trying to slow down loan demand, and when interest rates have been skyrocketing for the last six months. Furthermore, supply of bank credit has been limited by monetary authorities to just over the level of December 31, 1973, while borrowing in the Eurodollar market for working capital is difficult because Greek concerns are not known there, while the procedure for such Euroloans, through banks operating in Greece, is cumbersome.

How does the above reflect on Greek financial statements? When one analyzes the annual reports of Greek companies as at fiscal year-end 1973, it is obvious that they are having liquidity and profitability problems. Except for a few special situations, among others the exporting companies, reported corporate profits have shrunk between 10% and 20% over 1972 figures. Among the companies who have boosted their earnings, a closer examination reveals that profits are due to either foreign exchange profits or to inventory profits. Foreign exchange profits are non-recurrent profits and, as such, their continuity is rather uncertain. Inventory profits are phantom profits in the sense that they come not from increased



production but from the increase in the value of goods in inventory between the time they were bought and the time they were sold. These profits generate no direct cash flow for investment, dividends or even taxes. In other words, Greek companies follow the world-wide pattern: it is increasingly difficult for a corporation to satisfy its foremost function which is to increase the supply of investable funds. A decrease of 10% to 20% in reported profits is alarming. Corporations will have to struggle in 1974 to make up their deficit.

Though most observers expect a pick-up in production in the second half of 1974, economists are more divided than ever about the economic outlook for 1974. One of the most critical issues to watch from here is how much the monetary authorities are willing to pump back into the banking system to accommodate the loan demand. This would undoubtedly help Greek corporations bridge the difficult passage of 1974 although, on the other hand, it would at the same time unleash the inflation rate of the country. Other critical areas to follow will be capital expenditures, consumer spending, and the development of our trade and payments balances.

—ANTOINE PAPAZOGLAKIS

WORLD CUP COVERAGE

EIRT will present direct coverage of the World Cup Soccer matches currently being played in West Germany.

The full coverage is:

- June 22: 8:30 p.m. E. Germany v. W. Germany
- June 23: 4:50 p.m. Poland v. Italy
- June 26: Match
- June 30: Match
- July 3: Match
- July 6: 4:50 p.m. For third place
- July 7: 4:50 p.m. Final



At the Fair

THE Posidonia exhibition this year surpassed most optimistic expectations — so much so that one suspects the organizers will have to look for alternative locations to house it next time.

The Greek-owned merchant fleet is the biggest in the world, and a further thirty million tons DWT of ships are on order, representing something in excess of 6 billion dollars, which accounts for the wide and intensive participation of bankers from the City, the U.S.A. and Greece.

There are serious problems connected with this vast expansion, and as shipowner A. Karagiorgis pointed out, probably the most serious of these lies in the 'backbone of the industry' — ships' crews. Almost 24% of the 140,000 people engaged at sea aboard ships belonging to Greek interests are non-Greeks. The scarcity of Greek labour in this area is accounted for by several factors: the rapid development of the Greek economy in the last 14 years; the alternative employment offered by the growing tourist industry; and, finally, emigration. The as yet underdeveloped areas of the Aegean, a traditional source of seamen, have been depopulated, for example. There has been talk of a severe crisis, especially in the tanker field (82% of ships on order are tankers!) but such a possibility seems to be regarded as part of the normal business risk, whereas manpower problems will probably require the highest degree of cooperation between the government and the private sector.

Apart from the recognized achievements of the well-established Hellenic Shipyards, we were impressed with accomplishments of the Eleusis Shipyards of Professor Stratis Andreadis and the Neorion Shipyards of the Goulandris family. The Eleusis Shipyards are now building two types of vessels: the 5,900 DWT multi-purpose carrier and the 43,300 DWT self-trimming bulk carrier (two of the latter have already been constructed) which constitute the largest ever built in Greece. We were able to greet Mr. Goulandris of Neorion on opening night and thought we observed a well-justified sense of pride in his firm's achievements.

A final word: Those of us in the yachting industry can only express the wish that this maritime sector will be more substantially represented in the next Posidonia. Olympic Yachts was there but exhibited, regretfully, only a lifeboat — for reasons which are understood within the industry. The greater presence of Olympic Yachts would be impressive, as have been their achievements, as well as firms such as

Planaco of Aegina. The only representation from among the yacht brokers was the Karl Ziegler firm with Mr. Ziegler heading the presentation and the local representatives, Carol and Nick, never tiring of the million questions they were asked.

—ALKIS LOGOTHETIS

on non-Greek owned ships. Despite the difficulties, the owners seemed to 'manage.' He recalled that both his grandfather and his father complained that Greek crews are 'not what they used to be!' — to which his mother would add that 'neither are Greek domestics!'



Eleusis Shipyards' pavilion at Posidonia.

In the Forum

THE new tax measure that may be introduced by Britain's Labour government came in for strong criticism at the Posidonia Forum. The proposed changes would hit foreigners and, in particular, the Greek shipping community residing there. One Greek shipowner, A. J. Chandris, said that it would be a great pity if the Greek community had to disrupt their daily contact, built up over the years, with British shipping. Even though it is difficult to evaluate the contribution of foreigners to the development of the City of London, Mr. Chandris said, he believed that the link created between the two communities 'is so strong that it cannot be shaken by a change of residence.'

Speaking on the same subject, Mr. Paul Slater (of Brandts) said that the British government is pursuing a policy of harassment of the foreign business community in England and particularly of the Greek shipowners living in London. Mr. Slater added that it would be a tragedy if Greeks were forced to leave London because of what he called 'short-sighted and ill-conceived government action.'

On another subject, Mr. Chandris observed that the outlook for Greek shipping was good and noted that 58% of the fleet was less than six years old. The main problem facing the owners, he said, was the question of manning the ships with a competent crew, adding that 10,000 Greek seamen are serving

An interesting paper on insuring the Greek fleet was presented by Mr. G. Bisbas (of Goulandris) who outlined some of the milestones in the history of marine insurance. He made reference to the methods employed from early times up to the more recent activities that have made the coffee house of a certain Mr. Lloyd of London world famous. Mr. Bisbas reminded his audience that Lloyds List was established in 1734 — which must make it the oldest daily newspaper in the world.

The possibility of Piraeus developing into an international shipping centre was raised by John Carras, who said that towards this end 'wisdom, as against expediency, should prevail.' Along similar lines, Mr. C. Dracopoulos (Hellenic Shipyards) said that with the re-opening of the Suez Canal it was to be hoped that Greece, because of her geographical position, would play an important role as a major international ship-repair centre. Mr. N. J. Cotzias (a leading ship-broker) revealed that plans exist for the setting up of a Greek shipping exchange, a truly Greek exchange and not an imitation of the Baltic Exchange in London. Mr. Cotzias said that the government is lending its support to the plan and that the idea had been endorsed by many Greek owners here and abroad.

Another speaker at the two-day forum was Mr. Peter Holman from the West of England Shipowners Mutual Insurance Association. Mr. Holman's subject was the 'International Business Community in Piraeus' and he had some

interesting things to say about life in Greece for the foreign community. He pointed out the importance of 'integrating' and said that foreign firms, before appointing their man in Greece, should consider his suitability for a way of life that is very different from that of Northern Europe. Concluding, Mr. Holman noted that there appeared to be no slackening in the rate at which foreign companies were coming to Greece but wondered if it would continue to expand at the same rate as the international community. 'If I knew the answers to these questions,' he said, 'I would probably make a lot of money.'

—MICHAEL AUST

On a Sea of Canapes

SOME 200 companies and organizations from 21 countries exhibited their wares in Athens last week at 'Posidonia '74,' the world's largest market place for shipowners, shipbuilders, bankers, brokers and equipment manufacturers. This brought to Athens 2,000 businessmen plus entourages, carrying with them three million dollars. Everyone to whom I spoke had attended at least four cocktail parties every evening, suggesting that 8,000 guests attended parties nightly from Ekali to Piraeus, consuming a staggering number of canapes, leading me to suspect that half of the three million dollars must have gone into their preparation and serving.

During the day I strolled in the company of the scions of the sea, while marvelling at the complicated process of

'going down to the sea in ships.' Admirals, bankers, insurance company directors and diplomats were as fascinated as I with the exhibits depicting the organizational structure of ships and their modern equipment by means of graphics, models, slides, blueprints and, in some cases, the real thing — from diesel engines to collision avoiding systems. 'The Strike Club' caught my eye and upon inquiry I discovered one can even ensure himself against strikes and lockouts.

The formation of Company Ceres - SRS (Separation and Recovery Systems), who manufacture an oil/water separation system, was announced by no other than its President, actor John Wayne, placing that press conference in the category of an 'Eastern Western' with the 'Duke' relaxing between his American inventor, R. W. Chambers, his Greek manufacturer and distributor G.P. Livanos, and his Japanese agent and manufacturer, who featured a working model of this miracle filter system at Posidonia. One of Athens' prettier interpreters was busy going from Greek to English and vice versa, as was a Japanese interpreter going from Japanese to English which was converted to Greek. At coffee Wayne amiably conversed about politics (he thinks Kennedy 'will run, but won't win,' that Nixon is 'defendable,') anti-pollution (he has done his part by giving up smoking), and his next film. Later that evening, at a party given in his honour, the presentation cake was in the form of — yes, you guessed it — a giant cowboy hat!

— LORRAINE BATLER

RETROSPECT

Focus on 'People'

Europeans, among themselves, may make fun of it, but when they meet it face-to-face, even the most hard-boiled among them cannot keep from breaking into, if not a grin, at least head-shaking acknowledgement.

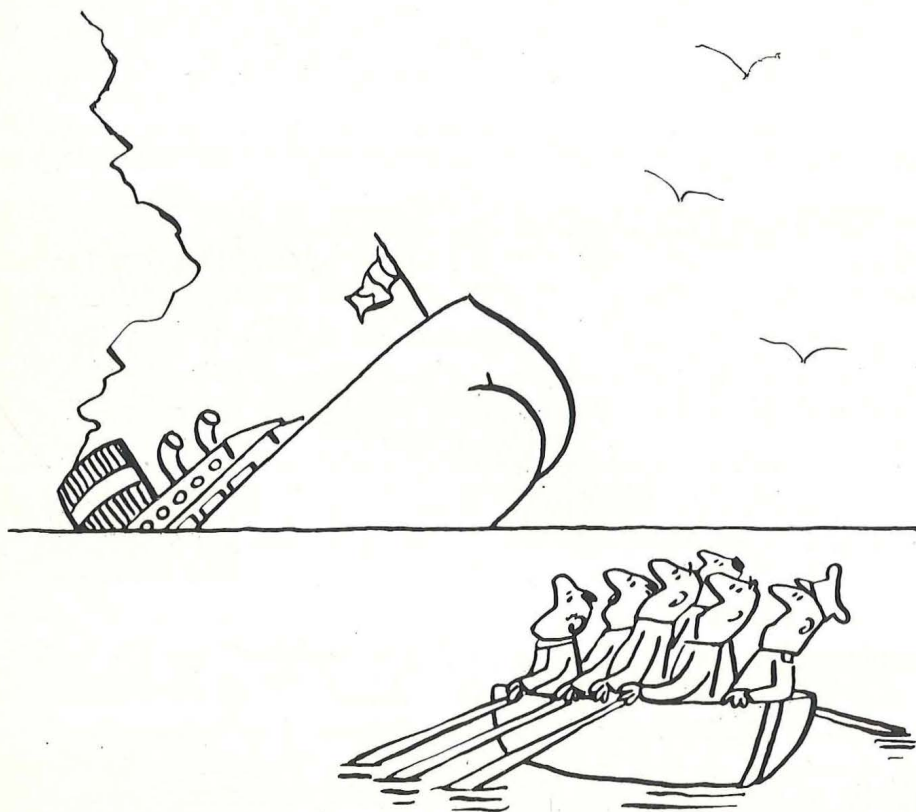
'It' is American optimism, a belief in simple axioms about the inherent and potential goodness of man, and an almost child-like capacity to be surprised. These would seem to be by-words of *Up With People* now appearing at the Delphinarion Theatre in Piraeus. They have a message to deliver and they do it — through an assortment of songs, all of which they have composed themselves, dizzying choreography, electronic equipment, dogged determination and energy.



Willie Knowles, M.C. of the *Up With People!* show currently running at the Delphinarion in Piraeus.

Their message seems to be the brotherhood of man: 'You gotta go outside you, live outside you...' With something verging on a missionary zeal they carry it around the world, translating the lyrics into the local language which is flashed onto a screen behind the singers. The theme, the message of goodwill, the spanking fresh appearance of these young people of several races and nationalities and their enthusiasm seem to defy the skepticism and disillusionment of our age.

The group are talented and the show a musical potpourri: 70's rock, 60's soul, 50's hootenanny, and traditional folk dances. The best reason to see it, however, is to witness the fact that there are still those who can put aside their religion, nationality, and politics — and focus on people. On opening night we watched a gentleman in his fifties slouching near-by, snorting. By the end of the show he was cheering and calling for more.



—MITROPoulos

Take Me Out to the Fair

Following the directions on the invitation, we got lost only once before drawing up to a house with rows of impressive looking cars lined-up outside on the afternoon of June 7. Inside a throng of people was gathered at the home of Mr. and Mrs. Harold Evans in Ano Glyfada for the Country Art Fair held for the benefit of the Children of the Greek Villages.

Those gathered were intently examining the pictures which were on display all over the house and garden. We inquired whether or not they had to be taken in for the night and returned to their positions for the next day. They did. That fact alone aroused our admiration for the community spirit being displayed by Mrs. Evans.

We sampled the Sangria and made our way over to the bacon crisps and other curly things. An artist called Sfika produced a collection of wild flowers of Greece, but remembering our copy of Niki Goulandris' book by that name, we chose a collection of his woodcuts on 'Villages of the Pindus.' We examined a selection of lithographs from the Zoumboulakis - Tassos Gallery, and then paid a visit to the room upstairs to look at some paintings of dead pigeons which reminded us of some other dead birds we had seen some years ago at a Braque Exhibition in Paris. We admired two beautiful bedspreads on the beds, Mexican-Spanish we supposed, but they were not for sale.

We found Mrs. Evans to bid her farewell and while chatting with her discovered she had been with a well-known magazine in the United States and had written for a major newspaper as well. Thinking how nice it was that she was here to help with the good cause and wishing our pocketbook allowed for more purchases, we took our leave.



Bowling Strikes Athens

Strike! Spare! The latest fad in the Athens area is bowling! People are lining up nightly at the Hotel Apollon in Kavouri and in Glyfada, too. Mayor Skilitsis inaugurated Greece's third bowling alley, situated atop Profiti Ilias in Piraeus. The two-storey structure has a snack bar above and the alleys below. Costing the town seven and a half million drachmas, the building has been leased out for 181,000 drachmas per month. A fourth alley will be installed shortly in a renovated movie house in Athens. So exercise that hand and get ready for the First Greek Bowling Championship!

GRADUATIONS

The end of the academic year brings with it joys, nostalgia and tears. Three English-language schools held ceremonies recently in honour of their graduates: the oldest of these schools, the American Community School with an enrollment of about 2,200 students, and Campion and Hellenic International which were established in recent years.

The American Community Schools

The annual commencement exercises of A.C.S. were held on June 10 at the Delphinarion Municipal Theatre in New Faleron. With 'Pomp and Circumstance,' about 135 students in caps and gowns marched into the theatre to receive their diplomas and hear an address by Prof. C.W.J. Eliot of the American School of Classical Studies. Miss Elizabeth Neill represented her class as Valedictorian and Miss Dolores White as Salutatorian.

During the presentations of awards, Dr. James Bernard, Superintendent, presented scholarships to the following graduates: Nancy Grove, awarded by the NCO Wives' Club; Charles Eliot and Manuel Papisifakis, awarded by the National Honor Society; Betsy Neill, Peter Stevis, Helen Kazdaglis, and Theodoros Speropoulos, awarded by the Academy Advisory Council. Other awards received prior to the graduation exercises include: Manuel Papisifakis, a scholarship from Oberlin College; Ted Manolas and Ed Ramos scholarships from the Officers' Wives Club; and Eileen Trecosta, a scholarship from WANAF.

In recognition of outstanding performances in specific areas, the following students received ACS Subject Awards: *Band* — Mark Warling; *Business* —

Suhail Rishani; *Drama* — Rick Garceau; *English* — John Petropoulos and Tina Young; *French* — Aglaia Savalas and Manuel Papisifakis; *German* — George Ioannou and Peter Stevis; *Greek* — Angela Ross and Deborah Cosmades; *Humanities* — Betsy Neill; *Latin* — John Petropoulos; *Math* — Penelope Brothers and Charles Eliot; *Music* — Aglaia Savalas and Manuel Papisifakis; *Physical Education* — Maria Bissylas and Vernon Kohout; *Science* — Charles Eliot; *Social Sciences* — Rick Miller.

Campion School — Prize - giving Day

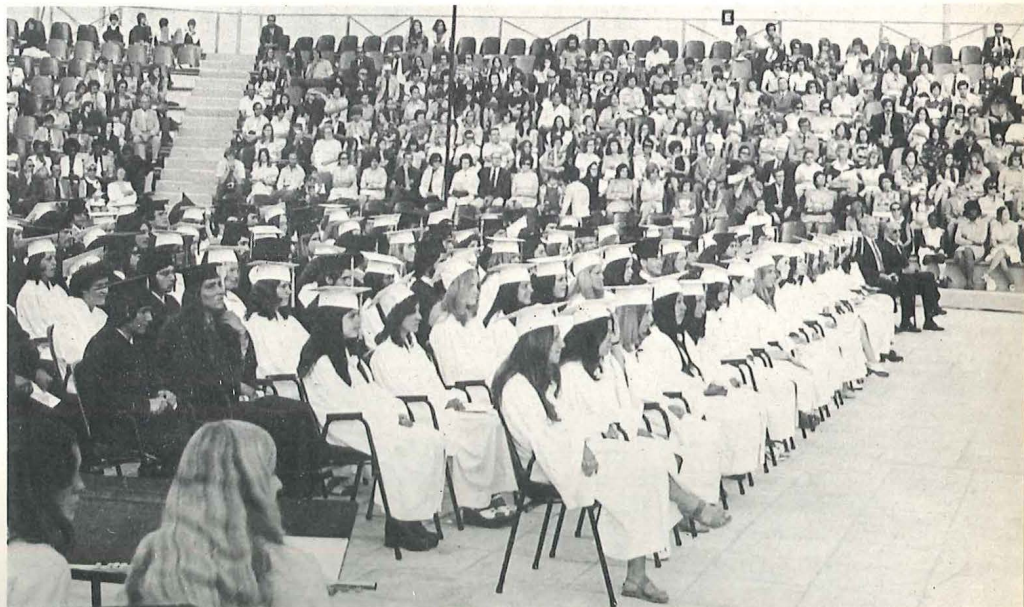
On May 31, Campion School held its first Speech-Day and Prize-giving on their grounds at Paleo Psychico. R.J.O. Meyer, the founder and former Headmaster of Millfield in England, and now Headmaster of Campion, opened the ceremonies before the graduates, students, parents and friends.

The Chairman of the Board of Governors, Mr. Tom Shortell, introduced the members of the Board and distinguished guests among whom were the American Ambassador to Greece, Mr. Henry Tasca, the Ethiopian Ambassador, Mr. Abebe, and representatives from the Australian Embassy and the British Council.

As guest of honour, the American Ambassador, before presenting the prizes, spoke of the importance of developing one's individual talents through self-motivation.

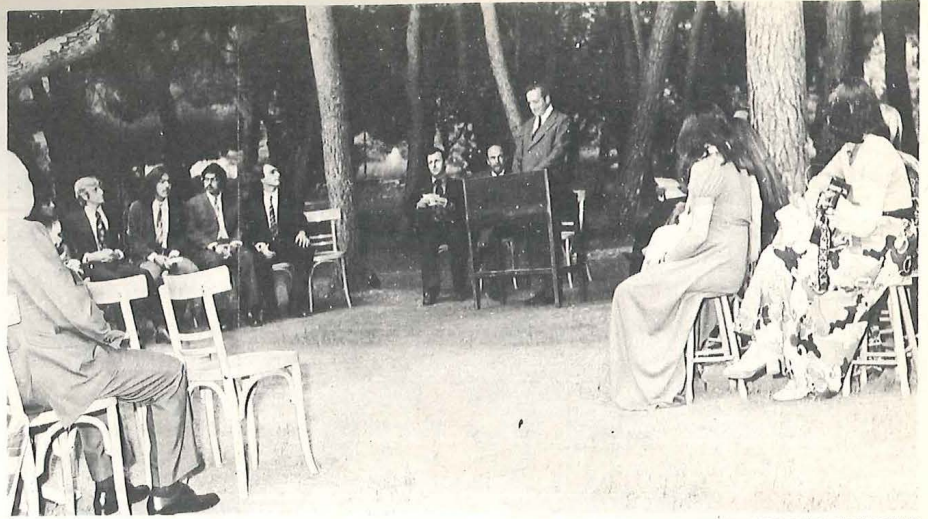
Leadership Prizes were awarded to the following students: Rodger Blunden, Paula Tusler, Leslie Blunden, Paul Malcom, Anna Paraskevopoulos, Lou Simoupoulos, Kathy Spelman, and Nick Dimakides.

Exhibition games of basketball, volleyball and tennis were played, the



The 1974 graduates of the American Community Schools at commencement exercises in the Delphinarion Municipal Theatre, Piraeus.

choir sang Beethoven's 'Creation's Hymn,' and the Drama Club presented scenes from its successful production of Coward's 'Blithe Spirit'. Guests saw fine displays of project work, art, crafts and photography and witnessed other performances ranging from the terpsichorean to the equestrian. Guided tours of one of the two neighbouring houses which will be used in September for the new Junior school and boarders were given.



— Photo: ANTHONY MARKOZANIS

The President of the Board of Trustees, W.H. Lanier, addressing the graduates and guests at Hellenic International School, Kastri.

lence than could have been imagined a decade ago, and that the usual hollow platitudes with which they are dispatched into the world now carry with them a threatening urgency and deadly serious call for solution.

Following Dr. McGrew's address, the H.I.S. vocal and guitar ensemble entertained guests and fellow students with two musical offerings, including a solo by Mariann Pantelakis, class of '75. The graduates were then presented with their diplomas by Mr. W.H. Lanier, President of the H.I.S. Board of Trustees. Rounding out the day's ceremonies, graduates, faculty, parents and visitors partook of the traditional graduation banquet.

Streaking is Out — 24-hour Relays are In

Greece, long famous for its classic marathon, was recently the site for a new endurance test: the 24-hour relay. This event has been attracting interest in several countries, although it has not yet displaced its shorter but more spectacular counterpart, the streak.

On June 2, ten runners from the American Community Schools set out to establish a Greek record for the event. Bill Harper, Mark Blaser, Steve Taylor, John Chrisagis, Nick Tripoulas, Dave Standifer, Mike Dollar, Don Dankworth, John McQueston and Mike Athanason began their track-trek at 4 p.m. Saturday and ended it at 4 p.m. the following day. Each runner covered 25 miles, averaging just under six minutes a mile, for a total of 242 miles and 3 yards. Their distance put them among the top fourth on the all-time list for U.S. runnings and established a formidable standard for the Greek national record.



Miss Leslie Blunden is congratulated by Ambassador Tasca during prize-giving ceremonies at the Campion School, Psychico.



Hellenic International School

On its pine-covered grounds in Kastri, Hellenic International School held its third annual Baccalaureate and Commencement exercises on May 30. Following the Baccalaureate sermon, delivered by the Rev. W.T. Atkinson of the Kifissia Protestant Chapel and a member of the H.I.S. faculty, speeches were made by the Salutatorian, Jessie Tadros, and the Valedictorian, James A. Carouso. Miss Tadros plans to study at Deree College here in Athens, while Mr. Carouso will begin his university career at Hamilton College in New York in September.

Dr. Elliot McGrew, a third-generation educator who will be returning to the U.S. after seven years as Principal of Athens College, delivered the commencement address. Dr. McGrew analyzed the traditional cliches of past commencement speeches, concluding that in this age of political and economic uncertainty today's graduates face a greater chal-



Pictured above are the new board members of the Athenai Airport Officers' Wives' Club: Julia Hubbard, first vice-president; Dottie Stricklin, recording secretary; Jackie Ullerich, president; Cheryl Sewell, assistant treasurer; Karen Douglas, corresponding secretary; Nancy Fleming, treasurer.

THE summer has come, but the political and diplomatic temperature has not yet fallen as it usually does in a country where, in the warmest season of the year, people begin thinking more about vacations and less about politics. A look at the front pages of Greek newspapers in the first weeks of June would seem to counter the validity of this axiom, however. With the trial of a former undersecretary in the last Papadopoulos government and 39 other persons on charges of corruption as the main story, rumours of an impending Cabinet reshuffle also found their place. The latest developments in the so-called Aegean dispute between Greece and Turkey, and official American declarations on U.S. relations with Athens, completed the picture. All these could hardly point to a politically quiet summer.

The expected changes this month in the higher echelons of the Greek Armed Forces have been announced. They were not substantial and the leadership which took over on November 25, 1973 remained basically unaltered, and most observers believe that after the Cabinet reshuffle, which is now to follow, things will not look much different.

Before 1967, reshuffles always occurred in the summer while Parliament was in recess. The Prime Minister of the day could thus use the time until Parliament was reconvened to smooth down the reactions of those followers whose ministerial expectations had not been met. Mr. George Papadopoulos did not have to cope with the parliamentarians' sensitivities, but nevertheless followed the same rule, changing his team in the more politically relaxed summer atmosphere.

It now looks as if Mr. Adamantios Androutopoulos will not deviate from the same principle. The rumours, always the most unreliable source of information, predict a reshuffle in the latter part of June or the beginning of July. The date may not prove accurate, but the main point of interest is not chronological. It is the persons who will join the Government that will make the difference. There has been much talk in this area, within official and unofficial circles, connected with contacts which have or have not taken place and with structural changes that may or may not occur. Few observers, however, would be prepared to offer anything more than speculations at this juncture.

In the meantime, wide publicity has been given by the Greek and foreign press to the trial of Mr. Michael Balopoulos who, since June 5th, has been sitting in the dock, with senior civil servants, meat importers, and stockbrokers, accused of illegal meat imports, bribery and the smuggling-out of foreign exchange. A retired colonel and former Commerce Undersecretary, Mr.

Balopoulos was one of the leaders of the April 21, 1967 revolution, a fact which, in itself, suffices to explain the interest shown in his trial.

The first days of the trial before the special military court of Athens were not marked by revelations indicting Mr. Balopoulos' colleagues. Witnesses referred to the way Mr. Stylianos Pattakos, the former Deputy Premier, had handled the meat question, but Mr. Pattakos himself was not called to take the witness stand. The press had reported that the trial would not become 'politicized,' as if it were possible to put aside Mr. Balopoulos' identity. The trial continued and observers kept wondering whether it would be followed by other trials: newspapers have been talking about a number of cases of corruption that are currently under investigation.



The first half of June was not the time for celebrations and an important anniversary passed almost unnoticed. On June 1, 1973, Mr. George Papadopoulos and his colleagues (after an abortive Navy coup) proclaimed Greece a Republic.

A year later, attention was again focused on the Navy, but in a different context: the dispute between Greece and Turkey over the Aegean continental shelf underlined its importance. It was only too natural that the diplomatic notes exchanged in Athens and Ankara should be preceded or followed by naval manoeuvres. After all, gunboat diplomacy is not necessarily a thing of the past, as some analysts have been tempted to argue.

The new crisis in Greek-Turkish relations, precipitated by Ankara, has been viewed with apparent concern by NATO and the United States. It assumed alarming proportions in May. At the beginning of June, the situation appeared to have been defused. Nonetheless, on the eve of a meeting between the Foreign Ministers of the two countries in Ottawa, few diplomatic observers could envisage any compromise solution.

Athens does not seem prepared to make substantial concessions on a question where rights give way to national pride. It is not only the prospect of oil drilling that is considered at stake. The political character of the issue is predominant.

With international views assessed as favourable to the Greek stand on the continental shelf and the extension of territorial waters, Athens is biding time.

The fear that these tendencies will prevail at the International Law of the Sea Conference in Caracas has prompted Ankara, on the other hand, to apply pressure on Greece for an early opening of negotiations on the subject. The conditions set by Athens in order to respond to the Turkish initiative have not thus far been met, however, and it is still difficult to predict the next round. One conclusion cannot be challenged: the dispute has already taken its place next to the other perennial Greek-Turkish difference, the Cyprus question. How long it will poison relations between the two allied countries remains to be seen.

The tone of the Greek Press in assessing relations between Athens and Washington appeared much different. Excerpts of Secretary of State Henry Kissinger's testimony before the Senate Foreign Relations Committee on the U.S. Foreign Aid Bill and a paragraph from President Nixon's address in Annapolis were underlined. The ministration has been praised in the leading articles in all newspapers for not having been influenced by views like those expressed by the Washington Post and the former Center Union Minister, John Zighdis, suggesting that credit sales not be granted to Greece.

Answering questions of Senator Clairborne Pell, the Secretary of State made the following remarks with regard to Greece:

'Given Greece's strategic role in the southern flank of NATO, it has been the judgement of the Administration to submit this request even though the political form, the domestic structure of Greece, is not one which we would recommend and, therefore, pending Congressional action to the contrary, we submitted our best judgement.'

'Military relations with Greece should not be considered approbation of the form of Government in Greece. It is based on our interpretation of the American national interest and of the Alliance interest in the defense of the Mediterranean.'

'With regard to the contradictory statements made by the Defense and the State Departments (about the suspension of Phase II of homeporting), as I understand it, certain conditions were raised in the negotiations that were considered unacceptable. My colleagues seem to have interpreted it as technical, the Defense Department as political.'

Senator Pell: Would you like to see a change of Government in Greece, Mr. Secretary?

Secretary Kissinger: 'Well, I don't think it is appropriate for me to comment on my hopes for the domestic structure of other countries. I have already stated that one should not conclude from our military cooperation necessarily our approbation for the political form of Government.'

— GEORGE ANASTASOPOULOS

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.

Due to coverage of World Cup Soccer matches, regular programs may be pre-empted at any time.

Friday

P.M.
EIRT 7:15 Children's Stories... 8:15 News*... 10:00 News*... 11:00 Gunsmoke... 12:00 Ballet... News* & Sign-off.
YENED 9:00 Choral music recital*... 10:00 News*... 10:30 Our Neighbourhood*... 11:30 Cannon... News & Sign-off*

Saturday

EIRT 8:00 News*... 8:15 Follyfoot: an English serial based on a novel by Monica Dickens... 8:40 Sports*... 10:00 News*... 10:20 Golden Screen:

British and American Films... Popular Songs*... Detective Series: from the files of Scotland Yard... News* & sign-off.

YENED 7:00 Bozzo: children's program with cartoons and other entertainment... 8:00 News*... 8:30 Musical Program*... 10:00 News*... 11:15 Musical Memories*... 11:45 Film*... News* & sign-off.

Sunday

EIRT 8:00 News*... Sports*... 9:00 Jolly Sunday: musical variety show starring well-known performers... 10:00 News*... Film*... News* & sign-off.
YENED 12:15 Folk songs and dances*... 1:00 Musical Variety Show with stars of stage and screen*... 2:15 News*... 7:30 Lucy Show... 8:30 Golden Voices: light music*... 10:00 News*... 10:30 Zane Gray Theatre (western)... 11:30 Film in English... 12:30 General Hospital... News* & sign-off.

Monday

EIRT 7:15 Puppet Theatre of Athens*... 8:00 News*... 8:15 I Love Jeannie... 9:10 General Hospital... 10:00 news*... 10:20 Court Case*: one of the most popular programs in Greek... 11:25 Popular Songs*... 12:25 News* & sign-off.
YENED 7:00 Wild Life Documentary:... 8:00 News*... 9:45 Musical Program featuring a local star*... 10:00

News*... 11:00 The Just... 12:00 The Defenders... News* & sign-off.

Tuesday

EIRT 7:15 Karagioze Shadow Theatre*... 7:40 Lassie... 8:00 News*... 8:15 The Waltons... 10:00 news*... 10:55 War and Peace: BBC series based on Tolstoy's novel... 11:45 Classical Music... 12:20 news & sign-off.
YENED 8:00 news*... 9:00 Combat... 10:00 news*... 11:30 FBI... News* & sign-off.

Wednesday

EIRT 8:00 News*... 8:15 The Big War of Little Tom... 10:20 News*... 11:10 Tuesday Night Theatre... News* & sign-off.
YENED 2:00 Children's serial... 8:00 News*... 8:45 Sports*... 10:00 News*... 10:30 Our Neighbourhood*... 11:00 Kung Fu... 12:00 Musical Show... News* & sign-off.

Thursday

EIRT 7:15 Cartoons... 8:00 News*... 9:05 Musical Moments... 10:00 News*... 11:15 Hawaii 5-0... 12:10 Yesterday, Today, Tomorrow: Songs old & new*... 12:40 News & Sign-off*.
YENED 7:00 Cartoons... Folk Songs and Dances*... 8:00 News*... 10:30 The Magician... 12:00 Musical Theatre*... News and Sign off*.

RADIO

GREEK

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

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

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

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

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

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

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

VOICE OF AMERICA

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

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

Sunday

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
1:00 News & Topical Reports
1:15 Music USA (jazz)

PM 6:30 Music USA (popular)
7:00 VOA Magazine — News, Opinion, Analysis
7:15 News Summary
7:30 Features: Americana, Science, Cultural Letters
8:30 Dateline (Mon., Wed., Fri.)
The NOW Sound
9:30 Features: Americana, Science, Cultural, Letters
10:15 Music USA (jazz)
11:00 VOA World Report

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
11:30 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 revies. BBC may be heard on the following frequencies at the following times:

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

WORLD NEWS BULLETIN — Broadcast 19 times a day. AM 2, 4, 5, 6, 7, 8, 9, 10, 11. PM 1, 2, 3, 4, (Sat. 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.

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

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

THE LIVELY ARTS — Comments by critics and artists on all kinds of drama, films, visual arts, and music in Britain and the world at large. Wed. 1:15 a.m., rep. Wed. 9:45 a.m., 3:15 p.m., 7:25 p.m.

SPECIALS

WORLD CUP — In addition to extensive coverage in regular sports programs a World Cup Special, presented by Paddy Feeny will be aired. The coverage is devoted to reports, interviews and news of the 16 teams on each match day at 11:15 p.m., 7:30 a.m. and 9:30 a.m.

Here is the coverage in detail: June 22: Australia v. Chile; E. Germany v. W. Germany; Zaire v. Brazil; Scotland v. Yugoslavia. June 23: Bulgaria v. Holland; Sweden v. Uruguay; Argentina v. Haiti; Poland v. Italy; June 26, June 30, July 3, July 6, July 7, Semi-final and Final Cup matches.

A VERY PRIVATE WORLD — The story of Ann Hodges an autistic child, whose family recounts the story of her release from her very private world. Three leading experts discuss autism; the problems of diagnosis and treatment. June 22, 11:45 a.m., June 23, 9:15 p.m.

IT'LL NEVER CATCH ON — Series on different inventions and designs, like the electric light, flying machines, and the development of the water-closet. Part four of the series: *The Funny Phonograph*, June 25, 3:15 p.m. repeat Thur. 1:15 a.m. Fri. 12:15 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

TELEVISION COMMENT

'The Sting' Revisited

Technophobes and exorcists unite and join me in a witch-hunt for the sense dullers, otherwise known as Commercials! A few years ago names such as Carnation, Lady Schick, Gillette, Colgate, Coppertone, Nair, Scholl, and even Pssst were not only foreign, but also beyond the average worker's price range. Now advertisers have switched over to crowd pleasers such as the national language and national likes to entice the viewer to buy. Attention-getting fanfare such as placing a giant sheet in bustling work areas of grease and grime, then washing it and ritualistically resurrecting it via a helicopter, must seem like a ridiculous way to waste money in order to sell a detergent. But, the psychology of communications is alive and well and has proven in remarkable ways why certain products appeal to certain people (and hopefully masses of certain people).

For example, a well-known brand of salve for cuts and burns was put on the market in the U.S. under the billing that 'it doesn't sting' and I'm sure the company Chairman of the Board thought he had a bestseller. But lo and behold the 'no-sting' appeal got a sting in rebuttal: no big sale. After surveys and psychoanalysis the prognosis was that 'stinging seems to assure people that the wound is healing.' There are thousands of different angles from which to shoot a magical, rhythmical commercial in order to stimulate the public into being inactive: we think we actually do the deciding as we shop for food, clothing, insurance, or even politicians. How can we ever forget the classic example of the 1960 TV debate between Kennedy and Nixon? Nixon's choice of suit color was the wrong one, for in the public's eye the paleness of the

hue seemed to color his words with a weak and pallid veil.

For the more poetic plotter there is the 'Friends, Romans, countrymen' appeal with which Marc Antony assuaged an angry, illiterate, and riotous mob. The unkindest cut of all was ultimately delivered by word rather than by sword and the victory for Antony lives still in academic courses ranging from law to advertisement. Nowadays, ambition is made of stern calculations and well-constructed studies of the art of persuasion, yet we are quite creative in our methods of cloaking the crudity of a salesman's tactics. The death-of-the-salesman who, in the recent past, artfully memorized a list of reasons why his product's performance surpassed all of the competition's is considered a healthy (i.e. profitable) way to continue the pace of commercial progress. The new means to commercial glory are mechanical magic that keeps the buyer from being bored.

Forming, persuading, winning, and manipulating men's attitudes, says Jacques Ellul in his book, *Propaganda: The Formation of Men's Attitudes*, gives license to producers to 'act upon us while we remain inactive.' The producers of commercials know what they want to say and they can successfully predict the reactions of the consumer who does not fully realize what is going on. The transaction occurs so rapidly that we blink through the split second massage of the gimmick and our right guard is let down.

Learning to adjust to a new milieu is not easy, as many of us already know (survival kits should be supplied for each individual upon arrival in a foreign country), and the culture shock which inevitably occurs to a gringo can easily be compared to the traumas which result from the numbing effects of electric environments on which commercialism thrives.

—SOPHIA NICHOLAS

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) 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

STARTING A VERANDA GARDEN

ONE of the great pleasures in our climate is a garden outside an apartment window. It has its disadvantages, of course, and one of them is being soaked by water dripping off verandas as you stroll along the street in the evening! If the drainage on your veranda does not carry away the water, you must restrict your watering to after ten o'clock at night according to a City ordinance. This is the first of two articles on veranda gardening.

With a relatively small investment of time and money you can enjoy the tranquillity of a garden spot not only this summer but throughout the year. You must, however, have a plan: there is nothing as uninspiring as a string of pots of various sizes and contents dribbling aimlessly across a veranda. However, that same hodgepodge can be attractively grouped on cement blocks or inverted pots to add height. Others may be repotted or combined with other plants in one pot to create a cascade of greenery in one spot creating considerable atmosphere on the veranda and in the adjoining room.

Let us suppose your veranda is medium-sized about seven metres by two metres, with two French-doors. A tiered group of plants in each outside corner will provide a pleasant background for outdoor dining and a pleasant view through the French doors in both summer and winter. The plants should be arranged so that very little pot is visible.

Here are some plant suggestions based on the sun conditions of your veranda. All the plants will tolerate strong winds and remain green the year round:

Constant Shade. A large split-leaf philodendron, surrounded by layers of asparagus fern, philodendron, wandering jew, ivy, and tuberous begonias.

Partial Shade. A large bay (*dafni*—which will give an enviable supply of bay leaves) or a pyracantha. Throughout the fall and winter, the latter hangs thick with cheerful orange berries which attract little birds. The lower layers can be filled with rosemary (*thendro-leevano*), asparagus fern, Boston or English fern, fibrous begonias, ivy, wandering jew, geraniums, geranium ivy and azaleas, though the azaleas cannot stand the direct summer sun.

Full Sun. A large oleander, which flowers all summer and fall, or a palm, can be surrounded by rosemary, asparagus fern, wandering jew, geranium ivy, nasturtiums, snapdragons, geraniums, English daisies and carnations. If these flowering plants are not allowed to go to seed, they will flower year-round on a sunny, sheltered Athens veranda.

The large, permanent, open plant-market alongside the Aghia Irini Church on Aioulou St., near Monas-

tiraki, is a convenient place for those in the city to buy plants, soil, and pots. Delivery can be arranged but it is wise to settle the fee beforehand. There are many large nurseries around Kifissia, Drossia and Ekali, all of which sell plants and bags of dirt at slightly lower prices than in Athens. Maroussi offers the best selection and lowest prices for pots. On Sunday mornings there are street markets selling plants on Patis-sion, where the prices are quite low.

—DEMETER

COOKING

COLD SOUPS

WHAT better way to begin a meal on a hot evening than with a soothing cold soup. The effect is accentuated if the soup bowls or cups are rinsed with water and placed in the freezer to chill for 15 minutes. These recipes should be made at least eight hours in advance so that the flavours meld. They should be served ice cold.

Gazpacho 4-6 servings

- 1 clove garlic
- ½ small onion, sliced
- ½ green pepper, sliced
- 1 small cucumber, peeled and sliced
- 3 cups tomato juice
- 1 teaspoon salt
- ½ teaspoon freshly ground pepper
- 2 tablespoons olive oil
- 3 tablespoons vinegar

Place the ingredients in a blender (for about three seconds). The vegetables should be chopped finely but not pulverized. Chill thoroughly. Garnish with fresh croutons or chopped fresh basil, chives, or summer savory.

Senegalese Soup 4 servings

- 2 tablespoons butter
- 1 medium onion, chopped
- 1/8 teaspoon celery seed (optional)
- 1 teaspoon curry powder
- 2 teaspoons flour
- 3 chicken bouillon cubes dissolved in 3 cups of water
- 1 apple, peeled and chopped
- ½ cup cream
- ¼ to ½ cup chopped, cooked white meat of chicken

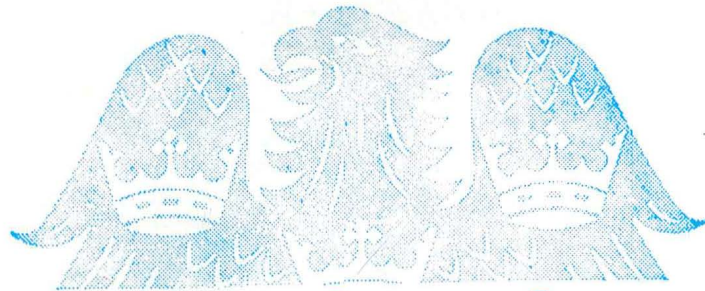
Sauté the onion in butter. Blend in the curry powder, flour and celery seed, and cook for one minute. Slowly stir in the bouillon and cook, stirring constantly, until thickened (about 5 minutes). Remove from the heat, add the apples and chicken and, when cooled, blend until smooth. Refrigerate until well chilled. Before serving stir in the cream and garnish with chopped chives or grated cucumber.

*Cold Cucumber Soup* 6 servings

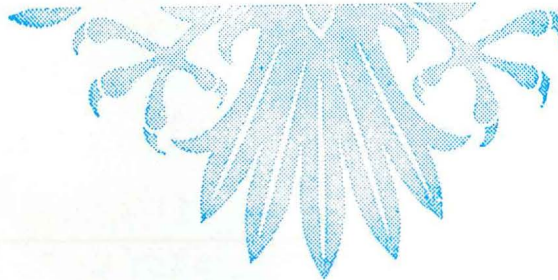
- 2 tablespoons butter
- ½ cup peeled, raw potato, chopped
- 3 or 4 spring onions, chopped
- 1 tablespoon dill, chopped
- 1 tablespoon parsley, chopped (1 cup watercress, chopped)
- 2 medium cucumbers, diced
- ½ teaspoon salt
- 1/8 teaspoon white pepper
- 2 chicken bouillon cubes dissolved in 2 cups water
- ¼ teaspoon dry mustard
- 1 cup cream

Scrub the cucumbers and clean the skins well. Remove the seeds if they are large and bitter. Wilt the onions until transparent (in the butter). Add the potatoes, cucumbers, seasonings, and bouillon. Simmer until they are very tender (about 15 minutes). Remove from the heat and stir in the parsley, dill, and watercress. Once the soup has cooled enough so that it won't damage the blender, puree at highest speed, and refrigerate until thoroughly chilled. Just before serving, stir in the cream. Garnish with fresh chopped chives, dill or tarragon and float thin radish slices on top of each serving.

FOTRON S.A.
PHOTO-TYPESETTING
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Barclays in CYPRUS



Barclays Bank have been associated with the trade and development of Cyprus for over thirty years. Our various offices in the Island keep in continual contact with commerce, industry and agriculture, and provide up-to-date and detailed coverage of local conditions, whilst our world-wide network of over 1,650 branches and our links with other members of the Barclays Group give us and our friends an unrivalled knowledge of international business. This experience is freely available; if it could be useful to you please write to, telephone or call on the Manager of any of our offices in Cyprus.



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