

June 7, 1974

THE

Price 20 Drs

# ATHENIAN

Greece's English Language Fortnightly



# HALKIS CEMENT COMPANY S.A.



General view of the Halkis Cement plant.  
It's present 1.650.000 tons annual capacity  
is now being expanded to 2.650.000.

HEAD OFFICE: ATHENS TOWER, ATHENS 610  
TELEPHONE: 706.811 TELEX: 21.5607 HALK GR



# THE CAR WITH THE HIGHEST SALES IN EUROPE

# FIAT

It is not enough to make cars that are economical or have low gasoline consumption in order to have the highest sales in Europe.

— The French find that the FIAT holds the road as well as their own best makes with forward traction.

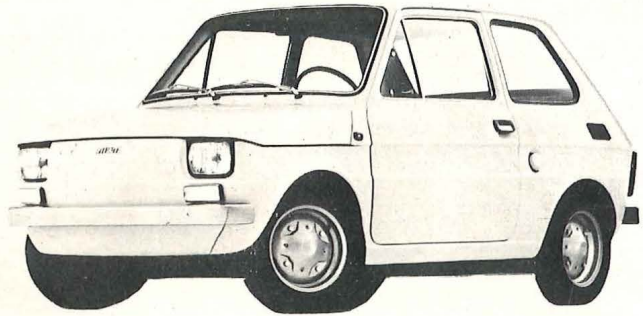
— The Germans, who have the longest road network in Europe, find the FIAT just as comfortable as their own big saloons.

— The British find that the FIAT is not bulkier than their own small cars but that it *does* offer comfort inside.

— The Swedes find the FIAT more rugged than many other makes. If it were not so, they would have continued to buy only their own national makes. FIAT is a reliable car.

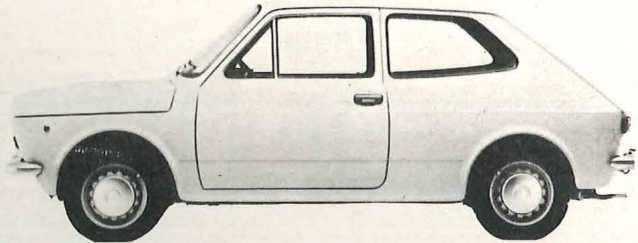
In 1965 a Swedish comparative report attributed to the FIAT a lifetime of eight years and four months. In 1971 the same report attributed to the FIAT a lifetime of 10 years and eight months... and we have not stopped improving on this record.

— But above all, Europeans are certain that FIAT offers them service everywhere. Hence they do not waste money and gasoline. And all Europeans are certain of this: They have been buying more FIATS than any other car since 1962.



## FIAT 126

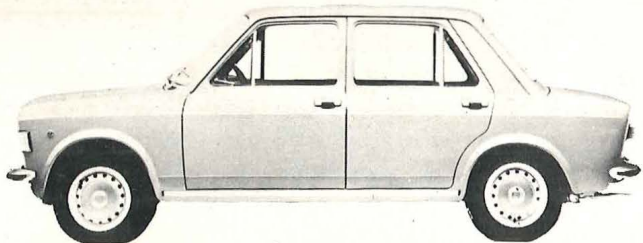
Has the lowest running costs. It is a car that consumes less gasoline in absolute terms. It costs less to operate, less in taxes, less in parking and servicing. And now it has a sun roof.



## FIAT 127

No other car in its class offers more space for five persons, with so many features, and at such low cost and gasoline consumption.

You may choose from a three or two-door model.



## FIAT 128

This is the car that will not make you long for a smaller one, nor wish to change to a bigger one. It incorporates the advantages of both.

### GASOLINE CONSUMPTION, KILOMETERS PER LITRE (CUNA SPECIFICATIONS\*)

FIAT 126	19.2 km
FIAT 127	14.5 km
FIAT 128	11.2km

\*Fully loaded at 2/3 maximum speed on flat road plus 10%

FIAT fiat FIAT fiat FIAT fiat FIAT fiat FIAT fiat FIAT fiat FIAT

# Community Calendar

## JUNE 11

Language Classes — Greek class at 10:00 a.m. Greek workshop — intermediate at 6:00 p.m. At the USO.

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

Bingo Night — At the American Club of Kifissia.

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

Films — Eight American prizewinning documentaries. At the Hellenic American Union at 8:00 p.m.

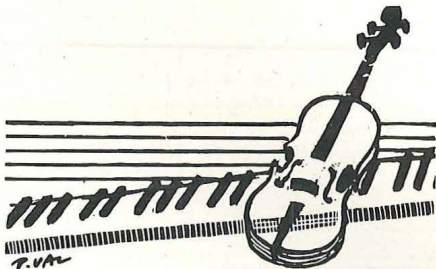
Exhibition — John Beardman, paintings (until the end of July). At the Hellenic American Union.

## JUNE 12

Art — Sketching and water-colour class. At the USO at 10:00 a.m.

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

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



Music — Until June 4. The Hellenic Association of Contemporary Music will give a series of concerts at the Hellenic American Union at 8:00 p.m.

Basketball — The National Teams of Greece and France compete for the 'Nations' Cup.' In Athens.

Track and Field — International Meeting at the Karaiskakis Stadium, Athens.

Country Barbecue Night — At the American Club of Kifissia.

## JUNE 13

Art — Art in the Antiquity. At the USO at 10:00 a.m.

Language Classes — Greek class at 10:00 a.m. Greek workshop — intermediate at 6:00 p.m. At the USO.

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

## JUNE 14

Art — Sketching and water-colour class. At the USO at 10:00 a.m.

Seafood Special Night — At the American Club of Kifissia.

S	M	T	W	T	F	S
					7	8
9	10	11	12	13	14	15
16	17	18	19	20		

### 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 9: All Saints Day  
Those without official namedays celebrate on this day.

June 10: Alexandros  
June 11: Bartholomew and Barnaby

June 16: Father's Day

June 21: Julius

June 30: Apostolos

### NATIONAL HOLIDAYS

June 2 : Italy: Celebrating the Proclamation of the Republic, 1946.

June 5 : Denmark: Constitution Day

June 10: Portugal: Dia de Portugal

June 12: Phillipines: Proclamation of Independence 1898

June 14: Great Britain: The official birthday of H.M. Queen Elizabeth II

June 17: Iceland: Proclamation of the Republic 1944

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

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

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

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

## JUNE 15

Language Class — English class for junior volunteers at 6:00 p.m. Junior volunteer meeting at 8:00 p.m. At the USO.

## JUNE 16

Sailing — Racing. Faleron-the round of Salamis-Faleron.

Soccer — The Greek Cup Final between Olympiakos and P.A.O.K. at the New Philadelphia Stadium at 8:30 p.m.

## JUNE 17

Field Trip — The American Youth Club of Kifissia is organizing a five-day field trip to Kalogria, near Patras. Call 8012-556 for further information.

Creative Arts — The Athens Centre for the Creative Arts begins its 1974 program. At the Hellenic American Union. Call

715-623 for further information.

Duplicate Bridge — At the USO at 7:00 p.m.

## JUNE 18

Language Classes — Greek class at 10:00 a.m. Greek workshop — intermediate at 6:00 p.m. At the USO.

Panel Discussion — *Contemporary Technological Problems in Greece and the Potential of Greek Scientists to Solve Them.* In Greek. At the Hellenic American Union.

Bingo Night — At the American Club of Kifissia.

## JUNE 19

Art — Sketching and water-colour class at 10:00 a.m. Art tutoring at 3:00 p.m. At the USO.

Cross Country Bicycle Race — Organized by the American Youth Club of Kifissia. Call 8012-556 for further information.

Film — A feature film. At the USO at 6:00 p.m.

Birthday Party — For Ohio and Arkansas residents. At the USO at 9:00 p.m.

## JUNE 20

Art — Art in the Antiquity. At the USO at 10:00 a.m.

Duplicate Bridge Night — At the American Club of Kifissia.

## JUNE 21

Art — Sketching and water-colour class. At the USO at 10:00 a.m.

Film — Feature film. At the USO at 6:00 p.m.

Coffee House — Featuring folk music entertainment. At the USO at 8:00 p.m.

Seafood Special Night — At the American Club of Kifissia.

## JUNE 22

Language Class — English class for junior volunteers. At the USO at 6:00 p.m.



### AMERICAN YOUTH CLUB, KIFFISSIA

Hours of operation up to June 14  
Mondays to Thursdays from 3:30 p.m. to 6:30 p.m.

Fridays from 3:30 p.m. to 11:00 p.m.  
Saturdays from 1:00 p.m. to 11:00 p.m.

Hours of operation from June 15  
Mondays to Thursdays from 1:00 p.m. to 7:30 p.m.

Fridays and Saturdays from 1:00 p.m. to 11:00 p.m.

# THE ATHENIAN

Greece's English Language Fortnightly

**ALOPEKIS 20 ATHENS 139**

**TELEPHONE: 724-204**

Vol 1, No. 5, June 7, 1974

**OWNER, PUBLISHER, AND EDITOR:**

Helen Panopolis Kotsonis  
Koumbari 8, Athens

**PRINTED BY:**

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

**PHOTO TYPESETTING:**

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

**MANAGING EDITOR:**

David C. Glass

**ASSOCIATE EDITOR:**

Grover Williamson McDiarmid

**CIRCULATION MANAGER:**

Lisa Wasson

**THEATRE:**

Platon Mousseos

**MUSIC:**

Robert Brenton Betts

**ART:**

Nikos Stavroulakis

**CINEMA:**

Peter Cineman, Andy Horton

**TELEVISION AND RADIO:**

Sophia Nicholas

**ECONOMICS**

Demos

**RESTAURANTS AND NIGHT LIFE:**

Angela Haggipavlou

**FOOD:**

Joni Nelson

**BOATING:**

Alkis Logothetis

**SPORTS:**

Angelos Paleologos

**THE ATHENIAN ORGANIZER:**

Lorraine Batler

**COMMUNITY CALENDAR:**

Maggie Dean Logothetis,  
Nancy Carousa

**SPECIAL FEATURES:**

Michael Aust

**CONTRIBUTORS:**

Doug Babington, Yannis Bamiatzis,  
Roderick Beaton, Costas Coulombis,  
Drosoula Elliott, Sloane Elliott, Yannis  
Georgakakis, Anthony Markozanis,  
Sushila Padfield, Francine Stone, Stelios  
Demos, Paul Valassakis.

**SUBSCRIPTION RATES**

Greece and Cyprus: 1 Year Drs 400

6 Months Drs 230.

All other countries: 1 Year U.S. \$18

6 Months U.S. \$10.

Air mail rates upon request.

**IN THIS ISSUE**

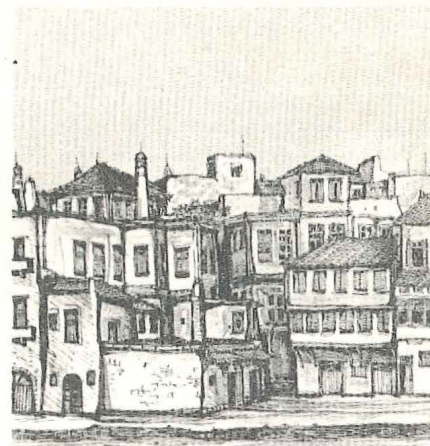
Goings on in Athens	6
Restaurants and Night Life	9
Our Town	12
Tale of Two Cities (Feature)	15
Travel	19
Lost Centre of Chania	20
The Athenian Organizer	22
The Arts	25
Miscellany	33
Business and Economics	38
Sports	40
Gardening	41

**PUBLISHER'S NOTE**

Kevin Andrews came to Greece in 1947 to study archaeology. Except for a brief interval, from 1952-1954, he has lived here ever since. His books on Greek subjects, Castles of Morea, The Flight of Ikaros, and Athens (Cities of the World No. 7), are among the most outstanding, not only because of the scholarship they draw on, but because of Andrews' intimate understanding of the country and its people and his perception of Greece as a part of a continuous history. The author interrupted work on his latest book, Athens Alive, an 'immense' anthology of the impressions of native and foreign writers from the fourth century A.D. to 1940, to produce A Tale of Two Cities, the first part of which appears in this issue. Andrews recently published First Will and Testament, a poem of 1200 lines. All of his books are available in Greece.

In The Lost City of Chania, Nikos Stavroulakis draws on his personal knowledge of the city and the fate of its old Jewish Quarter. An art historian, teacher, and artist, he produced our cover, a view of the waterfront of Chania. Stavroulakis's works are in the collections of the Museum of Modern Art in New York, the Houston Museum of Modern Art, several colleges of

Oxford University, the Hebrew University of Jerusalem, the Museum of Rhodes, and in many private collections.



In a few weeks, festival time will be upon us. The major of these is, of course, the Athens Festival to which we present a brief introduction. We shall cover all of the festivals in greater detail in future issues. A newcomer to the scene is that of Corfu which opened for the first time in 1973. It is different in character and scope from others in Greece and so we present a guide to its varied program and other information for those wishing to make early plans for a visit to that island.

**SPECIAL SUBSCRIPTION OFFER**

Please enter my subscription to the Athenian

Greece and Cyprus: 1 Year Drs. 400 6 Months Drs. 230

Rest of the world: 1 Year \$ 18 6 Months \$ 10  
(26 Issues) (13 Issues)

NAME .....

Please print

ADDRESS .....

CITY ..... AREA CODE ..... COUNTRY .....

TELEPHONE..... I enclose a check for Drs.....

PLEASE SEND A GIFT SUBSCRIPTION TO:

NAME .....

Please print

ADDRESS .....

CITY ..... AREA CODE ..... COUNTRY .....

**Subscription Department: Post Office Box 3317, Kolonaki**

# GOINGS ON IN ATHENS

## ART

### GALLERIES

- Gallery Ora — Leida Papaconstantinou-Hughes, paintings and constructions, on the second level (June 4-30). Poliklitos Regos, on the first level (June 2-30). Xenofondos 7. Open daily from 9:00 a.m. to 2:00 p.m. and 6:00 p.m. to 9:00 p.m. Closed on Sundays. Tel.: 3226-632.
- Gallery Zoumboulakis-Tassos — Man Ray, graphics and multiples (until June 30). Kriezotou 7. Open daily from 9:30 a.m. to 2:00 p.m. and 5:00 p.m. to 9:00 p.m. Closed on Wednesdays from 2:00 p.m. Closed from Saturday at 2:00 p.m. to Monday at 12 noon. Tel.: 634-454.
- Diogenes International Gallery — Twelve Greek and international artists: water-colours, pastels, woodcuts, etchings, lithographs (June and July). Kidathineou Street, Platia Filomousou Eterias. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and from 6:00 p.m. to 10:00 p.m. Tel.: 3224-618.
- Diogenes International Gallery — Group showing of thirty Greek and international artists: oils and sculptures (permanent exhibition), Diogenes Street, Plaka. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and 6:00 p.m. to 10:00 p.m. Tel.: 3226-942.
- Gallery Parnassos — Kyriakos Makris, on the first level (until June 16). Efthimios Mavroyiannis, on the second level (until June 16). Theodoros Vassiliadis, on the third level (until June 16). Petros Grammatides, paintings, on the second level (June 17-July 6). Ioannis Theofilis, folklore paintings, on the third level (June 17-July 6). Aghiou Georgiou, Karitsi 8, Open daily and Sundays from 9:00 a.m. to 1:00 p.m. and from 5:00 p.m. to 9:00 p.m. Tel.: 322-5210.
- Nees Morphes — Minelos Katafigiotis (June 1-19). Karlo Durovich, tapestry (June 20-July 28). Valaoritou 9a. Open daily from 10:00 a.m. to 1:30 p.m. and from 6:00 p.m. to 9:00 p.m. Closed on Saturdays from 2:00 p.m. Closed Sundays. Tel.: 616-165.
- Athens College Library — An exhibition of works by students (until June 19). Open daily from 8:30 a.m. to 9:00 p.m.
- Athens Gallery — Minos Argirakis, sketches (until June 24). Yannis Parmakelis, sculpture (until June 22). Glykonos 4, Dexamini. Open daily from 10:00 a.m. to 1:30 p.m. and from 5:00 p.m. to 9:30 p.m. Closed on Saturdays from 1:30 p.m. Closed Sundays. Tel.: 713-938.
- Gallery Lyberaki — George Lolosides, oil paintings, water-colours (until June 15). Solonos 19. Open daily from 10:00 a.m. to 2:00 p.m. and from 6:00 p.m. to 9:30 p.m. Closed on Sundays from 2:00 p.m. Tel.: 626-595.
- Hellenic American Union — John Beardman, paintings (June 11 to the end of July). 22 Massalias Street. Open daily from 10:00 a.m. to 1:00 p.m. and from 6:00 p.m. to 9:00 p.m. Closed Saturdays and Sundays. Tel.: 629-886.
- Country Art Fair — An art auction designed to acquaint foreign residents with the works of outstanding Greek artists in various media (June 8 and 9 from 4:00 p.m. to 9:00 p.m.). Organized with the

S	M	T	W	T	F	S
					7	8
9	10	11	12	13	14	15
16	17	18	19	20		

cooperation of the Zoumboulakis and New Forms galleries for the benefit of Children of the Villages, a Greek charity providing aid to needy children in remote villages. At the home of Mr. and Mrs Harold J. Evans. By invitation only. Call 895-8048 for information.

### 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. Historical books on Greece, and Greek theological literature. (Mon. - Fri. 9:00 a.m. - 1:30 p.m., 5:00 p.m. - 8:00 p.m., Sat. 9:00 a.m. - 1:15 p.m.) The library will be closed during 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 — Patisision 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 p.m.) 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 — Patisision St. Tel. 611-859. Books on architecture, engineering, etc. (Mon. - Fri. 8:15 a.m. - 7:30 p.m., Sat. 8:15 a.m. - 1:30 p.m.)

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

### MUSEUMS

National Archaeological Museum, Tositsa and Patisision Street — Housed in a fine neo-classical building, the museum contains the world's finest collection of ancient Greek art — from the prehistoric Geometric period down to the Hellenistic. Six rooms of excellent Archaic sculpture, including several of the massive 'kouroi'; the Poseidon of Artemision; classical funeral monuments; three rooms of classical sculpture, highlighted by the Diadoumenos; a room of findings from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of recent finds from the current digs on Satorini, making the Museum's Mycenaean Collection perhaps the finest in the world. Open Daily: 8:00 a.m. - 1:00 p.m.; 3:00 p.m. -

# GOINGS ON IN ATHENS

- 6:00 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 now as ever, command contemplation. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Tuesdays. Tel.: 323-6665.
- The Agora Museum, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka — Housed in the reconstructed Stoa, originally built for the city by Attalos II of Pergammon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherds, tiles, weapons, jewellery, amphorae, household utensils, and lamps — were the every day paraphernalia of the bustling market life. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel.: 321-0185.
- Byzantine Museum, Vassilissis Sophias 22 — In the Florentine-style villa built in 1848 for the Duchess of Plaisance. The central attraction is the collection of Byzantine and post-Byzantine icons. Also on display are frescoes, illuminated manuscripts, church vestments with remarkable examples of the art of embroidery, church plates and jewellery. Open daily: 8:00 a.m. - 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 Genadius Library. Works by Greek painters from the 18th century to the present. A few El Grecos and a collection of works by Italian, Flemish and Dutch masters. Of special interest is the collection of sketches, including drawings by Rembrandt, Van Dyck, Watteau and others, and the exhibit of engravings — from Dürer and Brueghel to Braque and Picasso. Open daily: 9:00 a.m. - 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 (Monastiraki) — 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 Philopapou Theatre (near the Akropolis). Nightly performances at 10:15 p.m. Two performances on Wednesdays and Sundays at 8:00 and 10:15 p.m. Tel. 914-650.

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

## MISCELLANEOUS

- The Planetarium, Syngrou Avenue, near Faliron Delta — *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 Philopapou — *Sound and Light*. Daily including Sundays. English programme from 9:00 p.m. to 10:15 p.m. French programme from 10:15 p.m. to 11:00 p.m. German programme every Tuesday, Thursday and Saturday from 8:00 p.m. and 9:00 p.m.
- The Hungarian Circus, Syngrou Avenue — Performing daily at 6:30 p.m. and 9:30 p.m. (until the end of June).
- The Posejdonia Exposition — (June 3—9) The international shipping exposition held on alternate years in Greece. The participants represent Greek and foreign maritime companies and shipyards. At the Zappeion.

## SUMMER ACTIVITIES IN PIRAEUS

- Lyrikon Demotikon Theatre — *Opportunity Street*, a Greek revue, with the George Lazarides Company (May 31 - August 31). At Passalimani, tel. 428-853.
- The Delphinarion — *Up with People!* an American musical group (June 1-30). At Neo Faliron, tel. 426-340.
- The Skylitsion — The Polish Musical Group, 'Mazowsze' (June 6-23). At Kastella, tel. 425-498.
- The Ancient Theatre — The Greek Classical Ballet Company of John Metsi (June 20 - the end of the summer). At Passalimani, tel. 452-9600.
- The Delphinarion — *The Young Shepherd's Lover*, with the Stephen Stratigos and E. Anoussaki Company (July 1 - September 15). At Neo Faliron, tel. 426-340.
- The Skylitsion — Ice Skating Show: the Berlin Company (July and August). At Kastella, tel. 425-498.
- Demotikon Cineac — Cartoon films for children. Films shown daily from 4:00 p.m. - 5:30 p.m. Sundays and holidays films shown at 11:00 a.m. and 4:00 p.m. to 5:30 p.m. Admission free for children between the ages of 5 to 11, 10 Drs. for others.

## SPORT

- Boxing — In Athens. The National Teams of Greece, Rumania and Bulgaria compete in international competition (June 8 and 9).
- Basketball — in Athens. The National Teams of Greece and West Germany will compete for the 'Nations' Cup' (June 9).
- Basketball — In Athens. The National Teams of Greece and France will compete for the 'Nations' Cup' (June 12).
- Track and Field — In Athens, at the Karaiskakis Stadium. International meeting (June 12 and 13).
- Soccer — In Athens, at the New Philadelphia Stadium. The Greek Cup Final between Olympiakos and P.A.O.K. at 8:30 p.m. (June 16).
- Sailing — Racing. Faliron-the round of Salamis-Faliron (June 16).
- Sailing — Racing. Faliron-round of Milos - Polymos - Kimolos - Falliron (June 28-30).

# GOINGS ON IN ATHENS

## 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.

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

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

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

### 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.).

**Class of '44** (Opos Eimaste Kapote) — The

same team that manufactured a degree of nostalgia in *Summer of '42* are back to capitalize on their success, but this time they have produced the kind of corny dribble that only the mentally paralyzed can enjoy.

**Cops and Robbers** (Evtamotati Kleftes) — Two policemen rip off the New York Stock Exchange for a record-breaking haul. Cliff Gorman and Joseph Bologna are the Cops. Aram Avakian directs.

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

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

**Aristocats** (I Aristogates) — Amusing **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.

**The MacKintosh Man** (O Anthropos me to Adiavrocho) — A John Huston thriller with Paul Newman, James Mason and Harry Andrews.

**Man of La Mancha** (Don Cihotes) — Thank heavens Cervantes isn't around to see what a mess Hollywood can make of a masterpiece when the big boys decide to combine a Musical and a Spectacle! Peter O'Toole, James Coco, Sophia Loren. Directed by Arthur Hiller.

**The Neptune Factor, An Undersea Odyssey** (Odissia Sto Vitho) — Impressive under-water adventure in a documentary style.

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

**On Any Sunday** (To Rally Tou Thanatou) — A remarkable documentary on the life of America's motorcycle aces. With Steve McQueen.

**Paper Moon** (Hartino Fengari) — Peter Bogdanovich (*The Last Picture Show*, *What's Up Doc?*) uses the 1930's and the desolate, wide-open spaces and depressing small towns of Kansas and Missouri as a backdrop for the picaresque adventures of a thieving Bible salesman (Ryan O'Neal) and a spunky young kid given an Oscar-winning performance by O'Neal's real-life daughter, Tatoum (Best Actress In a Supporting Role). Humour and pathos mix well in this magically - filmed work in black and white by Laszlo Kovacs.

**Pat Garret And Billy The Kid** (E Megali Monomachia) — Sam Peckinpah carves out another legend in the Peckinpah west. A stirring lyrical film emphasizing loneliness and inaction above violence, and silence above the haunting Bob Dylan songs which make up the soundtrack. James Coburn, in one of his best performances, as Pat Garret, the friend who must 'do in' the Kid (Chris Christoferson).

**Reflection of Fear** (O Fovos Skepaze Ti Nichta) — Laszlo Kovacs' brilliant



photography smoothes over directing lapses by William Friendkin to make this a macabre study of a child brought up by sadistic relatives in the *Whatever Happened to Baby Jane* tradition.

**Scarecrow (To Skiachtro)** — A film that suggests many other works, such as *Midnight Cowboy* and several Steinbeck novels, but succeeds in being original at such moments as Gene Hackman's strip scene and side-kick Al Pacino's department store Olympic dash.

**Scorpio (O 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.

**The Snake (To Fide)** — A thriller that fails where *Scorpio* succeeds, but nevertheless is interesting for its pseudo - documentary reportage on the CIA. Directed by Bernard Kowalski with an all - star cast including Yul Brynner as a defecting Russian colonel.

**Soylent Green (New York 2,022)** — A worthwhile film treating the possibility of world hunger in the near future and the resulting chaos. Charlton Heston acts, Richard Fleischer (*Tora, Tora, Tora* — which I'm sure he would like to forget!) directs.

#### FRENCH FILMS

**Cesar et Rosalie** — That favourite of all French subjects, the eternal triangle, with, in this case, the woman still in love with her young lover and her husband. Claude Sautet glides Yves Montand, Romy Schneider and Sami Frey through a visually appealing though overly long film.

**Colinot, the Petticoat Lifter (E Yimne Pringkipissa)** — A bawdy look at France in the days when knights were bold but incredibly non-aggressive under the tantalizing attacks of Bridget Bardot and Natali Delon. Very much in the spirited vein of *Tom Jones* but with much less clothing!

**Les Noces Rouges (Matomenos Gamos)** — Claude Chabrol's latest film in Greece is a very slow story of the eternal triangle set in a small French town and starring Stephanie Odan and Michel Piccoli. Although not up to the usual Chabrol quality, the film is gripping in a Hitchcockian way for the last half hour, and humorous at points, notably in the night-spent in - a - museum scene.

#### GREEK FILMS

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

## RESTAURANTS AND NIGHT LIFE

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

We welcome comments from our readers and invite suggestions.

### RESTAURANTS

#### LUXURY, WITH AND WITHOUT MUSIC

**La Toscana, 5 Lamahou St. (near Olympic Palace Hotel)** Tel. 324-6790, 324-5783. The latest fashionable restaurant in Athens, located in a renovated old house on the fringes of Plaka. Small rooms separated by arches, a patio with flowers, decor by an Italian decorator aiming to create a replica of a Tuscany house. Several rooms upstairs with 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. 3230-651. The penthouse of the King George Hotel. Sophisticated but warm, beautiful Tudor decor with candelabra. Magnificent view of the Acropolis. Soft appealing music in the evening. Good international cuisine, excellent service. Entrees from 150 Drs. Open daily: 1:00-4:00 p.m., 8:00 - 1:00 a.m.

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

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

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

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

**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

# RESTAURANTS AND NIGHT LIFE

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

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

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

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

**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. Wood-

S	M	T	W	T	F	S
					7	8
9	10	11	12	13	14	15
16	17	18	19	20		



Sketch: PAUL VALASSAKIS

panelling, fire place and pelts on the wall. Good food and service. Specialties are mainly game, steak, and a soup made of calf's feet. Entrees from 130 Drs. Open daily: 8:00 - 1:00 a.m. Sundays: 12:00 - 4:00 p.m., and 8:00 - 1:00 a.m. Closed Mondays.

**Grande Bretagne — Syntagma Square.** Tel 323-0251. Stately and gentle with palm - court atmosphere in Athens' oldest and best known hotel. Open daily from 1:00 - 3:30 and 8:00 - 11:00 p.m. Lunch and dinner from 220 Dr. (Also a gracious place for afternoon tea or coffee).

**Mitchiko — Kydathineon 27.** Tel 322-0980. A Japanese restaurant located in a former mansion in the Plaka. Open daily 1:00 - 3:00; 8:00 - 1:00. From 175 Dr.

## MAINLY GREEK CUISINE

**Gerofinikas, Pindarou 10.** Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. 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

**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.

**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

# RESTAURANTS AND NIGHT LIFE

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 - panelled, 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.

Kavalieratos, Tatoiou 36 (off New Philadelphia Avenue) Tel.: 249-8780. A typical, unspoiled taverna in three rooms divided by window panes with lanterns and paper table cloths. A barbecue at the entrance. Specialties are country sausage, tripe a la grecque, lamb and veal chops, suckling lamb on the spit, excellent country salad, and yoghurt. Polish up your Greek ahead of time. Entrees from 40 Drs. Open daily: 8:00 - 12:30 a.m.

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

## PEINIRLI

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

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

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

## OUZERI

Apotsos, Panepistimiou 10 (in the arcade). Tel. 637-046. Probably the oldest *ouzeri* (a place serving ouzo and appetizers) in Athens, in operation since 1900, but recently moved from its old quarters. The entire place is covered with old posters, some of which may be among the oldest to be found anywhere. Definitely worth visiting. Meat-balls, sausages, smoked ham, sahanaki (cheese fried in a pan) salami from the island of Lefkas and a

bottle of white wine for three came to 185 Drs. which we found very reasonable. Open from 11:00 a.m. - 4:30 p.m.; 7:00 p.m. - 11:30 p.m. Closed Sundays.

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 Parnis 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.



Sketch: PAUL VALASSAKIS

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 Voskopoulos, 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.

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

Anabella, Aghios Cosmas (Ellinikon Airport). Tel. 981-1164, 981-1124. Dancing. Open daily from 10:00 p.m. Minimum charge 120 Drs.

### TAVERNAS IN THE PLAKA

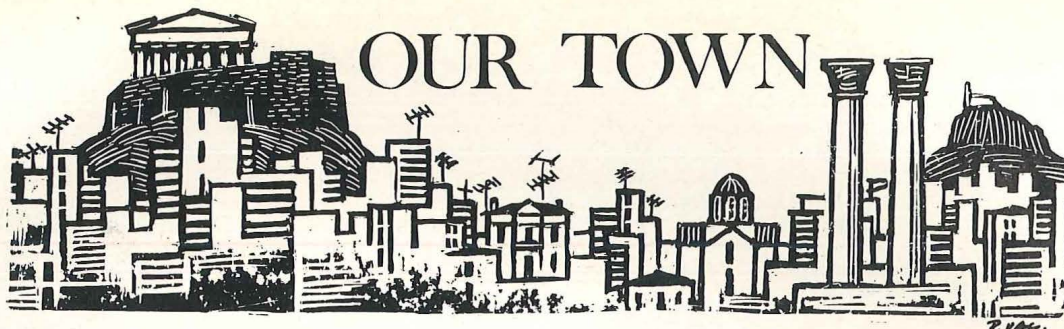
The following tavernas can hardly be called 'authentic.' They have developed a style of their own in response to popular demand for bouzouki, folk songs and dances, and local 'colour' in general. We list them for the convenience of those in search of souped-up 'atmosphere' in the Plaka. All are closed 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 — Mnisikleous 8. Tel. 322-5558. Floor show, dancing, bouzouki, orchestra, singing and ballet. Dinner from 350 Drs.

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



## Correspondence Boulevard Alexandra—Reine Sophie!

Those who have been losing sleep lately in the occasional but eerie quiet caused by a lull in construction around town may now take heart. Substruction is about to begin! In the next six months, 24 large drilling and boring machines are going to cut out 220 holes in Athens. This investigation of the substratum is being made to define the lines of the Athens Metro (as it is already grandly called). We are informed that these excavations will be dug more on the sidewalks than in the streets, in which case we are more likely to lose our friends than our vehicles. Nevertheless, in spite of every effort on the part of the traffic police and the companies involved, the flow—or perhaps, more precisely, the flood—of traffic will be necessarily disturbed.

It must be understood in these trial tests that there is some uncertainty as to the whereabouts of utility communications in some areas. And, of course, the archaeologists, those true sons of old Hades, are jealously concerned about what they feel are their underground rights. Most of these exploratory cuts will take place in Syngrou, Queen Sofias, Alexandras, Panepistimiou-Agiou Constantinou and Ermou-Mitropoleos avenues. Whatever the disturbance to the past and the disquiet to the present these considerations pale before the future thought of descending into the Athens Metro.

### Bully for Madam

Animal lovers' hearts were warmed some weeks ago by accounts of the rescue of the bull that had fallen off the ship which was transporting him to Mytilini. The entire incident had occurred because some unthinking person had loaded some female members of his species within the poor animal's view. Hearts will be warmed further to know that the welfare of all animals is closely watched by several organizations in Greece, not the least of which is the Greek Animal Welfare Fund.

We recently received a note from Jennifer Couroucli which describes a dynamic Athenian lady who, as a staunch protector of our dumb friends, added another chapter to the Tale of the Gallant Bull:

An American friend of the Greek Animal Welfare Fund, who sends us paperbacks and Christmas cards for remounting, wondered in a recent letter if there were bull-fighting in Greece. We wrote to assure her there was not, for which we are glad, not only for humanitarian reasons but also because, if there were, we all know what would happen. Madam would get us down there in the ring.

'If the matador comes over,' she would, doubtless, enjoin us, 'just hand him our card stating the law against cruelty to animals. Take that rope,' she would snap 'and get it round his fore-leg' (Not the matador's). 'Here, old chap,' she would address the bewildered bull and offer him a handful of mangel wurzels. 'D'see the state of his hide?' she would observe, 'shocking condition! And I don't like the look of his dewlap... Stop that picador—he seems to be aiming a dart in this direction.'

This is a fantasy, of course, although a couple of months ago GAWF did rescue a young bull who was reported to be swimming to shore in Piraeus. We stabled and fed him, gave him veterinary treatment and investigated his sudden appearance, like Aphrodite, from the foam. Through over-crowding and non-compliance with the very good Greek laws governing the transport of animals, the beast had fallen or jumped into the sea.

Angry telephone calls from a Mytilini butcher were received in our office. 'Let him sue,' said Madam 'I'll show 'em,' or words to that effect. The bull, nursed back to health after a bout of pneumonia, was ready to embark once more. Madam went down to make sure conditions on board met the legal standards. They did not. To the confusion of several angry men, Madam had the bull unloaded and put back in his snug stall. His fate, of course, was always a foregone conclusion. He was simply meat on the hoof and, as so few of us are vegetarian, we have to accept the fact. At least the animal was slaughtered, eventually, in an Athenian abattoir where humane pistols are used. The moral of the story? Since men prefer to be carnivorous, we must prevent the unnecessary suffering of our victims.

The Greek Animal Welfare Fund, by the way, has a telephone answering service after office hours. Telephone 6435-391 if you have an animal problem.

### By the Sea

We set out in good time for the official opening of the yachting season in Greece and arrived at Zea Marina to find the officials installed in their right

places on the quay. Three priests, with beards and robes a-flowing, were elevated above the crowd on a small dais, three microphones lunging towards them. Three candles were carefully set out and the incense burner was ready. Their assistant stood respectfully nearby on terra firma. Facing the priests was a guard of honour, naval gentlemen, presumably melting away under their uniforms in the hot sun. A naval brass band was lined up to give the appropriate toots at the beginning and end of the proceedings. A scantily-clad group of young tourists had accommodated themselves in various positions on the pavement to watch the proceedings.

As the priests began to intone the blessing, a large-bosomed, tightly-encased lady suddenly saw a friend on the other side of the pavement and, throwing reverence to the winds, started up with: 'Pss, Pss, Pss Maria! Come here. Hee-r-e.' Maria mouthed 'nay nay' and stayed where she was. A reporter friend quietly slid in next to us. The blessing complete and after the kissing of the icon by those entitled and important enough to do so, Bill Lefakinis rose to the dais and announced Mr. Tsafos, the president of the Union of Marine Tourism who proceeded to give names, numbers and statistics. Our reporter-friend's computer sprung into action and, with his eyes glued on the speaker's face, he carefully stored away names, numbers and statistics. A gentleman clad in a uniform decorated with medals and gold braid arose: the Chief of the Port Authority.

Mr. Tsafos then announced that we would all repair to the *Jason* for a feast and we joined the crowd on the great march from the ceremony ground to the ship.

On board we noticed several lions of the public relations world in Athens, a medley of travel agents, yacht owners, yacht brokers and a smattering of embassy officials.

Our reporter-friend, meanwhile, was peering suspiciously at the quay, fearful, it would seem, that the *Jason* would suddenly loose its ropes and sail off for a mini-cruise. His anxiety became contagious and soon spread to us. Satisfied that the yachting season had been properly inaugurated, we felt it propitious that we beat a hasty retreat to Athens where we had an important appointment at one o'clock.

## Cosmopolitan Lions

One night last week we were invited to join the members of the Cosmopolitan Lions Club at dinner. We knew, of course, what Lions are but what, we wondered, are the cosmopolitan variety? Determined to find an answer to the question, we took ourselves off to the Athenee Palace.

It seems that there are no less than 15 Lions Clubs in Athens and many more in other parts of Greece, but the well-named cosmopolitan group was established for non-Greek Lions who are living in Greece. The club received its charter from Lions International in 1971 and of the original 26 members only five remain in Athens, the rest having moved on to other parts. As some members leave, others arrive and today the club includes among its numbers many nationalities as well as English-speaking Greeks.

The main objective of 'Lionism' is to help the less fortunate and during the course of the dinner we learned something about their achievements in this field. In the near future they will be presenting 30,000 drachma to the light house of the blind and they have adopted a 12 year-old girl who lives in the north. Their donations are paying for her education. The club receives a letter from her every month and she keeps her adopted fathers informed about her activities. In another of their projects they have been supplying television sets to hospitals.

A great source of amusement at the dinner was a gentleman, an airline manager during the working day, who is known to the others as the 'tail-twister.' His job seemed to be to find as many excuses as possible to extract money from the members.

When another member introduced his guest with a slip of the tongue saying he was 'an American from America' he was immediately 'fined' by the 'tail-twister.' Another member was fined for bragging when he announced that he was from Indiana.

The club's after-dinner speaker was a Lion from Norway who described his life as well as his career as a senior captain with the Scandinavian Airlines. He told us how he had been in love with aircraft since his boyhood and determined to become a pilot. During the war he escaped from Norway and reached England where he immediately tried to join the Air Force, but was turned away because he was too young and lacking in the necessary educational qualifications. Undeterred, he added a few years to his age, a few 'extras' to his education and was promptly called to the colours by the Army! He eventually realized his dream and provided the members with a detailed explanation of all that goes into air transportation. We will henceforth feel much more at ease when flying but his final remark will haunt us whenever we get into a car:

once off the plane and onto the bus, the gentleman commented, the dangerous part of the journey begins.

### Beating Time

Our friend, Kyria Elsie, is a Greek lady with a cosmopolitan eye who, exercising her rights as a citizen and observer-of-human-foibles, regularly dispatches a letter to us commenting on the world around us.

In recent weeks we have carefully avoided making any reference to the constancy of the changes in the work-hours and have refrained from hazarding guesses as to their possible resolution. Even with 'summer hours' almost upon us, a decision has yet to be made and we hesitate to make any statement or move that might possibly re-order the kaleidoscopic pattern. Such a change might well throw the public, long accustomed to the pattern of non-pattern, into total chaos.

Kyria Elsie's latest letter, however, translates the time dilemma into fundamental terms which she applies to practical, everyday situations and we consider her observations worth passing on to our reader. She began, ominously, by quoting from Lewis Carroll.

Perhaps not, Alice cautiously replied; 'but I know I have to beat time when I learn music'

'Ah! That accounts for it,' said the Hatter.

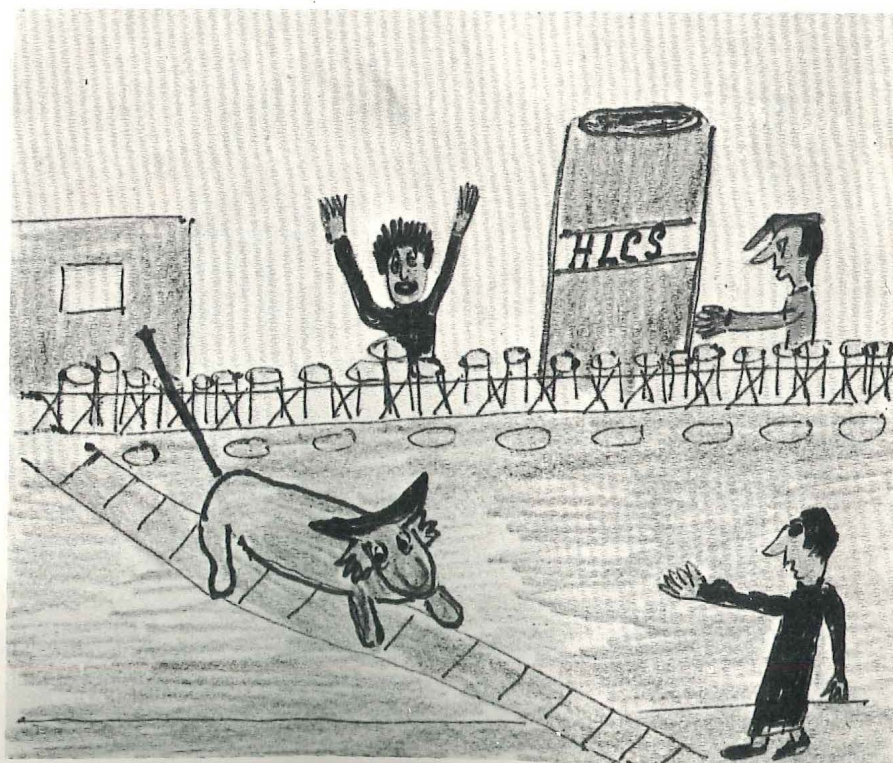
'He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock.'

You have written of the pitfalls awaiting the shopper but have omitted one of the

biggest pitfalls of all—the bizarre opening hours. In order to be quite sure which shop is open, and at what time, it is necessary to consult the Working Hours chart which should, in fact, be kept constantly at hand lest one overlook the strange fact that while on some days a housewife may buy her bread at 7:30 a.m., she cannot buy her butter until 12:00 o'clock noon. Her hair, mussed-up by an open-air weekend, has to be hidden by a headscarf until 12:00 p.m. on Monday, though on Tuesday, she can be beautiful at 8:30 a.m. Does she want to go shopping at 5:00 o'clock on Wednesday or Thursday? Let us look at the chart. Alas! The shops are shut at 4:00 p.m. She must wait until Friday when she may shop until 8:00 p.m. and top off the day with a 'shampoo and set' until 8:45 p.m.

Is this not a crazy system, of benefit to no one, certainly not the customer, nor even the shop keepers? Let us hope that when the long hot summer days come, frustrated housewives — their homes depleted of food after a series of weekend picnics, their hair ruined by bathing — will be able to stock up their cupboards and have their hair done early Monday morning, and not be found, as now, waiting outside their super-markets and hairdressers at the magic hour of 12:00 o'clock p.m.

We cannot help but agree with Kyria Elsie that the opening hours are erratic, that they are a great problem to women who wish on Monday morning to compose themselves for the rest of the week; and that a great deal of time is wasted, standing outside shops for hours on end to insure that one will be there at the appointed hour. Depending on time-charts, on the other hand, is no solution: they tend to become obsolete very rapidly and only add confusion to uncertainty.



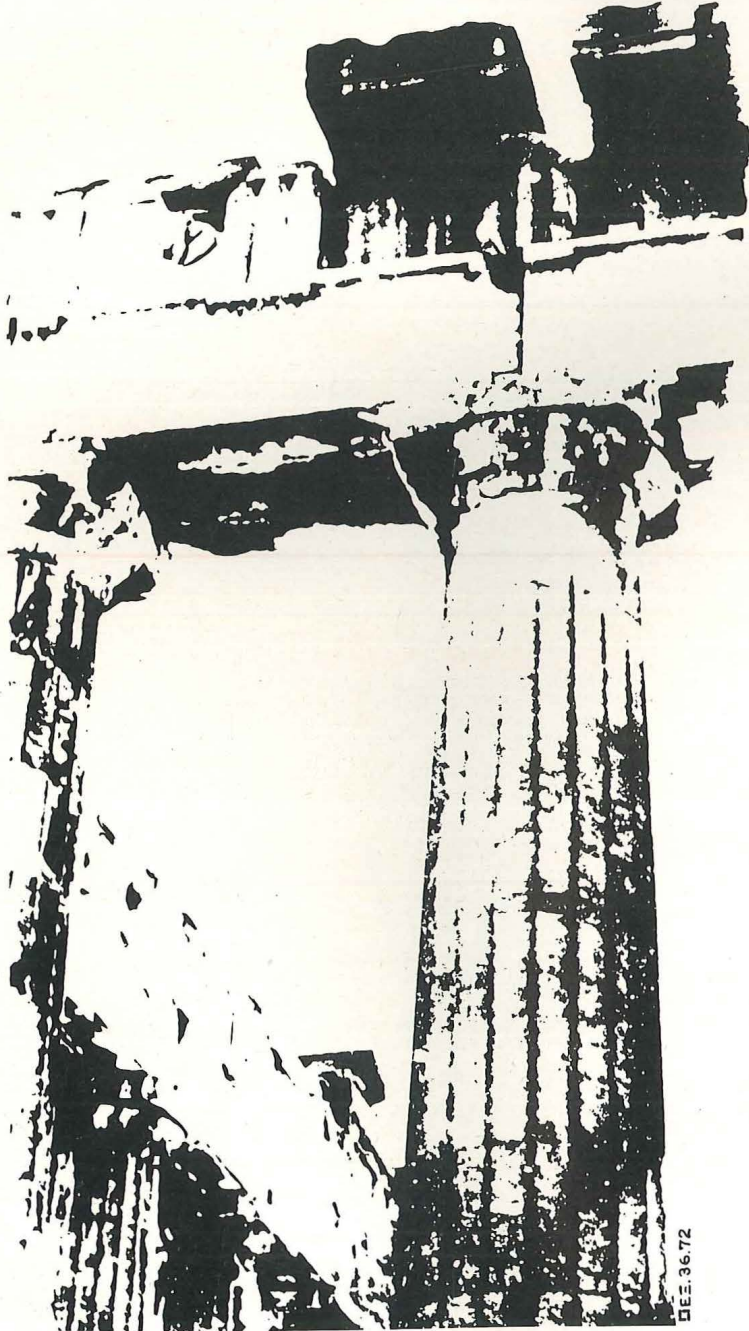
— Sketch: D. ZERVOTHAKI



# COMMERCIAL BANK OF GREECE

PRESIDENT AND CHAIRMAN: PROFESSOR STRATIS G. ANDREADIS

HEAD OFFICE 11, SOPHOCLEOUS STREET ATHENS 122, GREECE



An up-to-date  
banking service  
with the friendly atmosphere  
of traditional  
Greek hospitality

FOREIGN EXCHANGE FACILITIES

A NETWORK OF BRANCHES  
THROUGHOUT GREECE

CORRESPONDENTS  
ALL OVER THE WORLD



You can now use  
your BANKAMERICARD in Greece  
at any of the shops  
and other establishments  
participating in the scheme arranged  
through the Commercial Bank of Greece.

# A TALE OF TWO CITIES

## Part 1. From a Light Age to the Dark

THEY hated each other, and for the best of reasons: money.

So much (it could almost be said) for the ancient history of those two small nations whose fortress-sanctuaries, Acropolis and Acrocorinth, were still, on clear days, visible to one another as late as the 1940's.

Corinth — controlling the one passage by land from North to South and the one passage by sea between East and West — could hardly help being the chief commercial state in Greece. It also had a small empire to the West (Corfu and Syracuse), while Athens made up for the poverty of its land with wealth secured by a powerful navy, enterprising colonies and a large empire to the East. Power and wealth and rivalry have a way of leading to more power and wealth and rivalry, and the day of reckoning was a matter of time.

In ancient Greece hatred or jealousy were inevitable anyhow between nations only a few miles long (consisting of a few fertile lowlands locked off from each other by mountain ranges that only soldiers had the energy to cross, or quick-footed messengers, or ambassadors ready to risk anything in times of trouble). Just as inevitably, each city-state developed its own national psychology, dialect, constitution and foreign policy in accordance with its climate, geographical situation and particular economic needs.

In all centuries, for that matter, Greeks have had the courage to admit their hatred and live with it as one of the uncomfortable facts of life. The Trojan War was sparked off by a minor diplomatic incident on Olympos, when Eris, or Strife, was the only deity not invited to the banquet of the gods; and the first recorded incident in the Greek language is a word-battle between two allied chieftains before the walls of Troy. 'Sing, Goddess, the rage of Achilles,' is the first line of the *Iliad*; and that rage takes twenty-four books to work itself out before its end is fulfilled — which, already in line 5, is declared to be the will of Zeus in any case.

No turning of the other cheek, no socially convenient suppression of a basic human instinct, but also no hypocrisy. And in the eighth century BC Hesiod, in the *Works and Days*, assigns a useful role to a certain kind of Strife in daily existence:

She gets even the lazy to work; for a man grows eager to work when he sees some prosperous neighbour hastening to plough and plant and set his house in order. This Strife is wholesome for men. And potter is angry with potter, and craftsman with craftsman, and beggar is jealous of beggar, and minstrel of minstrel....

Athens hated Thebes too, but for reasons of international politics; in 480 BC Thebes took the side of the invading Asiatic army that was clearly large enough to win the war.

Except that it didn't.

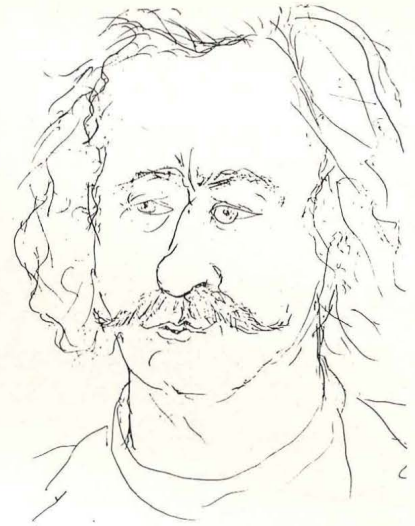
Fifty years later Athens and Sparta detested each other for ideological reasons, as well as for the size of each other's armed forces. For Sparta, with all its institutions geared to war and the suppression of a indigenous population, and with its flawless heartless rigid and perfectly functioning constitution, it was difficult to coexist on the same land and speaking almost the same speech, with free and democratic and occasionally chaotic Athens. By the middle of the fifth century BC they were the two most powerful states in Greece: Athens reckless; Sparta mistrustful. And Corinth (before the crunch came) trying to do business as usual.

The Athenians had a special temperament, lively and versatile. The one element of compulsion in their form of government was the belief that the State was only safe when everyone took part in politics; the only tiresome officials being those who, at the summons to the *ekklesia* (the assembly of male citizens over the age of eighteen) to debate, orate and vote on public issues, hurried around town with ropes dipped in red paint to brand anyone who didn't get there fast enough.

To this condition of almost total democracy there were however a few surprising imperfections: — slavery, imperialism and, alas, democracy itself.

In the ancient world slavery was taken for granted; any army or general or monarch defeated in battle, or people captured after siege were automatically enslaved, whether they were foreigners ('Anyone not Greek is a barbarian' was the accepted doctrine) or else Greeks from another city. Yet in many cases slavery was more like a permanent version of domestic service; educated slaves could be teachers to their masters' children; and — in a world where all that Perikles, for instance, had to say about women was that 'their greatest glory was to be least talked about by men' — slaves could be members of a household and treated with the respect due to their former station, or allowed to exercise their craft. Nevertheless their life was described by Aristotle as one of 'work, punishment and food', and slave-labour in the silver-mines of Lavrion was no happier than slave-labour anywhere in our own enlightened day. Even among the more democratic of the ancient Greek city-states, although not slave-economies, slaves did constitute up to one-third of the population.

More dangerous for democracy in its Athenian heyday, was imperialism. In



—Sketch: B.V. WINEBAUM

Kevin Andrews

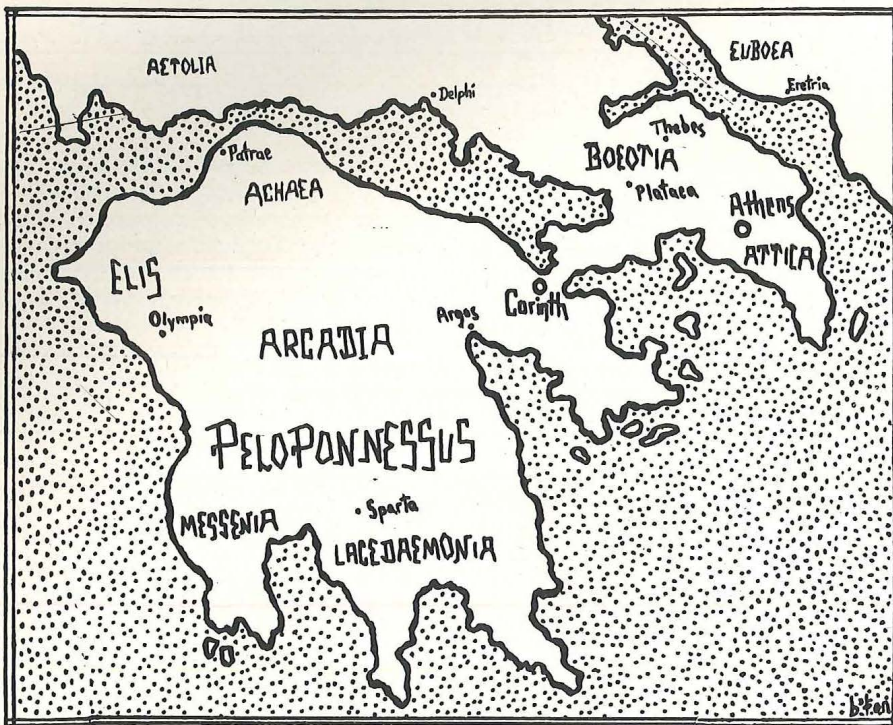
478 BC the Aegean islands and the Greek coastal cities of Asia Minor — (all, be it remembered, self-governing in those happy days before the centralized nation-state existed in the European imagination) — banded together in a protective alliance against the vanquished but ever-dangerous Persians. And Athens was invited to accept the military leadership. History has shown that excessive power is not, in the long run, safe for the holder of it; and by the middle of the century — golden age or no golden age — the Delian League had become a naval empire officially admitted as 'the cities which the Athenians control', with Athens extorting the hefty tribute-money that built the Parthenon and other temples destroyed during the Persian occupation of the city; and growing even richer through the prosperous Athenian colonies and military garrisons installed and the reprisals, finally savage, exercised wherever a city rebelled against the increasingly stiff Athenian domination. At the same time, paradoxically, a militaristic and oligarchic Sparta became the champion of Greek local independence.

Yet Athens, on its own territory and in many of its colonies, was riotously democratic; unlike Sparta, it expended most of its energy on other things than war. When the Peloponnesian War broke out in 431, it was Sparta, with nothing else to think about than techniques of battle, and without anything so inconvenient as a political opposition, that was destined to win. But even so, only after twenty-seven years — which says a lot for the resilience of a society that, for all its faults, stayed free to the end.

The pretext for the Peloponnesian War was a dispute with Corinth: a rebellion in its colony, Corfu, gave Athens the chance to come to the aid of an island with a strong naval force. Gradually all of Greece was drawn into the conflict, and in the following century

the independence of the separate cities proved weak before another and more crucial test. In vain the Athenian Demosthenes called upon the cities to unite against the growing might of the nation-state of Macedonia to the North. Philip of Macedon's victory at Chaeronea in 338 transformed Greece into a Macedonian empire, that Alexander extended to Egypt and the Himalayas.

A Macedonian garrison was installed in Piraeus, at what is now the yacht-harbour of Tourkolimano, and Athens had to accept strict modifications of its constitution. Soon it began living off its past. Less freedom, more order, continued prosperity, worse art.



And in accordance with the uniformity that must prevail when a lot of diverse but now enfeebled nations are reduced to a single and parasitic status under one fairly enlightened but military Power, less incentive, less risk, more harmless fun.

Although the Macedonians had not been obliged to exercise the Roman formula of 'divide and rule' since their enemies were already sufficiently divided, and although the other Roman formula of 'bread and circuses' had not yet been established as a way of governing and keeping people happy through stupefaction, still the energy of individual nations had somehow been exhausted. A series of local rebellions and military leagues between the Greek cities were not enough to throw off the Macedonian yoke, which did, after all, bring law and order to a damaged land, as well as soothe and cater to national pride by spreading the glories of Pan-Hellenic culture into Africa and Asia. The fact that there had never been any such thing as one strictly Pan-Hellenic culture, only a variety of separate cultures, didn't bother either

the Macedonians or their Greek subjects. Enough for Thebes that Pindar could now be read by the banks of the Oxus; enough for Sparta that Leonidas' valour at Thermopylae should be taught to barbarians; enough for Athens that Sophokles should be performed at the mouth of the Nile; enough for the Thessalians that, some seven centuries before, Achilles had been born to one of their forebears by a sea-nymph; or for Argos that the name of Agammemnon should be known in Afghanistan and Russia. And enough for Corinth (once a power to be reckoned with and famous for her exports of pottery and warships) that a still flourishing city should have become the subject of a proverb in what

was now the *lingua franca* of the small known world: 'It isn't everybody's luck to get to Corinth.'

Corinth was the place for fun — and for perhaps better than the best of reasons; from time immemorial her patron goddess had been Aphrodite; and a corps of sacred prostitutes performed her mysteries in the temple dedicated to her on the mountain towering above the city. The proverb was a realistic and less sentimentally aesthetic version of 'See Naples and die.'

And yet the Alexandrian Empire kept running into difficulties. Life had become boring for its subjects. Not everyone likes uniformity or even a *pax alexandrina*. There was a nostalgia for a braver and more warlike time. There were rebellions from below and struggles for succession at the summit. The age was notable for the bitter-sweet, exquisite and existentially hopeless degeneracy that Cavafy, at the beginning of our century, re-created for his own world-view, still curiously compelling even in translations of his poems.

And to the West lay Rome — still

provincial but lean, hungry and unscrupulous. The Eastern Mediterranean world had been sufficiently united under the Macedonians for the Roman legions to absorb it. Gradually. Inexorably.

The first step in the process of absorbing Greece was to declare it free. A Roman consul proclaimed the Greek cities' liberation from the Macedonians at Isthmia, near Corinth, in 196 BC. Fifty years later, when some of those cities showed signs of challenging a foreign protectorate that was showing itself rather more than protective, another Roman consul completed the subjugation of Greece with the total destruction of its richest city — not before packing off the art-works. And about fifty years after that, yet another Roman consul sacked Piraeus and Athens during a war against Persia when the Athenians thought to use the twilight independence left to them, and took the losing side. In vain they tried to draw the consul's attention to their glorious past, the fifty years (480-430 BC) when everything had happened: — Marathon, Parthenon, Sokrates, democracy, tragedy, comedy, etc. The consul replied that he was in Athens to punish rebels, not to learn ancient history.

After that, and for another five centuries or so, a quiet little university town was all that remained of the city whose fame, in the words of Chateaubriand, once equalled that of the entire Roman Empire. Meanwhile, Athens' rival, Corinth, came to life again when, in 44 BC, Julius Caesar settled a colony of his veterans on the site of the ruined city, and commerce between four points of the compass began inevitably to move again. The independent political life of the city-states however was a thing of the past now that the world was ruled by one State only.

In the early years of the Christian era Athens and Corinth were notable (though largely to theologians and believers of later centuries) for the risky proselytizing visits of St. Paul described in the *Acts of the Apostles*, and for the two Epistles that he wrote to his negligent converts.

In Athens he tried (a learned Hebrew whose wealth and position had elevated to the rank of *civis Romanus*) to beat the Athenians at their own game of sharp philosophizing; preaching the Resurrection of Christ first 'in the synagogue with the Jews, and with the devout persons, and in the market [Agora] daily with them that met with him. And some said, What will this babblers say? other some, He seemeth to be a setter forth of strange gods. For all the Athenians and strangers which were there spent their time in nothing else, but either to tell, or to hear some new thing'; and secondly among the high court judges of the Areopagus, 'but when they heard of the resurrection of the dead, some mocked: and others



said, We will hear thee again of this matter'. One of the judges was converted; Dionysius the Areopagite, who became patron saint of Athens.

In Corinth Paul was luckier and stayed there a year and a half, practising his trade of tent-maker with a colleague, and converting Corinthians and Jews, until the more persistently orthodox Jews had had enough of him and brought him before Gallio, the Roman proconsul, on a charge of something like treason against the State religion. But 'Gallio cared for none of these things' and even left the Corinthians to beat up one of the synagogue officials.

After Paul left Greece, word reached him indicating not only that the Corinthians, whether Greeks or Jews, were cursed (or blest?) with the same disunity of opinion that has always been a motive force in the affairs of the South Balkan peninsula, but also that Aphrodite had by no means abandoned her favourite city. The two letters from St. Paul to the Christian community in Corinth, rapping them on the knuckles for their dissipation, drunkenness, quarrels, marriage break-ups, conceit, pomposity and disrespect for the intervention of the miraculous in life, contain some of the world's finest religious writing ('Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal...'), as well as some of Christianity's more unhealthy rubbish (all that gloating approbation of old maids, bachelors, virgins, widows!) that were to affect directly the religious and hence political history of a later Europe, chiefly during the sixteenth century, to say nothing of the agitation over divorce in Italy today.

For centuries however the two cities had little in the way of history. The danger to the Empire was largely external. After Mummius had razed Corinth to the ground in 146 BC and dismantled the citadel, Rome ordered the dismantling (in case of any local aspirations to other than Roman law and Roman order) of all the fortresses that had once guarded the narrow boundaries of the former independent states. In 267 AD the external danger showed itself in Greece with the descent from the Rhine via the Black Sea of a Germanic tribe, the Heruli, who sacked both Athens and Corinth.

In Athens during the fourth century AD the schools of philosophy and rhetoric were still rowdy centres of pagan learning, with Plato's Academy and Aristotle's Lyceum still functioning, and the very ancient mystery-cult of Demeter still being practised at Eleusis only a few miles away. But Christianity had caught on; from a religion appealing to slaves, women, the world-weary and the oppressed, it had spread to all sections of the population and been adopted (which wasn't bad politics) as the official religion of the Empire.

Meanwhile control of the vast Imperial borders was weakening: Athens and Thebes had to be refortified.

In 395 Alaric led his horde of Vizigoths into Greece, ravaging and slaughtering all the way to Piraeus. But (in the words of the contemporary historian, Zosimus)

as Alaric came against the city walls [of Athens] with all his host, he beheld Athena Promachos pacing the battlements such as she is figured in the statues, armed and ready for attack, and high upon the walls likewise Achilles, just as Homer has described him at Troy when he came forth in his rage to avenge Patroklos' death. Unable to prevail against the vision, Alaric halted all operations against the city, offering it peace instead. And he entered the city with a small number of his followers and was received with all manner of courtesy, and visited the baths, and sat at table with the most prominent of the citizens. When he had received their gifts, he withdrew from the city, doing it no harm, and from the whole of Attica. In terror of the apparition, Alaric left all the land in peace, and proceeded against Megara and took it, and then went on into the Peloponnese, meeting no obstacles. Geron-tius allowed him passage across the Isthmus, and every town was easily to be captured. For they were without walls, trusting to the protection which the Isthmus gave them. First Corinth was taken, then the smaller towns around it, then Argos. And Sparta suffered the fate of all of Greece, thanks to Greek avarice, undefended by either arms or fighting men, but given up by its commanders, who themselves were both traitors and in everything conducive to public calamity, willing tools of those governing the State.

Athens itself is described at the same period by a Greek from North Africa, Synesius, who came to study at the schools of rhetoric, where the professors were mostly foreigners — Syrians, Arabs, Armenians, Cappadocians and others from Asia Minor.

...May the accursed ship captain perish who brought me here! Athens no longer has anything sublime except the country's famous names. Just as in the case of a victim burnt in the sacrificial fire, there remains nothing but the skin to help us to reconstruct a creature that was once alive — so, ever since philosophy departed from these precincts, there is nothing for the tourist to admire except the Academy, the Lyceum and, by Zeus! the Decorated Porch, and this no longer decorated, since the Proconsul has shipped away the panels on which Polygnotos of Thasos once displayed his skill. Athens was once the home of the wise: today only the bee-keepers bring it renown. Such is the case of that pair of Sophists in Plutarch who drew the young people to the lecture-room, not by the fame of their eloquence but with pots of honey from Hymettos!

Another of the last pagan students in Athens, Eunapius, describes the end of the thousand - year - old Eleusinian Mysteries, and the end of an era too:

...The name of him who was at that time hierophant it is not lawful for me to tell. He it was who, in the presence of the author of this book, foretold the overthrow of the temples and the ruin of the whole of Greece. He clearly testified that after his death there

would be a hierophant unworthy to touch the hierophant's high seat, because he had been consecrated to the service of other gods: in that one's lifetime the temples would be utterly destroyed, and the worship of Demeter and Persephone would end. Thus indeed it came to pass. For no sooner had that priest of Mithras become hierophant than without delay many inexplicable disasters came on in a flood. Then it was that Alaric with his barbarians invaded Greece by the Pass of Thermopylae, as easily as if he were traversing an open stadium or a plain suitable for cavalry. For this gateway to Greece was thrown open to him by the impiety of the men in black raiment, who entered Greece unhindered along with him.

In 435 the rest of the prophecy came true, in the Imperial decree of Theodosius II:

We interdict all persons of criminal pagan mind from the accursed immolation of victims, from damnable sacrifices, and from all other such practices. We command that all their fanes, temples and shrines (if even any now remain entire), shall be destroyed and purified by the erection of the sign of the venerable Christian religion. All shall know that if any person has mocked this law, he shall be punished with death.

A few temples not destroyed were transformed into churches: the Temple of Hephaistos (still wrongly called Theseion) overlooking the Agora of Athens, rededicated to St. George; while the great cathedral of now Christian Athens underwent a comparatively painless transformation to the worship of the Virgin Mary, from the monument that Perikles had built in honour of the virgin goddess Athena; once called Parthenon.

The final traces of pagan learning in Athens were wiped out in 529 at the acme of Byzantine civilization, when Justinian ordered the closing of the schools of philosophy and law, including the Academy founded by Plato nine centuries before. 'Nor,' adds the chronicler (John Malalas) in the next sentence, 'was dice-playing to be allowed in any city. For in Byzantium those who were discovered playing at dice had their hands cut off, to the tune of dire blasphemies, and paraded about the City on the backs of camels.'

While building in Constantinople the greatest church in Christendom, Justinian proceeded to rebuild walls at strategic points of a land that was now its most neglected province. Prokopios his biographer tells how he refortified Thermopylae 'and also made safe all the towns of Greece that are inside the walls there; in every case rebuilding their defences. For they had fallen into ruin long before, at Corinth because of terrible earthquakes; and at Athens and Plataea and the towns of Boeotia they had suffered from the long passage of time, while no man in the whole world took thought for them.'

Within these walls an uneducated and wretched population waited for new disasters and the further darkness.

—KEVIN ANDREWS



FOR THE DISCRIMINATING...  
 a selected choice of the  
 finest greek wines and drinks

**ACHAIA CLAUSS**

**SANTA HELENA**  
 WHITE TABLE WINE  
**CASTEL DANIELIS**  
 RED TABLE WINE  
**BRANDY**  
**OUZO**  
**LIQUEURS**  
**RETSINA**  
**DEMESTICA**  
 WHITE OR RED TABLE WINE  
**MAVRODAPHNE**  
 FINE DESSERT WINE

---

ACHAIA CLAUSS COMPANY • ESTABLISHED 1861 • P.O. BOX 35, PATRAS, TEL. 325051-7  
 You are heartily invited to visit our Winery when passing through Patras on your travels. Winetasting gratis.

---

# DIGGING FOR THE FUTURE

**S**TART digging a hole in Greece and you will find an archaeologist looking over your shoulder! You only have to scratch the surface and something interesting turns up and, when it does, the experts move in. Many valuable art treasures have been unearthed by labourers building roads or new buildings and in the countryside the plough often turns over a piece of history.

Naturally, when something of importance is discovered all work has to stop while the experts assess the situation. Only when they are convinced that nothing else of value is around can work continue.

This procedure is followed all over Greece, but the most recent case to come to my knowledge was on the island of Kos, famous as the birthplace of Hippocrates, the 'father' of medicine.

Kos has a particular problem as so many different people and their respective cultures passed through the island and, naturally enough, all left their traces. So it shouldn't really have been a surprise when the owners of a new hotel started digging a swimming pool and found they were digging up the past.

The original plans for the Dimitra Beach Hotel, which opened last year, called for a swimming pool on the beach. When work on the pool was started the labourers' shovels turned up tiles which were recognized as Roman. Further work was stopped.

Now permission has been given for work to continue *around* ancient finds which consist of the walls and floor of a villa and a tiled bath. It is believed locally that Cleopatra used to holiday in Kos and one theory is that this new discovery may be the very place where the famous beauty stayed.

Be that as it may, one thing is certain: today's visitors to Kos can swim and sunbathe on the same site (with similar facilities) that was used for exactly the same purpose several thousand years ago. Only the ancients' taste in artwork and decorations is missing!

Apart from the Romans, Kos was also popular with the Persians, the Turks, the Knights of St. John and, in more recent years, the Italians. Like the rest of the Dodecanese group, the island finally returned to Greece in 1948. But despite its long and varied history it is the 'presence' of Hippocrates which dominates and every visitor wants to see the famous tree. Legend has it that under this huge and very old plane tree Hippocrates taught the secrets of healing to his students.

The town's museum displays many treasures from all the past ages, but it is the statue of Hippocrates (4th century B.C.) which draws the crowds, and copies of his famous 'oath' are prominently displayed in the tourist shops. Every so often the children of the local high school re-enact the oath-



— Photo: MICHAEL H. AUST

The Roman ruins at Dimitra Beach.

taking ceremony which visitors, especially members of the medical profession, describe as a very moving experience.

The people of Kos, aware of the importance of their Hippocratic connection, are interested in making their island the medical convention centre of the world. Plans in this direction are already being made and it would appear that Kos has a great future — which could be just what the 'doctor' had in mind all those years ago!

— MICHAEL H. AUST.



— Photo: MICHAEL H. AUST

Bikes, with or without motors, are the favourite way of getting around Kos.



— Photo: MICHAEL H. AUST

Kos waterfront



'How Does the City Sit Solitary, That Was Full of People?' — Lamentations I,1

— Sketch: NIKOS STAVROULAKIS

## THE LOST CENTRE OF CHANIA

VISITING the old former Turkish Quarter of Chania is somewhat like moving into the centre of a whirlwind: as one moves away from the edges of the funnel, one increasingly approaches a centre where there is no movement. Only the fringes of the Quarter seem to have been affected by the changes and events of the past 50 years or so. The process of erosion inevitably takes its toll, as the new town gradually eats into the area, but the centre remains becalmed, timeless, wrapped in deep introspection.

The back of the Quarter is formed by one of the Venetian ramparts, the Lando which has been all but stripped of its stones. Today the Lando is more like a large earthen mound that stretches haphazardly and without apparent logic along the back of the harbour area. To the west and east, the Quarter is bounded by two large streets. The eastern one, on which can be found the old Venetian church of St. Francis, is today a sort of artery through which the tourists pour — as well as the more modish Chaniots — on late summer afternoons to sit in the cafes and restaurants along the waterfront. The western street, lined with old Venetian and Turkish houses, leads to the Xenia Hotel.

Within this roughly defined rectangle is a small maze, formed by the crumbling facades of old Venetian houses with pretentious Latin inscriptions over their lintels. Here and there appear small doors with finely incised and pointed groins that once led into family chapels. Drawn to a Turkish fountain, one finds next to it the base of a minaret and adjacent to that a house which was once a mosque, and before that, a Venetian oratory. The *hammam* (Turkish bath) of the Quarter is now a coal storehouse. On the spot where Sudanese slaves used to celebrate the cult of one of their Dervish saints, there now stands a new house. Wooden grills and lattices that once hid richly decorated interiors and the mysteries of the harem have all but vanished or have

been replaced by gaping windows out of which blare the latest songs of the 70's. Where the window frames once were the rich veridian of the Muslims, an almost acid blue is *de riqueur* now.

The Yusuf Pasha Mahallesi, as the Quarter was once called after the Pasha who claimed Chania for the Sublime Porte in the 17th century, is the dessicated and neglected heart of the modern town, and, like most old centres, the Quarter bears the scars and tragedies of the past more obviously and proudly than the joys. The Cretan Muslims have all gone now, deported in the 20's to spend their days dreaming of Crete in central Turkey. The present inhabitants of the Quarter are newcomers, strangers to its houses; intruders, in a sense, to its history. They live like sojourners, incongruously uninvolved with the buildings they inhabit — or, perhaps, the Quarter itself is indifferent to their presence.

Toward the southeast section of the Yusuf Pasha Mahallesi is a small street with one main exit connecting it to the road that follows the contour of the Lando behind it. Both ends of the street are occupied by houses bearing the catastrophic signs of the German occupation — the houses raked by bullets, their walls pock-marked, broken open, sprouting with wild figs, weeds and lichen. Mid-way along the street stands a small gabled building flanked on either side by dilapidated walls. A circular window, split by a ragged crack that knifes its way across the facade, occupies the centre of the gable, its finely-chiselled, 15th century frame in elegant contrast to the ruin around it. The northern wall is interrupted by a doorway that leads into a small courtyard, its lintel still recognizably Venetian although across the top runs a Hebrew inscription that reads: 'Ze-Ha-Sh'ar Leadonai Tsadikim iavou vo' — 'This is the Gate of the Lord, the righteous shall enter into it.'

This building is the only remaining synagogue in Crete, the Kehal Hayyim

— the Congregation of Life. Today it occupies what was once a smaller Quarter within the Yusuf Pasha Mahallesi: the Yehudi Mahallesi, the Quarter of the Jews. During the Venetian period, the Jewish Quarter was known as the *zudecca* as it was then a strictly proscribed ghetto, the Venetians having had little patience with the Jews in their domain. After the fall of Chania to Yusuf Pasha in 1645, the Turks, whose religious vocabulary had no place for anti-semitism, expanded the Quarter and opened the ghetto. The Kehal Hayyim Synagogue, which was to become a sad witness to the last act in the 2000-year history of the Jews of Crete, owes its origin to this period.

At the turn of the 20th century, the Jews of Crete numbered some 2600 — living primarily in Chania, Rethymnon and Herakleion. Some Jews could trace their history back to pre-Byzantine times when Crete and its Jews gave St. Paul such difficulties on his visit to the island. Others were remnants of Jewish immigration from North Africa and still others came later from Spain after the great expulsion under Ferdinand and Isabella.

After Crete was annexed to the mainland of Greece, the communities on the island began to disperse. Some came to Athens; others went to Palestine; the more venturesome made their way to Paris, London, or America. By 1944, the third year of the German occupation, only the community of Chania continued to function with a total number of 260 souls, one rabbi and a small cemetery. The last seven Jews of Herakleion had been shot in 1943 with a group of Christian hostages, and in the following year Chania and its Jews came within the scope of the Final Solution.

At five o'clock in the morning of the 21st of May, 1944, several lorries quietly came down the street on which stands the Church of St. Francis. The sun was already breaking the horizon and only a few early risers were preparing for the day. Within a few minutes the soldiers and local police cut

off all minor exits and the two main ones so that the Mahallesi became the *zudecca* once again. Its inhabitants, barely awake, were suddenly shocked into the new day by the sounds of doors breaking and the murmuring of confused voices. A few hysterical screams broke the morning stillness followed by sharp orders in German and Greek. Within an hour, the work had been completed: the entire community of the Mahallesi with only what they could carry in their hands was crowded into the lorries.

By midday the Quarter was a silent shambles; clothes, books, odds and ends, that were dropped in the sudden shuffle to the lorries, littered the streets, limply stirring in the hot noonday breeze. Chania had lost its Jews after 2000 years of history, lost them in one morning of ruthless Teutonic efficiency.

Within a week the new synagogue, in use since the 1860's, was destroyed. The veils of the Scrolls, the *tfillin* and prayer shawls of the community and its prayer books were thrown into the smouldering mire of its ruins. The cemetery came next. It was bulldozed and pillaged by a levy of hostages. The last resting place of the rabbis, who had been renowned for their knowledge of the Law as far north as Vilna and in the Academies of Alexandria in the south, were desecrated, as were those of lesser-known members of the community whose eyes were blessed in not having seen the light of that day.

The fate of those who were seized that May morning was less quickly determined. Their first resting place came at Itz ad-Din, the former Turkish fortress that dramatically overlooks Suda. Here they were taken from the lorries and herded into the old Turkish barracks and cells, where they were kept with scant food and water under the indifferent eyes of the soldiers. On the 7th of June, the prisoners were once again forced into the lorries and taken to Herakleion where they were joined by 400 Cretan civilian hostages and 300 Italian prisoners of war. Here they were all packed into the hold of a small ship, the *Danae*. It seems most likely that the ship was bound for Athens, where, at Haidari, most of the Jews from the islands were being collected for transportation to their ultimate destination — the crematoria of Belsen. During the night, however, something went amiss and the *Danae* docked at Santorini. Its German crew and soldiers disembarked and the ship set out for the Cape of Melos with only a token crew and its pilot. Nothing is known of the *Danae* after that. It never reached Melos. It seems probable that the ship was flooded and sank somewhere in the vicinity of Philigandros carrying 950 souls down into the sea.

Today all that remains of the Chania community — all that remains of the history of the Jews of Crete in fact — is

the little synagogue of Kehal Hayyim. Its survival is the only miracle to be found in the last act of its history.

The building can be traced architecturally back to the 15th century when it may have been a Latin Oratory dedicated to St. Catherine. It seems quite probable that when the Venetians were driven from Chania, the church, then standing in the deserted Venetian Quarter, was absorbed into the enlarged confines of the Yehudi Mahallesi. In re-orienting the oratory it was necessary to block up its eastern door, the rough outline of which is still discernible in the wall. This reorientation was necessary to facilitate the erection of the Aron ha-Kodesh, the Ark, in which the Scrolls of the Torah were kept. The building was also shortened, its apsidal end being incorporated into a house. After this the building became the centre of the new *zudecca* and remained in use until shortly before the war.

The north courtyard is covered by a large vine, the trunk of which betrays its great age. A tradition has it that the original shoot was brought to Chania by one of the 18th century rabbis who had visited Jerusalem. Over the door that leads into the synagogue proper is a small inscription dated '1521' with the name of the benefactor, Moshe Ben Michael Genniti.

The interior of the synagogue is aligned in the typical Sephardi, or Spanish, manner with the Aron ha-Kodesh, its foundation support and heavy hinges still discernible, located opposite the Bema, or reading stand. Indentations in the wall and floor still indicate the proportions of its railings and platform. Above the now empty

space where the Ark stood can be seen the ring from which hung the perpetually burning lamp that gave honour to the Scrolls of the Law. There is nothing else. As in the Quarter itself, only mute vacant spaces seem to silently tell their stories.

One can enter the south courtyard of the synagogue through a small door. This open space was formerly covered by a roof and was divided into two floors. The upper floor was the women's section from which they could look down into the synagogue through wooden latticed screens. The lower floor, one of the walls of which bears the outline of the stair and contains a fine 15th century niche, was reserved for the *mikveh* or ritual bath. Built according to the stipulations of the Talmud, the *mikveh* held 40 cubits of water. That it still functions is well testified to by the present inhabitants of the Quarter who complain that periodically it floods into the streets. Perhaps the waters of the *mikveh* weep in such torrents of sorrow that they cannot contain themselves and seek out those who can no longer weep.

It is very quiet now in the *zudecca*. An old woman occasionally sits in the shade of the building; a white goat nibbles leisurely on a low-hanging 'muzmulia' in the courtyard; a voice can be heard calling for 'Manoli' or 'Niko.' Sometimes the old woman begins to gesticulate at the odd person who stands a bit perplexed by the inscription over the gate. She complains about the 'ekklisia ton Ovraion' — 'the church of the Jews.' 'Why don't they look after it? What a pity it is that they leave it to crumble away.'

— NIKOS STAVROULAKIS



— Sketch: NIKOS STAVROULAKIS

# THE TRAVELER'S ORGANIZER

GET THE RIGHT NUMBER THE FIRST TIME

## PANIC BUTTON

### POLICE

- For all emergencies (English spoken) ..... 100
- \*Police Patrol
- For Suburbs ..... 109
- Tourist Police
- For all emergencies (English spoken) ..... 3227-665
- \*FIRE BRIGADE ..... 199

### COAST GUARD

- When near or at sea, call them for: weather information, medical help, and protection of property ..... 108

### ATHENS FIRST AID STATION

- Immediate medical attention and ambulance service, (English spoken) ..... 525-555

- PIREAEUS FIRST AID STATION ..... 411-440 and 6467-811

### HOSPITALS ON DUTY

- Taped information given in Greek only ..... 106

### PHARMACIES-DRUGSTORES

- Open 24 hours/day (taped information in Greek only) ..... 107

### NAVY DISPENSARY

- (For US military personnel and dependents) ..... 745-631

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

## TELEPHONE SERVICES (O.T.E.)

- General Information (English spoken) ..... 134
- Tracking down telephone numbers (English spoken) ..... 130 & 131
- Telephone Repairs ..... 121
- Complaints
- Concerning Telephone Co. (English spoken) ..... 135
- Long Distance
- Using the Operator ..... 161 and 162

## 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

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

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

- Air (Flights scheduled from Athens on Olympic) ..... 144
- Ship (Leaving Piraeus) ..... 143
- Train (Scheduled departures from Athens to various parts of Greece). 145 (Scheduled departures from Athens to Europe and Russia) ..... 147

## \*REPAIRS

### 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, Mantzarou 8, Kolonaki ..... 635-197 (Call between 9:00 & 2:00, 6:00 & 8:00 daily — English spoken)

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

\*TIME ..... 141

\*WEATHER..... 148

\*NEWS ..... 185

\*THEATRES: What's playing, When and Where ..... 181

\*STOCK EXCHANGE..... 119

\*These services are offered ONLY in Greek

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.

# THE ATHENIAN ORGANIZER

GET THE RIGHT NUMBER THE FIRST TIME

KIFISSIA TENNIS CLUB (AOK). Tel. 8013-100.  
 GLYFADA GOLF CLUB, Glyfada. Tel. 8946-820.  
 (NATIONAL) TARGET SHOOTING CLUB, Yemettos-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 (Omirou 15).

## THE STREET MARKET (LAIKI AGORA)

MONDAY: Patissia (Hansen, Byzantiou, Theotokopoulou St.)  
 Zografou (opposite bridge)  
 Nea Erythraia (Anakreontos, Evangelistrias St.)  
 Neo Psychiko (Xanthou N. Ionias St.)  
 TUESDAY: Halandri (Melongiou St.)  
 Nea Philothei (Theol. Ioannidi St.)  
 Panqrati (Damareos, Laskou St.)  
 WEDNESDAY: Nea Smirni (Omirou St.)  
 Kifissia (Pindou St.)  
 Patissia (Traleon, Ialemou St.)  
 THURSDAY: Acharnon (Yiannari St.)  
 Papanastasiou (Glyfada)  
 Papagou (Kyprou, Ellispontou St.)  
 FRIDAY: Kolonaki (Xenocratous St.)  
 Kallithea (Atthidon, Manelaou St.)  
 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 5:15pm- 8:30pm
BUTCHERS	12noon-8:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am-3:00pm	8:00am-3:00pm	8:00am-2:00pm 5:00pm-8:00pm	8:00am- 2:00pm 5:00pm- 8:00pm
BAKERIES	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am-2:30pm 5:00pm-8:30pm	7:30am-2:30pm	7:30am- 2:30pm 5:00pm- 8:30pm
BARBERS	12noon-8:00pm	8:00am-1:00pm 4:00pm-8:30pm	8:00am-4:00pm	8:00am-4:00pm	8:00am-2:00pm 4:00pm-8:00pm	8:00am- 1:00pm 4:00pm-10:00pm
HAIRDRESSERS	12noon-8:00pm	8:30am-1:30pm 4:30pm-8:45pm	8:30am-4:00pm	8:00am-4:00pm	8:00am-1:30pm 4:30pm-8:45pm	8:00am- 1:00pm 4:00pm- 9:00pm

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

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

OTHERS:

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



## EXHIBITIONS



'Petrokefalakis' from the Sabbas Tzanetakis exhibition at the Nees Morphes

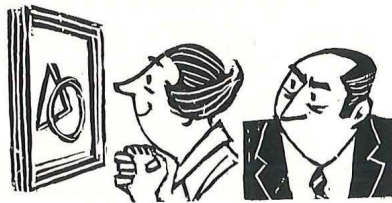
### Nees Morphes: Sabbas Tzanetakis

The artist as 'magus' or magician is a relatively rare phenomenon in our age. Automatically one's mind is drawn to the work of Klee, Miró, and Max Ernst where the painter-artist seems to have plunged into some hidden recess of the soul to touch on the very well-spring of creativity. There, beyond the Alpha point of relativity, opens the Omega point of the 'nothing,' of sheer creative potential. Most painters never seem to reach a point of such introspection, though only by reaching it is the artist truly capable of functioning as a co-creator of forms which parallel those that we are accustomed to experiencing. Perhaps it is due to the fact that the painter is bound to matter — pigment and textural values — that his craft has always been considered as the lowest of the arts.

At the risk of being heretical, I think that it is perhaps this lack of concentrated introspection, and the resulting preoccupation with appearance and external form, that inevitably made classical Greek art so lacking in mystery, and prevented it from being a religious art in any real sense of the word. What could be more condemnatory of the Classic Ideal than Klee's statement, 'the deeper he [the painter] looks, the more readily he can extend his view from the present to the past, the more deeply he is influenced by the essential image of Creation itself, as Genesis, rather than by the image of nature, the finished product.'

Tzanetakis is a kind of magician. Although much of his inner world remains a mystery, one accepts this just as one accepts a mystery as something intrinsically different from an 'Oedipal' puzzle. His small water-colours are not so single-mindedly conceived that they demand that one share his inner vision. Symbols, by their essential nature, must be touchstones toward a greater, more universal significance; Tzanetakis's paintings allow one that freedom of association. The barbaric banners that float triumphantly and arrogantly across the horizons of blood-soaked cities; the not quite tragic and pathetic intimacy of dismembered heads; the fragments of a man nestled in the grass; a mountain that seems to imprison inexorably the features of the kings who thought that they had ruled them — these paintings might be the sole surviving illuminations of a lost civilization. There emerges an almost Baudelairian sense of the beauty trapped in what we have been conditioned to see as grotesque, although the painter's medium could hardly be termed ugly.

Tzanetakis seems confident of some inner dialogue, enough to ignore the secondary importance of getting his 'message' across. He neither serves nor rules — he simply transmits.



### Ora Gallery: Aginoras Asteriades

The recent exhibition by Asteriades that closed on the 25th of May was finely proportioned, especially in the choice of paintings exhibited. The artist himself is well known in Greece (his first exhibition was in 1926) and his development can be followed through works that are to be found in a number of museums and private collections, both in Greece and abroad.

Especially striking in this recent show was the formal energy that still seems to permeate even the most trite formulae of the neo-Byzantine style. Not only are neo-Byzantine techniques used but, by the juxtaposition of colour values, the peculiar effects, both visual and textural, are produced. Such an approach to painting only succeeds by the cultivation of a number of virtues, the foremost of which are forethought, clear preconceptualization and a precise knowledge and experience of the media's potential. Very little, if anything, is left to chance, although the 'canonical' character of these paintings is not the result of rules and restrictions

laid down by an exterior authority. In the case of Asteriades, it is the natural result of years of experience and a respect for the materials of his art. Refreshingly absent from these paintings is the 'mindlessness' found in much of modern 'action' painting, even though their formalism and obvious discipline however, restrict, to some extent, their being truly part of the contemporary scene. But then again — is that really so important?

### Liberaki Gallery: George Lolosides

One of the newer and smaller galleries in Athens is the Liberaki on Solonos Street which opened, on 17 May, a show by George Lolosides. With the exception of one small still-life, the fifteen oils exhibited are landscapes. There is an almost ruthless resolution of purpose in their execution as they share a common chromatic scale, tonal value, and well controlled technique. Seldom in painting today does one delight in a painter's experience of the brush as virtually an end in itself, seeing, in the clarity of the brush's strokes, the language of subtle texture and delicate, lost edges. Lolosides is without a doubt sure of his colours and brushwork — almost dangerously so. There is a definite achievement in his work that usually foreshadows a new beginning for a painter, a new turning point of some sort. Lolosides, as a young painter, leaves one hopeful with that expectation.

—NIKOS STAVROULAKIS

### The Five-Drachma Opera

Whatever value five drachma may have today, the cost of the new five-drachma piece—and the ten-drachma piece as well—has been enormous. The different diameters of both coins has caused great confusion and loss in the world of commerce. The problems have come up specifically for:

- 1,500 dual parking meters in Athens and Piraeus.
- 6,000 automatic vending machines dispensing coffee, orangeade, sandwiches, etc.
- All automatic camera booths operating on coins.
- Ticket collectors on public transport and shop-keepers everywhere who gave the wrong change, resulting in arguments with customers and passengers.

The confusion is increased because the new, slimmer talliro (five-drachma) is hardly larger than the two-drachma piece. So today the Athenian himself looks into a handful of change with that bewilderment associated only with tourists.

—From *Ta Nea*



Aristophanes' *Pluto*, a 1936 production at Athens College, where Koun was a teacher of English from 1930-39.

## BIRDS OVER THE GREEK STAGE: KAROLOS KOUN

This is the second part of the series, *A Private Eye, Universal Ear and Ethnic Heart*.

THE year was 1929. Athens College was settling down in its own new building in Psychico. Among the newcomers to the faculty was a young man who was tall, slim, and smartly dressed. He had just arrived from Constantinople, a graduate of Robert College, and was a teacher of English. His name was Karolos Koun.

Karolos Koun was an excellent teacher but he was obsessed with drama and immediately became involved in the theatrical activities of the English department. *Journey's End* is a good play but with a group of young students eager to serve as guinea pigs for an experimental venture in a pioneering school, which Athens College then was, and with an experimenting priest of Dionysian drama, something beyond the established trend was bound to occur, and it did: Shakespeare, Euripides, and Aristophanes were reborn with a new flavour and new theatrical personalities were born at the same time, among them Stefanellis, and George Sevasticoglou.

During this early stage of Koun's career, his activities revealed two characteristics which were to have important influences on his future tendencies. The first was his realization that interpretation that emerges from a pure and unsophisticated spirit is more fresh and sincere and closer to inner reality. It was this conviction, most probably, that was the source of his theory of 'Greek folk expressionism' that eventually led him to seek drama students from among the less sophisticated social strata. It was also the source of his conception of 'esoteric realism' that prevailed in his work later on. The second characteristic was his inclination towards experimentation with ancient drama and the Aristophanean satirical verve. Karolos Koun travelled back 2500 years on the wings of Aristophanes' *The Birds* in the company of his young students of Athens, College and returned about three decades later to score a triumph in Athens, London, and Paris, and establish his international fame as an inspired innovator.

While still at Athens College, Koun began hunting for new talent and students among the people of the poorer

Then again, it was thought, why not districts of Athens. With the creation of the Laiki Skini (Popular Scene) Theatre in 1933 he tried to put 'into practice Greek Folk Expressionism and presented Euripides' *Alkystis* and Aristophanes' *Pluto*. The musical background for *Pluto* was modern folksongs with bouzouki. There were cries of 'sacrilege' from some, while others shouted with enthusiasm, but it was too early for Athens to accept and support such a pioneering theatrical 'venture. Koun's students at the Laiki Skini dispersed and joined various professional theatres while he himself worked as a director with Katerina and Kotopouli, two famous actresses of the Greek stage.



— Sketch: YANNIS GEORGAKAKIS

Karolos Koun

His 'private eye' continued to be drawn to Greek Folk Expressionism while his 'universal ear' was tuned in to developments in theatres all over the world. Greek expressionism was followed by 'imaginative realism' which in turn gave way to 'esoteric realism' and brings us, in this account, to the creation of the now-famous Art Theatre, Teatro Technis, that still flourishes today.

It began in the midst of the German occupation of Athens. Karolos Koun's group was made up of several brilliant students, nearly all of them now prominent actors: Vassilis Diamantopoulos, Smaro Stefanidou, Nicos Vastardis and Kaiti Lambropoulou currently working in the private theatre, while Lycourgos Callergis, Eleni Had-

jiargyri, and Pantelis Zervos are currently at the National.

Koun's small rented room around Exarhia served as the school as well as a place for rehearsals. It was also the group's dining room since everybody was more or less penniless and eating was as collective an enterprise as working. It was generally considered sheer madness to start an original theatrical venture of quality without funds at a time when Athenians were going to work on foot stumbling, every now and then, over the bodies of dead or dying citizens. Nonetheless, everyone considered it his duty to make an obstinate attempt to preserve, in the wilderness of life under the Nazi occupation, whatever could be preserved. In this spirit the Art Theatre was founded with the help of a few intellectuals such as Dora Stratou, Thrassos Castanakis, Assimakis Panselinos and others.

John Stefanellis, the set designer, and George Sevasticoglou, the translator and playwright, both former students of Koun at Athens College, were his immediate assistants. With a small fund and about a hundred subscribers, most of them alumni of Athens College, the Art Theatre began with four or five performances a week at the theatre of Costas Mousouris in St. George Karytsi Square. Its first production was Ibsen's *Wild Duck*, and it was widely acclaimed. With the second production, however, Koun ran short of funds. A new appeal was made and funds were raised in a hurry. A pyramid-like organization was formed, not unlike the underground movement in structure, and 2500 subscribers were enlisted. Every month they bought a number of stamps representing the value of a ticket minus the price of the tax. The Art Theatre was thus able to survive the winter, through the summer, and onto the following winter. In addition to material means, the project required tenacity, endurance and perseverance, and the correct artistic direction. Ingenuity was essential: German censorship allowed only the performance of plays from countries under their control. Anglo-Saxon and Russian plays were banned, with one exception, Ireland: dear old George Bernard Shaw helped matters a great deal.

play some tricks on the Germans? So James Barrie became an Irish author by the name of John Barry, and the play was *Dear Brutus*. When Koun wanted to produce Erskine Caldwell's *Tobacco Road*, a special strategy meeting was held with a map of Argentina spread out before the group. Caldwell was first naturalized as a Frenchman and his name then changed to Caudel. The action, it was decided, should take place in Argentina where tobacco could be cultivated, and so all the names of the dramatis personae were changed to Spanish. The play passed the censorship and was highly acclaimed by the Greek audiences who immediately sensed the cunning.

The drachma, meanwhile, was dropping in value every other day, and the fund-raising system was threatening to collapse before the season's end. With clockwork precision every season began with Koun hearing birds singing on the roof of his room at Exarhia and over the stage at St. George Karytsi Square, but invariably, little by little, the birds would desert the roof and the wide smile would vanish from Koun's face. Appeals went out to old friends and to new friends to help the group complete the season and new fund-raising schemes were devised for the following season: a new chairman for the Club of Friends of the Art Theatre; a new group of admirers; and new audiences. The only constant factor was the quality of Koun's repertory and the excellence of his productions which included Ibsen, Pirandello, Strindberg, Shaw, new Greek playwrights, and a few disguised Anglo-Saxons. And so it was that Koun and his valiant group survived until the liberation of Greece.

The times that followed were too

ethnically exciting for the many and too politically exciting for the few. There was no room for Art in the lives of most, and it was impossible to start a new fund-raising scheme. So it was that when freedom was ringing in everybody's ears, Karolos Koun was in danger of being placed in bondage. Salvation appeared unexpectedly in the form of a gentleman unknown to the Greek stage, a non-theatre-goer, in fact, whose only relationship with Koun was Athens College. John Alexatos provided the necessary funds to allow Koun to begin daily performances at the Britannia Theatre. He 'lent' money, his only available cash, and Koun 'borrowed' it, both knowing that the money would never be returned to its original owner! It was the best omen for Karolos Koun, and was, indeed, the beginning of the Art Theatre.

Why did John Alexatos give that money? His motive was not sheer gallantry but recognition that Koun's mission was too valuable to be thwarted by poverty. Time has supported his belief. The Art Theatre of Karolos Koun was a milestone in the history of the Greek stage, and has not only set an example to follow, it has proved the value of quality production. Karolos Koun created a sound, devoted, and growing audience who promoted the idea of theatre-going in Greece. He proved the value of a consistent repertory in private theatre. He influenced directly or indirectly actors, directors, and producers, and has supplied, through his school, excellent material to the Greek stage and contributed to its international fame. Karolos Koun, very simply, marked an era!

—PLATON MOUSSEOS



Steinbeck's *Of Mice and Men*, a 1951 production at the National Theatre. Shown are Th. Kotsopoulos and Vassilis Diamantopoulos. Diamantopoulos, today a well-known figure in Greek theatre, was one of Koun's first students at the Teatro Technis.

## BOOKS

### New Arrivals

*Ten Years after Ivan Denisovich*, by Zhores A. Medvedev (202 pp., 266 drs.). A close friend of Solzhenitsyn tells the full story of his struggle for artistic survival in the U.S.S.R. and provides a picture of the Russian intelligentsia 'under seige.'

*The Harpoon Sun* by Vassilis Vassilikos (246 pp., 245 drs.). Two novels and thirteen stories about Greeks in exile by the author of *Z*. A rich graphic picture of uprooted men and women, and the courage they display under very difficult circumstances.

*The Rise and Fall of the League of Nations* by George Scott (405 pp., 432 drs.). An absorbing narrative of the League's history, with many almost forgotten incidents recounted, such as the annexation of Armenia, the Polish-Lithuanian dispute over Silesia, the Gran Chaco War between Bolivia and Paraguay, and the Japanese invasion of Manchuria. An assessment of the efforts of Aristide Briand, Gustav Strassmann, and Sir Austen Chamberlain to achieve genuine international co-operation under very difficult circumstances.

*The Acropolis* (240 pp., 165 drs.). A historical and archaeological study of the famous monument, well illustrated and sold exclusively at Eleutheroudakis ...and at a very special price.

*Intimate Relations* by Murray S. Davis (332 pp., 420 drs.). An account of the way people relate to one another: for example, how strangers become friends or lovers, or how relations are destroyed. He deals with the relationships between friends, lovers, spouses, and siblings and examines historically the alterations caused by changes in society.

*The Female Woman* by Arianna Stassinopoulou (190 pp., 275 drs.). This young Greek author living in England shows us the other side of the coin of the women's Lib movement. She discusses the 'bigotry' of the movement and the 'hang-ups' of its leaders and argues in favour of the 'female woman.'

### Paperbacks

*Serpico* by Peter Maas (252 pp., 60 drs.). The shocking and true story of an honest N.Y. cop and his tragic fight against police corruption, by the author of the *Valachi Papers*.

*A Touch of Danger* by James Jones (349 pp., 60 drs.). The first thriller by the author of *From Here To Eternity*, about a very believable 'private eye' and his adventures on a Greek island.

— ANITA MANTZAVINO

## SUMMER POTPOURRI

**S**UMMERTIME in Athens is the right time to catch up on all of those new and old films you may have missed along the way. From now until September Athens is really an undeclared, unpublishized film festival as open-air cinemas present three films a week, from the best to the worst in movie history at very low prices.

The only drawback is the difficulty of keeping track of what's playing where, and when. Newspapers carry only the Greek titles without reference to directors, and the English-language papers cannot hope to publish the complete list of the hundreds of theatres that make up the Athens scene. The best one can do is keep a watchful eye open while strolling or riding around town in the hope that some sympathetic soul has included an English title below the brilliantly painted Greek letters. Patience is rewarded however: a cursory glance recently revealed that besides many of last year's films which have been revived, some Buster Keaton comedies, an Alain Renais film, *Good-bye Mr. Chips*, *King Kong*, and Milkos Jansco's *Silence and Cry*, were also playing. Viva potpourri!

Included among the few first-run releases for the summer is *Limbo*, a film about the agony of wives awaiting the fate of their men either missing in action or taken as prisoners in the Viet Nam war. There are no big-name stars in this production and it is not the kind of film that will win impressive prizes at international film festivals, but it is a serious attempt to present another aspect of the Viet Nam tragedy.

Now that the U.S. has pulled out of Viet Nam, a new film genre has emerged. It is worth noting how much it differs from other post war flicks. The Second World War in particular generated hundreds of films which used the battle scene, whether in Europe or the Pacific, for purely patriotic action or as a backdrop for more in-depth character studies. Films such as *The Naked and the Dead*, *From Here to Eternity*, *The Longest Day*, *To Hell and Back*, *Sands of Iwo Jima*, and *Bridge on the River Kwai* differ as to location and scope but all share a commonsense sense of the necessity, if not the moral righteousness, of war: war may be hell, but a clearly defined enemy must be defeated.

While John Wayne tried to use the World War II formula in *The Green Berets* (1968), it is highly doubtful that others will follow his example, and we all know the reason why. Viet Nam is a bad memory of a lost cause that will haunt Americans for years to come, just as the political and guerilla warfare in that divided nation will surely drag on. In addition to the moral ambiguity of

the Viet Nam experience, audiences which have spent over seven years watching a war invade their homes via comprehensive television coverage have been over-exposed to the war.

For all of these reasons films with Viet Nam themes have centred on problems not covered *ad nauseum* on television or in the newspapers. *Two People* (see film listings) touches on the problems of a Viet Nam deserter; *Joe* studies the difficulty of a Viet Nam vet readjusting to changing values at home; and now *Limbo* deals with the struggles of women waiting for the return or non-return of their men. The emphasis of the Viet Nam film genre, therefore, is on the home front, rather than the battlefield, and on the results of an unpopular war rather than on a view of the war itself.

The women in *Limbo* are typical of all the women and families who endured the painful ordeal of waiting.

One woman is 35, the mother of four, and has been awaiting her husband's return for seven years. Another is a girl of twenty who married two weeks before her husband left for Viet Nam. The third wife was the homecoming queen at a southern university who married a third generation Air Force man. As in any film depicting a society in microcosm, the story unfolds as a mixture of trauma and happiness as each woman comes to grips with her 'limbo.' The screenplay by Joan Silver from her own novel focuses on the ordinary rather than the sensational, the daily rather than the unusual. Dialogues are trite and bland but, suggests Silver, so is life for the most part. The film is worth seeing because the emotional reality these wives face is in striking contrast to their limited verbal skills.

Director Mark Robson makes us care because he presents real women caught up in a difficult situation of which we are all aware, even if we have not experienced this Viet Nam limbo ourselves. His choice of relatively unknown actresses for these roles is also effective since we more readily accept them as authentic. More Viet Nam connected films are certain to follow; one hopes that like *Limbo*, they will reject melodrama in favour of further illuminating a dark page in American history.

Jeff Bridges (*The Last Picture Show*, *Fat City*, *The Last American Hero*), possesses that down-home, relaxed image on screen that makes it difficult to tell whether he knows how to act or whether he is simply being himself in front of a camera. Either way he is emerging as an important new image in recent American films. His importance lies not only in the easy-going way in



Jeff Bridges, *The Last American Hero*, is he acting or just being himself?

which he convinces us he is 'being' a character, rather than acting a role, but also in the kind of roles in which he appears. In earlier films he represents that segment of young American men from lower and lower-middle class homes, often rural, who at best have a high school diploma, a thirst for life, and a bitter understanding that an urban-technological society has little need of their services.

Although he gives memorable performances in both *The Last Picture Show* and *Fat City* (which will be coming to Greece this fall), it is in *The Last American Hero* that Bridges finally has the spotlight to himself. He plays the younger son of a southern mountain moonshining family. His father has been in and out of prison most of his life for practicing his trade, and has just been re-sentenced as the film gets under way. Bridges feels it is his duty to raise the lawyer's fees, the only way he knows how, by racing cars. As the film progresses we watch Bridges work his way up from the local hillbilly demolition derby to the 'big-time' stock car races outside Richmond, Virginia.

The film's title refers to Bridges's gradual shift away from the strong individualistic spirit his mountain family has instilled in him, to the contemporary American reality of having to cooperate, co-exist, and join the 'team.' Bridges was his own man and thus a gero on the local tracks, but driven by the desire to avenge himself against a society that condemns his father and his family's way of life and a wish to prove his own worth, he finds himself by the end of the film working as a driver for a millionaire who considers racing as merely a hobby. Bridges is the last American hero, the film suggests, because he is the product of a vanishing environment composed of strong family

ties and a large degree of isolation.

What Bridges does so well is to portray a country boy out to beat the world. About half the film is devoted to racing so that the scenes in which acting is called for take on added significance. Thus perhaps the most moving segment in the film is the night before the big race when Bridges is alone in a record booth making a fifty-cent disc to send home. He puts his money in and then realizes how difficult it is to say anything worth recording. He sputters out a few comments about the motel, the town

and the race, he then pauses and adds, 'I love you Mamma, I love you Pappa.' Once the record is out of the machine, Bridges looks at it, hesitates a second, crumples it up and walks off into the neon night. It is a difficult scene to play because the emotion is so open, so uninhibited. One cannot, for instance, imagine a Dustin Hoffman, Steve Mc Queen or even a Robert Redford doing the scene effectively because we know they are performing. Bridges looks and acts so much like a mountain boy that such raw emotion is utterly

convincing.

If you are travelling around Europe this summer, the following film festivals may be of interest: Berlin in June; Cork, Ireland, in June; Cracow, Poland, in June; Edinburgh, Scotland, in August and September; Locarno (Nyon, Switzerland) in August; Pula, Yugoslavia, in July; Trieste, Italy, in July; Zagreb Festival of Animated Film, Zagreb, Yugoslavia, in June.

—ANDREW HORTON

## NOTES ON THE SEVENTH ART



An up and coming producer of the new generation, Theodore Marangos, received an award for each of his entries at the Salonika Festival: *Tsouf*, *Ssst*, *To Ikopedon* and his first full length movie, *Lavete Thesis*. He is preparing a new film, as yet untitled, whose theme is the dependence of modern man on the debasing socio-economic mechanism. The photograph shows Marangos with his wife shortly after receiving the award for *Lavete Thesis* a prize of \$30,000 for the most artistic film.

### *Pigeon Holes*

The remarkable pigeon holes on the island of Tinos will be the theme of a 20 minute documentary to be filmed by a group from the Photographic Workshop of the National Polytechnic of Metsovo under the direction of Professor Lazaros Lamera.

### *Meat Scandal*

Theodoros Marangos, one of the country's most outstanding producers, is preparing a film that will be an indirect but distinct report on the plot that involved speculation and illegal motives in the importation of unfit meat

to the country. The incident has shaken public opinion and led to the arrest and trial of forty people to date.

### *Fonissa to be Film*

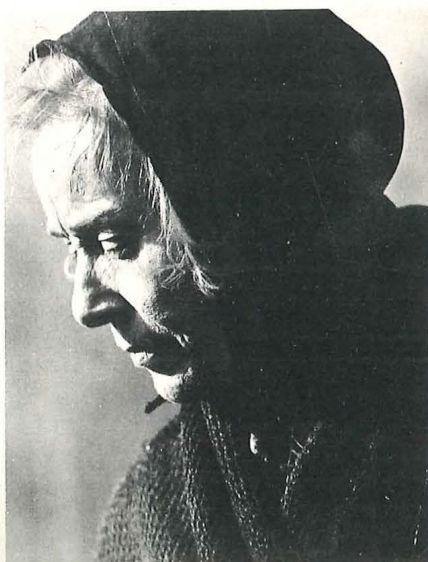
The socio-psychological novels and short stories of Alexander Papadiamantis (1851-1911) have long intrigued film makers but attempts to transfer them to the screen in the past have not met with success. A new company, Semeli Films, intends to produce movies based on Greek literature and will launch their activities with the filming of *Fonissa* from a screenplay by D. Theos and K. Ferris based on Papadiamantis's famous novel located in Skiathos. Ferris, a Greek from Egypt who has worked in French television and has three short films to his credit, will direct.

*Fonissa* (The Murderers) is the story of a woman who murders her grandchildren to spare them the hardships of life. Katerina Karoussou, the seventeen year-old granddaughter of the later actress Tzanni Karoussou, will play the tragic heroine in her adolescence. Maria Alkaiou will play the role of the heroine in her later years.

— PETER CINEMAN



Seventeen year-old Katerina Karoussou will play the young heroine. Maria Alkaiou will play the tragic heroine in *Fonissa*.



## Corfu Festival

THE second annual Corfu Festival will open on July 12 with Dame Margot Fonteyn and the Scottish Ballet Theatre. The appearance of the grand 'dame' of English ballet seems indicative of the progress that Michael Sisk, General Director of the Festival, and his staff have made since the first festival last summer.

Last summer, the *Pro Musica* of New York, the Polish Mime Ballet Theatre, along with such individual performers as pianist Peter Serkin, tenor Robert White, and actor Emlyn Williams helped inaugurate a festival that would seem to have everything necessary to be a success. According to Richard Svare, who handles public relations for the Festival, the emphasis of the organizers is on 'informality and intimacy.' Arrangements for performances are designed to break down the conventional barriers that stand between audience and artists.

In keeping with this idea of 'informality,' most performances are held on the grounds of an 18th-century country house outside the mountain village of Gastouri, a few kilometres

from the town of Corfu. Festival Director Sisk enlisted the help of Vincent Piacentini, a theatre design consultant, to give the professional touches to a natural amphitheatre on the mountain. He produced a stage that resembles a cross-section of an Elizabethan theatre, and is suitable for ballet, opera and large concerts.

Chamber music performances and recitals are given in a smaller theatre which is also out-of-doors. Eleven chamber music performances have been scheduled for this year's festival at which the emphasis is on intimacy rather than grandeur.

This year's plans include an 18th-century *commedia dell'arte*, *The Servant of Two Masters*, to be performed by the Piccolo Teatro di Milano on one of the squares in the town of Corfu. Mr. Svare stressed the desire of the festival organizers to utilize the striking character of the town and the surrounding area for a variety of events. A 'Cavafy Evening,' for example, will be set in the ruined cloister. It will combine readings by Greek and British actors, music by Dimitri Mitropoulos, and illustrations by Ghika.

Highlighted below are some of the major groups scheduled for this year's festival.



*The Manhattan String Quartet*

The *Boston Globe* has called this group of young musicians 'one of the outstanding American string quartets.' Eric Lewis (violin), Mahlon Darlington (violin), Andrew Berdahl (viola), and Judith Glyde (cello) first performed together in 1970, and are currently Artists-in-Residence at Grinnell College in Iowa.

Their repertoire includes works by Hadyn, Mozart, Beethoven, and Bartok, as well as those of such contemporary composers as Kirchner and Ligeti.

### *The Polish Mime Ballet Theatre*

The Polish Mime Ballet has been performing throughout the world since its founding in 1955. Henryk Tomaszewski, formerly of the Parnell Ballet of Warsaw, began and continues to direct the Ballet Theatre which is a unique melange of dance, pantomime, and theatre.

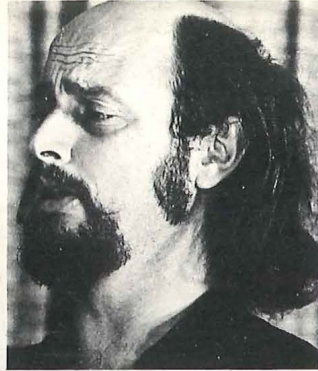
A characteristically unusual performance of *Faust* will be presented at the Festival.



### *The Piccolo Teatro di Milano*

This Italian theatre group, widely considered to be the definitive company for classic *commedia dell'arte* will perform Carlo Goldoni's *The Servant of Two Masters* in one of the main squares in the town of Corfu, where a house will be used for the stage setting. The performers will climb in and out of windows and up and down ladders and, in keeping with the farcical spirit, will encourage the audience to participate.





Some of the outstanding individual artists who will be appearing at the Corfu Festival: (top) John Atkins, pianist; Bert Lucarelli, oboist; Spiros Sakkas, baritone; (lower) Dame Margot Fonteyn; Gervase de Peyer, clarinetist and pianist; Robert White, tenor.



*The Anne Beranger Company*

This company of young dancers, formed by Anne Beranger, a student of Maurice Bejart, made its first appearance four years ago in Paris. Combining both classical and modern dance techniques, the company has toured France and has appeared at festivals in Finland, Yugoslavia, Switzerland, and Morocco.

Included in their repertoire are choreographed versions of works by Stravinsky, Debussy, John Cage, Mikis Theodorakis, and the American rock group, Pink Floyd.

They will perform Stravinsky's *l'Histoire du Soldat* at the Festival with Greek baritone Spiros Sakkas narrating.

## PROGRAM

The following program is subject to change. Performances not taking place on the Festival site — such as the Cavafy Evening and the production of the Piccolo Teatro di Milano — have not been listed. Details will appear in future listings. The times given below are for evening performances.

### JULY

- 12 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Dame Margot Fonteyn, Hans Bösl and the Scottish Ballet. Orchard Theatre.
- 13 8:00 — Manhattan String Quartet. Garden Theatre.
- 10:00 — Renata concert. Garden Theatre.
- 10:00 — Dame Margot Fonteyn, Hans Bösl and the Scottish Ballet. Orchard Theatre.
- 18 8:00 — Chamber music concert. Garden Theatre.
- 10:00 — Opera: *Dido and Aeneas*. Henry Purcell's only 'real' opera, under the direction of Pierre LeFeuvre with metropolitan Opera Mezzo-soprano Mignon Dunn as 'Dido'. Albert Fuller, the eminent Baroque harpsichordist, will conduct. Orchard Theatre.
- 19 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Orchestra concert, Orchard Theatre.
- 20 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Opera: *Dido and Aeneas*, Orchard Theatre (see 18 July).
- 21 8:00 — Orchestra concert, Garden Theatre.
- 8:00 — D. Koromila's *O Agapitikotis Boskopoulas* performed by

the Northern State Theatre of Greece, Orchard Theatre.

- 10:00 — The Anne Beranger Dance Company, Orchard Theatre.
- 25 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Stravinsky's *l'Histoire du Soldat* performed by the Anne Beranger Dance Company with Greek baritone Spiros Sakkas narrating, Orchard Theatre.
- 26 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Orchestra concert, Orchard Theatre.
- 12:00 — Special midnight show: The Pablo Light Show. A multimedia presentation using all types of projection equipment.
- 27 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — Opera: *Dido and Aeneas*, Orchard Theatre (see 18 July)
- 28 8:00 — Orchestra concert, Orchard Theatre.
- 10:00 — *l'Histoire du Soldat*: the Anne Beranger Dance Company with Spiros Sakkas, Orchard Theatre (see 25 July).

### AUGUST

- 1 8:00 — Chamber music concert, Garden Theatre.
- 10:00 — *Faust*: the Polish Mime Ballet Theatre in their own production, Orchard Theatre.
- 2 7:30 — Berlioz's *Beatrice and Benedict*. The composer's 1862 adaptation of opera comique, based on *Much Ado About Nothing*. The Festival production will feature Beverly Wolff and John Mitchison with Maurice Peress conducting, at the Achilleon.
- 11:00 — Gala chamber music concert, Orchard Theatre.
- 3 8:00 — Chamber music concert, Garden Theatre.

- 10:00 — *Faust*: Polish Mime Ballet Theatre, Orchard Theatre (see 1 August).
- 4 7:30 — Opera: *Beatrice and Benedict* (see 2 August).
- 12:00 — Midnight orchestra concert of Bach's *Magnificat*, Orchard Theatre.

### Some practical information:

#### Getting there

- By air: Olympic has two daily flights to Corfu. Round trip 1450 Drs. For information, Tel.: 929-21.
- By bus: Three daily buses from Athens. Duration: 10 hours. Roundtrip fare: 400 Drs. Information, Tel.: 512-9263.
- By car: via Corinth-Patras-Ioannina-Igoumenitsa. The car ferry between Igoumenitsa and Corfu crosses 42 times each week. Duration: 2 hours. Fares: (Roundtrip) passengers, 54 Drs., cars, 304 Drs.

#### Ticket information

- In Athens: Reservations can be made by telephoning the Festival Press office, Tel.: 359-335.
- In Corfu: Tickets are sold at the Main entrance to the Festival site, Tel.: 333-16.
- Prices: Ticket prices range from 200 Drs. for orchestra seats to 50 Drs. for seats on the hillside. For Gala Evenings, i.e., Dame Margot Fonteyn and the Scottish Ballet Theatre, the Renata Scotto concert, and the Polish Mime Ballet Theatre performances, the ticket prices range from 280 Drs. for orchestra seats to 50 Drs. for sitting on the grass.

## Athens Festival

THE 20th annual Athens Festival promises to be one of the most extensive in its history. Over fifty musical and dramatic presentations by Greek and foreign artists have been scheduled to take place at the Herod Atticus Theatre beginning on the 5th of July and continuing through to the end of September.

As always, the Athens State Orchestra will be prominently featured in concerts with guest soloists and conductors, among them pianists Valentin Gheorghiu and Fou Ts'ong, and violinist Mayumi Fujikawa. The National Theatre will stage six ancient dramas from the works of Aristophanes, Euripides and Sophocles in August and September. They will perform the same plays at Epidaurus during June and July. Inexplicably the National Opera will appear only at the Festival opening in three performances of Verdi's infrequently performed *Simon Boccanegra*. What is even less understandable is the disappointing selection of foreign artists

and groups. Of those scheduled to appear, only the Prague Chamber Orchestra, the Harkness Ballet, and the Zürich Tonhalle Orchestra under Antal Dorati can be counted on to provide an evening's entertainment of a reasonably high calibre. It need not be so.

The Festival was first organized in the summer of 1955 as one of the final contributions of maestro Philoktites Economides to Athens cultural life. His intention was to introduce an international musical standard to Greece, one which local artists and groups would be encouraged to emulate and achieve. Economides's successor, Theodore Vavayannis, Conductor and General Director of the State Orchestra from 1957 to 1969, continued and expanded this Festival program. During his tenure more and better-known European and American artists and groups appeared before Athenian audiences. A pupil and protege of maestro Dimitri Mitropoulos who had been Principal Conductor of the Athens Conservatory Orchestra 1927 to 1939, Vavayannis continued to draw inspiration from his mentor as the latter rose to international prominence as conductor of the Minneapolis Symphony and later the New York Philharmonic. Vavayannis retired in 1969.

The Festival has grown in size over the years; but the variety of its offerings remains very much overshadowed by that of the other Continental festivals, and by even those of such small but highly selective programs as the Baalbeck Festival in Lebanon. Given the ideal outdoor performing conditions of Herod Atticus Theatre, and the attractiveness of Athens as a summer concert base, one is at a loss to understand why more first-rate musical events are not scheduled. If it is a matter of money, then surely the National Tourist Organization should assist in finding the necessary funds to support an international festival worthy of the name. If it is a question of planning and programming, then the solution should be obvious. Whatever the cause for the Festival's deficiencies, the conclusion is still the same: Athens deserves better than it is getting.

— ROBERT BRENTON BETTS

## PROGRAM

### OPERA

Greek State Opera in Verdi's *Simon Boccanegra* July 5, 7, 11.

### SYMPHONY CONCERTS

The Athens State Orchestra. Gerd Albrecht conducting and violinist Ruggiero Ricci on July 15...Andreas Paridis conducting and pianist Valentin Gheorghiu on July 22...Zdenek Macal conducting and pianist Marian Migdal on July 29...Enrique Jorda conducting and pianist Bernard Ringeissen on August 5...Bernard Conz conducting and pianist Fou Ts'ong on August 12...Andreas Paridis conducting and cellist Angelica



—Sketch: PAUL VALASSAKIS

May on August 19...Mirca Bosarab conducting and pianist Kostis Gaitanos on August 26...Andreas Paridis conducting and violinist Mayumi Fujikawa on September 2.

French State Radio & Television Orchestra. Jean Martinon conducting on July 23 and 27...D. Horafas conducting and pianist Dominique Merlet on July 25.

Symphony Orchestra of Liege, July 30 and 31.

Prague Chamber Music Orchestra with pianist Boris Krajny on August 30, 31.

Zurich Tonhalle Symphony. Antal Dorati conducting and pianist Ilse von Alpenheim on September 4, 5, 6.

### BALLET AND DANCE

The Harkness Ballet on July 17, 18, 19.

Valois Ballet on August 1, 2, 3, 4.

Rallou Manou Hellenic Ballet Company on September 3, 7.

### THEATRE

The National Theatre of Greece. Euripides' *Hippolytos* on August 8, 9, 10, 11...Sophocles' *Electra* on August 15, 16, 17, 18...Euripides' *Medea* on August 27, 28...Sophocles' *Oedipus Rex* on September 12, 13, 14, 15...Aristophanes' *The Frogs* on September 19, 20, 21, 22.

The State Theatre of Northern Greece. Aristophanes' *The Birds* on August 23, 24, 25.

### Where to get tickets

Tickets for festival performances will be on sale as of June 22 and may be purchased at the following places:—

Athens Festival Box Office, Stadiou 4. Tel. 322-1459 and 322-3111. Open daily from 8:30 a.m. to 1:30 p.m. and 6:00 p.m. to 8:30 p.m. Sundays and holidays from 9:00 a.m. to 1:00 p.m.

The Herod Atticus Theatre, before each performance, from 6:00 p.m. to 8:30 p.m. Tel. 323-2771 and 322-3111.

For performances by the National Theatre only at the box office of the Theatre on Ag. Konstantinou St. Tel. 523-242. Daily 8:30 a.m. to 1:30 p.m. and 6:00 p.m. to 8:00 p.m. Sundays and holidays from 9:00 a.m. to 1:00 p.m.

For performances by the Ethniki Lyriki Skini (National Opera Company) at the Olympic Theatre, Akadimias Street. Tel. 612-461. Daily from 9:00 a.m. to 1:00 p.m. and 6:00 p.m. to 8:00 p.m. Sundays and holidays from 9:00 a.m. to 1:00 p.m.

Children under the age of ten will not be allowed in the theatre.



## Farewell to Muriel Hughes

This month the Athens English-speaking community bids farewell to one of its most dedicated educators, Muriel J. Hughes. A familiar figure in intellectual and cultural circles since her arrival here in the summer of 1968 to assume responsibility for the English program at Pierce University College, Dr. Hughes has contributed much to the advancement of higher English education in Athens.

Born in Sioux City, Iowa, shortly after the turn of the century, Dr. Hughes received her B.A. in English at Morningside College in Iowa, then travelled east where she was graduated with an M.A. from Columbia University. She returned to Morningside College as Assistant Dean of Women and Assistant Professor of English, but having been smitten by the lure of the big city and the world beyond, and wishing to specialize further in her field of Medieval English Literature, she resigned her post to study for her Ph. D. at Columbia. In 1942 she was appointed to the faculty of English at the University of Vermont, where she remained until her retirement in 1968.

An early advocate of women's rights in an age when professional careers, including those in higher education, were the prerogative of men, Dr. Hughes devoted much of her study to the role of women in the Middle Ages, publishing in 1943 her doctoral dissertation, *Women Healers in Medieval Life and Literature*. She devoted her sabbatical year, 1959-60, to the study of literacy of women in the Middle Ages and over the course of the ensuing summer studied the 15th - century Burgundian Court, and the life and works of Margaret of York, Duchess of



Dr. Hughes being congratulated by President Edward Andrews of the University of Vermont at graduation ceremonies in May 1972 when she was awarded an honorary doctorate.

Burgundy (1468-1503) in particular. In 1953 she became the first woman full professor in the College of Arts and Sciences at the University of Vermont and in 1964 was elected President of the National College English Association. In recognition of her many achievements, she was given an honorary doctorate by the University of Vermont in May 1972.

Dr. Hughes came to Pierce College at the time of their move from cramped downtown quarters to their present spacious campus on the slope of Mount Hymettus in Aghia Paraskevi, where she is still remembered by her students for the years of experience and research which she brought to her own courses in Chaucer and Medieval Literature. After leaving Pierce she travelled to Japan to assume a lectureship in English at Tsuda College in Tokyo, and upon returning to Greece in March of last year was

appointed to the Board of Trustees of the Hellenic International School in Kastri.

Dr. Hughes's decision to leave Greece was by her own admission a difficult one, and certainly the foreign community will be the poorer for her absence.

### *Romeo and Juliet*

Mimikos and Mary were a young couple in Athens who committed suicide at the turn of the century. A number of songs, poems and folk tales have been written about them and they are by now legendary figures. A recent decision to name a square after them, however, has divided Athenians.

For more than 200 years a small square beneath the Akropolis has been named after Emperor Michael Ragavas who was the creator of the historic



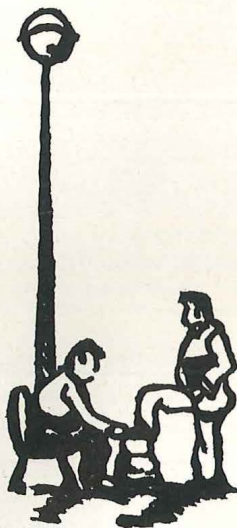
monastery of St. Nicholas of Ragava which was built in Byzantine times. Strong reaction against changing the historic name has arisen from many quarters.

Mary Weber was, in 1893, the German nanny of the heir to the Greek throne. She fell in love with a young medical intern by the name of Mimikos but when the couple decided to marry, Miss Weber's parents in Germany refused to consent and asked Princess Sophia to allow their daughter to return home. Tradition has it that in her despair she flung herself from the Akropolis. It would seem that, in fact, the young girl climbed the Akropolis, mounted a scaffolding that stood at the time on the Parthenon and threw herself down onto the marble floor of the temple. She was taken to the hospital where she died the following day and her lover committed suicide by shooting himself.

The incident became something of a *cause celebre* when permission to bury them together was denied — leading to a revolt of the young people. On March 1, 1893, a faithful friend of Mimikos removed the young man's body from its grave and buried it in Mary's tomb at the First Cemetery.

Despite the poignancy of this tale, many objections have been raised against dedicating the square to their

memory. Several members of the Athenian Club objected strongly in statements which label the decision as 'comic' and argue that more famous Greeks have not been so honoured. Actress Aliki Vouyouklaki, who portrayed Mary Weber in a film, joined the foray by supporting the new name. She pointed out that young people will ask 'Who were Mimiko and Mary?' and, when told the story, will have learned a lesson in love.



### Vladimir Ashkenazy Excels

Athenians were given the rare pleasure of a recital by Vladimir Ashkenazy on the 27th May at the Kotopouli Theatre. The auditorium was packed to capacity with an audience ranging from the older generation down to the very young.

It has been fourteen years since I last heard Ashkenazy perform. This was at a concert at the Festival Hall in London, after he had won the Tchaikovsky Prize in Moscow which he shared with John Ogden. I remember at the time admiring Ogden's technique and Ashkenazy's interpretation. It was with a fresh and critical ear that I listened to last Monday's concert, and I was not disappointed.

Ashkenazy began the recital with two sonatas by Beethoven, No. 3 in C major and No. 30 in E. major. Although the slow passages were played very slowly, indeed, nothing was lost in the interpretation. The second part of the program was entirely devoted to Chopin, and although the interpretation was romantic it was free of any slurring of phrase or drawn out rubatos that pianists feel to be a necessary adjunct to the romantic nature of Chopin's music. Clearly, Ashkenazy has grown as an artist. He provided his audience with a magnificent evening.

—M.D.L.



Chrispi

Coropi, Attica, Greece  
Tel.: 6623-341, 6623-298

# How Cricket Came to Corfu

'I never saw society so disjointed and dishevelled as this is nowadays.' This was Edward Lear's comment on the Anglo-Greek community in Corfu in the last days of the British Protectorate. It was a society which had come into existence largely by accident and was about to pass away in circumstances barely understood by most of the community.

Corfu in those days was the capital of a republic, familiarly referred to as the United States—the United States, that is, of the Ionian Islands. Technically independent, the republic was, in fact, ruled by a British High Commissioner (the 'Lord High') whose position was guaranteed by a military garrison.

This was the British Protectorate, which came to exist for no better reason than that when the Napoleonic Wars ended and the time came to draw up treaties, the British were in possession of six of the seven islands, which they had captured from the French.

Britons at home had only a hazy notion of where or what these United States were. The Protectorate was not precisely Britain's fault and mistakes were made. Greece in 1815 was still under the Turks and somebody had to rule the islands.

Not surprisingly, tensions existed in the 'disjointed and dishevelled' society of Corfu. Viscount Kirkwall (whose two-volume *Four Years in the Ionian Islands* was ghost written by the more homely Major General Whittingham) remarks that there was little social mingling of British and Greeks, and appears rather surprised that the Greeks did not frequently 'dine out' as English gentlemen were accustomed to do. Even those of his men who were on comparatively close terms with Greeks had never seen inside their homes of met their womenfolk, he complains.

There were probably many reasons for this, and it is certainly not enough, as a generation of Homeric-minded travellers seems to have done, to complain that the Corfiots or their day were a great disappointment compared to their ancestors. This was the opinion of Edward Giffard Esq., of Pembroke College, Oxon., who visited Corfu in 1836. Travelling with a companion of similar disposition (both men having been advised to winter in warmer climes), Giffard made the round of the sites and shows of Corfu town, commenting drily that the Opera 'seemed on the whole very tolerable for the Ionian Islands,' and remarked that, apart from the policemen, who 'appear to be great dandies,' the rest of the populace 'are a very scrubby, and I may say, dirty appearance.'

At the opposite end of the spectrum was Lord Guildford, who devoted a

great deal of effort and money to the foundation of an Ionian Academy, the first university in which lectures were given in modern Greek. Another such attempt was made by the pro-British writer Andreas Lascaratos. Excommunicated by the Church for denouncing corrupt practices, Lascaratos and his wife set up a girls' school, on an English model, in their native Cephalonia.

Whether thanks to the British or not, 19th-century Greek poetry, music, and scholarship reached their highest level in Corfu. Solomos spent the last thirty years of his life there, finally reconciled to the British and a personal friend of two High Commissioners. The composer Nicholas Mantzaros lived for much of his life under the Protectorate—and celebrated its end with a new setting of Solomos's *Hymn to Liberty*, which became the national anthem. And Aristotle Valaoritis, one of the best-known poets of the generation after Solomos, represented the island of Levkas in the islands' parliament.

It was a time of strange compromises. An English missionary, visiting Corfu in the 1830's, was scandalized that the British authorities should take part in the festival of the island's saint, Spyridon. 'I only add,' he wrote 'that year after year the Lord High Commissioner of Her Britannic Majesty in Corfu, a professed protestant, walked in public procession by the bones of this saint, and compelled his staff-officers to do the same!—*I have seen it. Is this to continue?*'

The missionary would probably have been better pleased by the Foundling Hospital, one of those works of nineteenth century philanthropy which Kirkwall frowned on as possible 'encouragements to vice and immorality.' The institution is described: 'There is a circular box, for the reception of babies. It revolves in a hole in the outer wall on a spring being touched, which at the same time causes a bell to be rung.' The small number of children being tender there was taken by Kirkwall as 'an honourable testimony to the general morality of the Corfiots.'

By the late 1850's the British position was becoming precarious. Greece had by that time been independent for thirty years and the inevitable secession of the islands, implied even in an earlier constitution, was being delayed, it seemed, without reason. Finally in 1858, the British government sent out William Gladstone who was later to become prime minister, as 'High Commissioner Extraordinary.'

Another Homeric scholar, Gladstone was firmly pro-Greek and did his best to patch up relations. But his efforts were greeted with distrust from the British and Greeks alike. In the small island of Paxi, near Corfu, Mr. Gladstone took the unprecedented step of accepting the local bishop's blessing:

Mr. Gladstone, having taken and respectfully kissed the Bishop's hand, leaned forward to receive the orthodox blessing. The Bishop hesitated, not knowing what was expected of him; and not imagining, perhaps, that a member of the Anglican Church could require his benediction. At last, however, he perceived the truth, and, bending forward, he hastened to comply with the flattering desire of the Representative of the British Crown. But at this moment, unfortunately, Mr. Gladstone, imagining that the deferred blessing was not forthcoming, suddenly raised his head and struck the episcopal chin. The Resident and other spectators of the scene had considerable difficulty in maintaining the gravity befitting so solemn an occasion.

Sixteen years later Prime Minister Gladstone curtly denied the truth of this story as related by Kirkwall-cum-Whittingham.

The Protectorate dragged on until May 1864. By the end, the bitterness, though restrained, was undisguised. In a moving speech to the Senate, Valaoritis expressed his deep feelings of friendship towards Great Britain but his 'inveterate enmity to the Protectorate.' He was one of a minority of three who had even that much to say for the departing rulers.

The end, like the beginning, was due more to accident than to the will of anyone in Corfu. Palmerston, the prime minister of the day, arranged the secession on the condition that Greeks chose a relative of Queen Victoria to succeed King Otto. This they did, but by this time the rival European powers were demanding the 'neutralization' of Corfu as a condition of their approval.

So the final act of the British was to destroy any evidence that they had been there. Day after day parties of ladies with parasols and uniformed officers went out in boats or carriages to watch the sappers mine the fortresses their men had built, while Greeks looked on and saw their only defences wantonly destroyed. The fortress in Corfu town, which had been built by the Venetians, was almost the only fortified building to be spared. For the rest, all traces of the British presence were wiped out or taken with the departing garrison.

There remains only the network of roads, built to keep the garrison occupied, some buildings in the town—and cricket.

—RODERICK BEATON



# 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.

P.M.	Friday
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

YENED	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

YENED	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.

## RADIO

### GREEK

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

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

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

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

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

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

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

### VOICE OF AMERICA

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.

**MUSIC** — In this series young British composers explain their musical ideas. Those taking part in this program include *Roger Smalley*, June 8, and *John Tavener*, June 15. Both programs at 7:15 p.m.

**THEATRE** — *The Ringer* by Edgar Wallace. This play was the turning point in Edgar Wallace's meteoric career from newspaper boy to dramatist and writer of best selling fiction. June 8, 8:30 p.m., June 9, 2:30 a.m. and 1:30 p.m.

### U.S. ARMED FORCES RADIO

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

1954 KHz — Athenai Airport  
1484 KHz — Kato Souli

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

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

#### Sunday

AM 0:00 News  
0:05 Interlude  
1:08 Night Train (Rock)  
3:05 Jonathan Field (Rock)  
4:05 American Top 40  
5:05 Jeanie McWells (Jazz)  
6:05 Silhouette (Religious)  
6:30 Banners of Faith  
7:05 Country Crossroads  
8:05 Sunday Serenade  
10:05 Amen Corner  
11:05 Carmen Dragon (Classical)

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

#### Monday — Friday

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

## TELEVISION COMMENT

### Movements Without Music

'Why do they have to dub in Greek?... I can't enjoy "Mission: Impossible" as I watch the actors' mouths move and hear Greek come out!' These are just two small examples of some complaints one regularly hears. Conversely, others buy television sets for the main purpose of learning Greek at home.

It would be interesting to hear the reaction of Greek-speaking people watching programs in another language over 'their' television which now reaches most villages some of whose inhabitants are illiterate. Do they enjoy television when the sub-titles flash by as quickly as do the scenes?

As in all profitable businesses the general public must be considered first: its needs, desires and attitudes, and visitors must adjust to what is available in order to maintain a healthy attitude towards their fellow man. The shortcomings of local television can be overlooked, and let's begin with musical programs.

Local musical programs are a reverse of the silent films of early cinema. The viewers' senses, at that time, were well-contained and any semblance of multisensory activity was a few decades away. With silent films the action was like one of the cogs in the pristine projector-mechanical and without life. There was no racing up and down the keyboards to aid the antics of the actors to come alive with intense expression. (Could the Keystone Cops have been as zany-looking without the piano creating a more hilarious mood of chaos?) Sound can make the exciting speed of a downhill race seem even more dangerous and ominous. Experiments have shown that a light seems to shine brighter when a sound accompanies the off and on procedure.

In reverse, a performer mouthing the words (the programs are rarely 'live') of a spirited song draws a pale shade over the illuminating effect of lively music. All the musicals presented on YENED and EIRT seem unnatural and artificial, with ennui lurking between songs. The cameraman has no choice but to dwell on the face of the performer and it eventually gets to the point of playing a game to see if one can catch the mouth forgetting to move as each new stanza automatically begins anew to its own beat, sometimes leaving the performer behind.

What saves the programs from becoming pure radio-sound is the dramaturgical expressions of the vocalists. The cameramen realizing the thinness of the situations utilize their technological 'finesse' to try to add interest with the legerdemain of close-ups in order to make the sound seem to come alive: when the camera is close, the music sounds more intense that it would if the shot were long. The skilled technicians also create double images of the singers providing variations in angles and image-size. Often the image is superimposed onto an attractive background of moving scenery, and thus, the lackluster of pantomime fades considerably.

This pantomime alienates many would-be regular viewers — entertainment of this calibre went out with black and white.

Perhaps most viewers, especially those outside of the main cities, could not care less because they are not used to more. Their favourite stars appear and the hills are alive with the sound of music! If air conditioning, fancy restaurants, and complicated gadgetry are not part of the daily Athenian regimen of 'haves,' then not having live musical entertainment is something they can live with without complaint.

And as for the rest of us, we could dust off our imaginations a little and enjoy the 'dancing-in-the-aisles' sound of Greece.

— SOPHIA NICHOLAS

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

## INDEXING INFLATION?

ANY prolonged period of inflation produces attempts to learn to live with it. After the introduction of price and wage controls in the U.S. and in Great Britain, we seem ready to try another cure for inflation by embellishing wages, interest rates, contracts, etc., with automatic escalator clauses. This method is known in the U.S. and in Western European countries as 'indexing.'

It is worth analyzing the mechanism of indexing inflation and to describe the indexing experience of some foreign countries, namely, Brazil and Finland and, finally, to see how these experiences could benefit the Greek economy.

Usually it is the Consumer Price Index that forms the basis for automatically adjusting wages to inflation. In effect what happens is that automatic escalator clauses are included in wages and, as a result, in almost everything you can imagine: interest rates, contracts, insurance premiums, pensions, etc. Thus, almost all contracts are readjusted periodically once the Consumer Price Index increases by a rate predetermined by the Government.

This is not new economic concept, and, as a matter of fact, escalator clauses in wage contracts have been implemented since 1948 in the United States when the United Automobile Workers signed such a contract with the giant General Motors. What is important, however, is that these contracts

have gained renewed popularity and have been introduced into other areas. A vivid illustration is the interest rate in the world. Bank loan rates have been geared to the prime rate and undoubtedly current high interest rates in general reflect an inflation premium.

In a nutshell, indexing inflation means that all transactions that have a time-duration should be inflation-free.

The Brazilian Government, accomplished their indexing rather successfully. Under the Brazilian system, called 'monetary correction,' long-term debt — including mortgages, rents, pensions and contracts — is readjusted annually on the basis of the Wholesale Price Index. An annual adjustment of the legal minimum wage is linked to the W.P.I. and, most importantly, to gains in productivity. At the same time, the Government allows enterprises to revalue their fixed assets in line with the W.P.I. thereby increasing depreciation charges and reducing reported earnings and their tax return bill. Because the formula took into account gains in productivity, the system worked and actually reduced the annual rate of inflation from 30% in 1967 to about 15% currently while simultaneously raising the real growth rate of the G.N.P. to an average of 9% between 1968 and 1972. Inasmuch as its objective was to limit inflation to 12%, the Government succeeded.

The Finns were not as lucky as the Brazilians. Finland had introduced a general wage escalator after the Second World War providing for an automatic increase in wages and salaries once the Consumer Price Index had increased by 5% during a quarter. The system accelerated inflation and various attempts to hold it in check, failed. In effect the Finnish mark devalued twice from 1957 to 1967.

In March 1968, the Government abolished wage escalation clauses and limited wage increases to productivity gains. In addition the well-known array of economic tools aimed at curbing inflation were put into motion: Govern-

ment expenditures were curtailed, credit policies tightened, price freeze imposed, etc. In 1969, Finland achieved its first trade surplus in ten years and the cost of living increased only by 3%. Since then, unfortunately, Finland (compared to the 23 members of the OECD) recorded a slightly above average rate of inflation. In 1973, the average inflation rate in the OECD countries was 12% while in Finland it was 15%.

From these two experiences, it is apparent that a key point in trying to have an 'inflation proof' economy is gain in productivity. Inasmuch as inflation is basically caused by the supply of money outrunning the supply of goods and services and the fact that rising prices must establish a new equilibrium between the two, indexing without consideration of productivity gains, is nonsense.

In Greece, at the present time, there is no mechanism for indexing inflation. Further aggravating matters, according to OECD publications, Greece has suffered the highest inflation rate in 1972 and 1973, reaching 30% in 1973. This results in dwindling real personal income which in turn is cutting painfully deep in to the sales and net profits of most Greek companies. Obviously, to overcome this, one has to go to the root of the problem: increase the real personal income which in turn will permit consumers to absorb the national production at conditions enabling industrialists to achieve satisfactory profits. One of the tools is the indexing of inflation which could be used as successfully as in Brazil. The prerequisite is, however, gains in productivity.

In this light, wages would be readjusted automatically on the basis of, say, a Consumer Price Index. Aided by the present economic measures aiming at curbing inflation, indexing inflation could be a useful and pragmatic tool to cure simultaneous torrid inflation and sluggish growth.

— ANTOINE PAPAZOGLAKIS



**Hellenic  
Furs**

*We know furs because we've been making beautiful ones for over 50 years! Why not visit our collection?*

*We're just a few blocks from Constitution Square, at 27 Metropoleos Street.  
Steve Eustatheades,  
Hellenic Furs.*

## The Posidonia Exhibition

The Posidonia is a success story that begins with the choice of name and extends to deals involving staggering figures in the millions of dollars, and Private Initiative is the keynote. Maritime Presentations Limited of London, the Greek Shipowners Association, and last, but by no means least, the Hellenic Ministry of Merchant Marine have shown what can be

achieved when a willing state agency and an imaginative private sector of business work in close cooperation.

The exhibition is sponsored by the Ministry of Merchant Marine, the Union of Greek Shipowners, the Hellenic Chamber of Shipping, the Association of Shipowners of Greek Passenger Ships, and the London-based Greek Shipping Cooperation Com-

mittee.

Over 200 companies from 21 countries are engaged in providing products and services to the international shipping community. Those who participate are leading shipbuilders, banks, shipbrokers, maritime insurance companies, marine equipment manufacturers, classification societies, etc. The exhibition takes place every other year in Athens at the Zappeion Hall (this is its fourth gathering) and is by far the biggest and most successful of its kind.

The question which immediately comes to mind is why some of the world's largest and most advanced firms have selected Greece as the country in which to exhibit their latest technological achievements in this particular field.

The answer is to be found in the saga of Greek merchant shipping. Roughly speaking some 3,900 vessels in the region of 41,000,000 tons (gross) are owned by Greeks. Their fleets require an annual expenditure of approximately 7,000 million U.S. dollars for the wages of about 125,000 seamen that crew the ships, and for maintenance and renewal. In brief the Greek controlled merchant marine constitutes the largest in the world.

Exhibitors participating in Posidonia come from Belgium, Bermuda, Brazil, Britain, Canada, Denmark, Finland, France, Greece, Italy, Japan, Luxembourg, Malta, Netherlands, Norway, South Africa, Spain, Sweden, Switzerland, USA, and West Germany. Many companies that will not participate individually will be represented by National Associations from Brazil, Britain, Italy, Japan, and the USA and will put on special displays.

A highlight of the exhibition is a two-day forum. Discussions will cover such topics as 'Piraeus as an International Shipping Centre,' 'The International Community in Piraeus,' 'Chartering Out of Piraeus,' 'Shipbuilding and Repairing Prospects in Greece,' 'Financing Needs of the Hellenic Fleet,' 'Labour — the Backbone of the Fleet.' The meeting at the Eugenides Foundation will be formally opened by the Minister of Merchant Marine, Constantine Skiadopoulos. The speakers will include members of the Greek shipping community: J. C. Carras, A.J. Chandris, the President of Hellenic Shipyards C. Dracopoulos, and the 'Nestor' of the Greek shipowning family, Manuel Kulukundis, who will chair the two-day meetings from June 4-5.

It is not possible to gather figures on the volume of business concluded or initiated at the exhibition, but it is believed to be high. Although the same London-based firm is the organizer of the Rotterdam Exhibition, the Posidonia is of quite a different nature, and unique in the world.

— ALKIS LOGOTHETIS

## COOKING

### CUCUMBERS

Cucumbers have been cultivated for 3,000 years, first in India, later by the Chinese and Romans. In recent years their increased cultivation in greenhouses, especially in southern Crete, has made them available year-round, and in the summer months they are particularly plentiful and inexpensive.

Westerners tend to limit their use to salads and canapes, but cucumbers have an interesting flavour when cooked and many ideas for their use come from the Middle and Far East.

Cucumbers release considerable amounts of water and they must be blanched or salted to draw it out. Salting leaves the flavour more intact, especially if a little vinegar and sugar are added. After half an hour the pieces are drained and dried for further cooking.

#### Cucumber Curry

1½ kilos prawns or shrimp  
3 or 4 smallish cucumbers  
¼ cup butter  
2 green onions (shallots) minced  
2 teaspoons turmeric powder  
1 teaspoon ground red chili  
4 small (½ inch) pieces cinnamon  
½ teaspoon ground ginger  
4 cloves garlic, crushed  
6 cloves  
seeds of 6 cardamoms  
salt  
2 cups milk

Remove heads; shell and de-vein prawns or shrimp. Scrub cucumbers thoroughly and cut into bite-size chunks. Use fresh firm-skinned cucumbers and do not peel. Heat the butter, add the onion and spices and sauté for ten minutes. Add the prawns and cook for five minutes. Add the cucumber and milk and simmer for 30 minutes. Serve with rice. This is a rather medium curry. You may make it milder or hotter by adjusting the amount of chili used. This makes four to six servings.

#### Baked Cucumbers with Herbs

4 to 6 cucumbers  
1½ teaspoons salt  
2 tablespoons vinegar  
1/8 teaspoon sugar  
¼ cup melted butter  
3 tablespoons minced green onions (shallots) including tops  
2 tablespoons chopped fresh dill  
freshly ground pepper  
1 tablespoon each fresh parsley and basil, chopped.

Peel, quarter and remove the seeds from the cucumbers. Cut the cucumbers into strips about two inches long and half an inch wide. Place these in a bowl and sprinkle with salt, vinegar and sugar

and allow them to stand for half an hour. Drain and dry. Place the cucumbers in a baking dish and top with butter, onions, dill and pepper. Bake uncovered at 375° F. (190° C.). Before serving, add salt and pepper to taste and sprinkle with parsley and basil. This makes six servings.

#### Cucumber and Mushroom Souvlaki

This combines well with skewered meat or kebabs. Peel the cucumbers and cut into 1-inch slices. Thread the slices onto skewers alternating with large mushroom caps or smaller whole mushrooms. Brush with melted butter and broil over hot coals for 8 to 10 minutes. Brush with more melted butter and sprinkle with salt and freshly ground pepper.

#### Cucumbers Provencale

3 peeled, sliced cucumbers  
flour for dredging  
olive oil  
1 clove garlic  
4 tablespoons butter  
2 cups peeled, chopped tomatoes, fresh or canned.  
2 green onions (shallots) minced  
2 tablespoons minced parsley  
2 tablespoons fresh basil

Heat oil and garlic until the latter is browned. Dredge cucumber slices in flour and sauté slowly in oil until browned on both sides. Drain on paper towels and sprinkle with salt and pepper. Place in a serving dish and keep warm. Sauté the onions in butter until golden. Add the tomatoes and cook, stirring for 3 minutes. Add the parsley and basil, and pour the sauce over the cucumbers. This makes six servings.

#### Cucumbers and Yoghurt

This Indian and Pakistani dish is particularly refreshing in hot weather. Peel and cube 4 small cucumbers. Combine with ¼ cup chopped fresh mint, 2 cups yoghurt, salt and pepper, and refrigerate for two hours. Drain off any liquid and add one third cup of yoghurt. Chill briefly and serve. This makes six servings.



— Sketch: DOUGLAS BABINGTON

## OLYMPIC GYMNASTICS RETURN

**T**HE first Panhellenic Youth Gymnastic Championship which took place in the Nikaia Youth Athletic Centre in Piraeus on Sunday, May 19th was of immense importance to the country, and the fact that it was organized by the Physical Education Department of the Ministry of Education, highly significant. Olympic gymnastics using equipment such as parallel bars, rings, horizontal bar, trapeze, etc., are at long last officially established in what is a major and decisive step.

Olympic gymnastics have held an important place in physical education programs in other Western countries ever since the pioneers Spiess of Germany, Ling of Sweden, Amoros of Spain, and Arnold of Great Britain, laid the foundations of the so-called 'Gymnastic Systems' and invented various means and instruments by which the human muscular system could be strengthened and the entire body exercised.

European 'instrumental' gymnastics were first introduced to Greece by the Bavarians in the entourage of King Otto. Its initial success was great and in most of the cities of our then very small country, as well as in larger centres of Constantinople, Smyrna, Thessaloniki, Mytilene and others that had yet to become part of modern Greece, one could find excellent facilities for exercising on the horizontal bar, parallel bars, and rings and they were widely used by the population.

In 1910 the attitude towards this type of athletics altered: instrumental gymnastics were banned; bars, rings and other equipment were discarded. Physical education in schools became meagre and the gap between Greece and the rest of Europe widened as athletics were restricted to the boring conservatism of 'free' exercise, the 'hands-up, down,' callisthenics.

Attempts to restore contemporary gymnastics required courage for it meant trying to swim upstream against the strong reaction against the use of equipment. Credit must go to the National Academy of Physical Education which, in the period between 1950 and 1962, demonstrated the use of instruments in front of enthusiastic crowds in the Stadium and by so doing started the long march forward. Graduates of the Academy were awarded scholarships to study in other countries such as Sweden, Germany, and the U.S. and they returned bringing home with them the desire to restore gymnastics to their right place. Now that the Ministry of Education has organized an Olympic gymnastic championship for

the young, it appears that Greece will follow the normal progress and evolution in this area, after 50 years of inexcusable 'isolation.'



Expression and motion are exceptional.

Those of us who became acquainted with instrumental gymnastics in foreign schools can perhaps better understand the significance of this recent Championship. Correct exercising involves not only muscular training but demands inner strength and effort employing various ways and means. The various 'ways' are free exercises in their many forms, and the 'means' are instrumental gymnastics using bars, rings, trampolines, ropes, clubs, weights and dumb-bells. When this equipment is employed, it makes free exercise more difficult and vigorous, requiring greater strength and coordination. The human body thus takes its natural shape, form and beauty: it becomes stronger, better disciplined, and obedient to rhythm. Brute force and strength are not the ultimate goals, but rather, the development of flexibility, grace and discipline, all of which are so important to the well-being of men.

The Department of Physical Education has taken a great step forward and their achievement should be greeted with congratulations to those responsible for it.

The Nikaia Youth Athletic Centre at which the Championship was held is comparable to the best in Europe. It consists of a great hall, with varnished wood floors suitable for basket ball,

### BOATING

#### Yachting tourism is important to Greece

Mr. Tsafos, President of the Hellenic Union of Marine Tourism, officially opened the yachting season at Zea Marina on Wednesday 29th May. Those gathered were also addressed by the chief of the Port Authority who stepped in for Admiral Skiadopoulos, the Minister of Merchant Marine, who could not be present. Both speakers emphasized the importance of yachting tourism in Greece and supported this with some rather impressive figures.

A total of 1819 yachts called at Greek ports during 1973, only thirty-four of which were flying the Greek flag. Between 94 to 120 thousand guests were aboard these yachts, each spending \$75.00 per day in contrast to the average

expenditures of most tourists in Greece, which is \$35.00 per day.

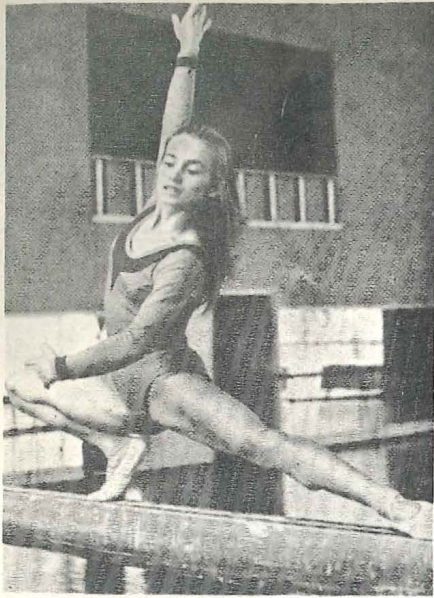
Mr. Tsafos said that he and the Chief of the Port Authority were in agreement that charter-vessels should be put under the Greek flag and hinted, in fact, that this may indeed be the case in 1975.

We cannot but agree that it is logical that yachts chartering and operating in Greece should be under the Greek flag. The government agencies must, however, adopt practical, uncomplicated, and sensible policies and the laws and regulations should be studied and discussed by representatives of the government and private concerns (yacht owners and yacht brokers). It occurs to us that the special incentives offered to other sectors of tourist development should be available to yacht chartering concerns as well.

This is a subject of deep concern to all involved in yachting and so we will return to it again in the future and venture some possible solutions.

—A.L.





Today's free gymnast on the bar.

volley-ball, tennis and wrestling as well as for gymnastic events requiring special equipment which can easily be mounted and dismantled. The Centre seats over 500 spectators, and provides ample space for the needs of athletes. If Athens had more of these located in various parts of the city and if the major cities of the country each had one such centre, the problem of 'athletics' would not exist.

— ANGELOS PALEOLOGOS

## GARDENING

# AN EKALI GARDEN

Fefy Krinos is one of those instinctive and entirely self-taught gardeners who has used her hard-won knowledge to create a beautiful garden in Ekali. It is free of 'forced' professional formality, but seems to flow into a natural synthesis of colour. It is easy to understand how this vivacious, mercurial personality found solace in the rewarding activity of flower growing, when she was herself transplanted from Patras to the cosmopolitan, but often lonely life of the capitol.

When I saw her she (like all perfectionist gardeners, who feel that only *their* gardens have been singled out for adversity!) was lamenting that recent high winds had ruined her best blooms (a hazard that all gardens face!). She was also rightly indignant that casual passersby had cut and carried away her prized Swiss geranium from pots in front of her gate. However she was happily occupied planning the next stage in the endless cycle of planting, nourishing, protecting and then cutting down and replacing, which makes up the gardening calendar.

It was already time for her primulas, still full of tawny colour to my eyes, to be dug up and stored in her overflowing greenhouse until next spring. Her tulips, now in picturesque disarray, were being cut down and left to hibernate in the ground. She explained that because she plants them deeply—some 6 inches down—she can cover the bulbs with manure, and use the space to grow geraniums. These she had prepared for planting, either from cuttings, or from last year's plants, which were stored all winter under glass—Ekali being much colder and more exposed than other suburbs nearer Athens.

This is, indeed, the secret of her lovely garden—a constant rotation of plants, so that there is always something to catch the eye.

So although her pansies are still in brilliant beauty, edging her borders, and—a charming idea—filling little hollow terracotta ducks on her lawn, she will soon uproot them. This is to make way for the colourful summer annuals already jostling in the queue for planting—red salvias, nasturtiums, petunias, lobelias and zinnias.

Because her garden seems a vast, mysterious-green cavern full of trees (among them pines, firs, a weeping willow, dogwoods and a Jicas palm), verdure and cool shadow, she has had to plant it very carefully using chiefly evergreens, flowering shrubs, such a Japonica, honey-suckle, pyreanthus, syringa and forsythia, and plants which prefer the shade. Out of the forest of green a magnificent wisteria cascades spectacularly amethyst against the

entrance wall. Apart from pruning in March, it needs hardly any care. Lilacs—the double purple, and more delicate white—also make pools of colour, and her jasmine creeper is full of buds.

She has cleverly placed a large rockery under an overshadowing tree to give interest on the front lawn. Here, forget-me-nots, yellow, white and purple alyssum, begonias, fuschias, ivy-leaved hanging geraniums, and ever-green rock plants give perpetual colour, for she constantly replaces whatever is past flowering with something new, using her excellent colour sense.

Shade loving plants are grown in huge pots, and these also are charged around as their flowering season passes. So her camellias, which are now slowly fading, are being replaced with pots of hydrangeas of white and pink, just coming into bud. She has also made a concrete-lined bed on the edge of her front terrace and filled it entirely with soil from under chestnut trees, as this is the soil in which hydrangeas flourish. Gardenias are another stand-by, though these, too, need the same special soil and can turn yellow and shed their buds most disappointingly, just when they are ready to flower. For their development she suggests a small quantity of nitrate. And the fertilizer powder Excel 60, obtainable at all florists, makes all pot plants flower exuberantly.

The flower, however, which makes brilliant exclamation marks throughout her garden, and supplies a whole spectrum of colour and perfume is that queen of all flowers, the rose. There are bushes of hybrid teas, and the Floribunda Masquerada, a glowing orange and red combination, the crimson of Hoover, and the exquisite cream of Madame Meilland, climbing up her balcony. Roses grow particularly well in Ekali, but are subject to endless attack by pest and disease. For attacks of grey mould Fefy suggest sulphur powder, and against greenfly or Melingra, a powder called Meligrine obtainable from any florist. An all purpose spray is Diazinol (one measure to 5 litres of water), and other more homespun mixtures can be made from soaked cigarette butts or ordinary green soap, which are just as effective.

From the house with its huge picture windows, looking out on every side to the garden, one has the impression of someone living in close communion with flowers, appreciating every nuance of their colour and texture. Fefy Krinos, sums it up with feeling when she says, 'There are no green fingers needed to grow flowers, only love!

—SUSHILA PADFIELD

## WORLD CUP COVERAGE

EIRT will present direct coverage of the World Cup Soccer matches to be played in West Germany from June 13 to July 7. During the Cup series 13 games will be shown starting with the curtain raiser between defending champions Brazil and Yugoslavia on June 13.



The full coverage is:

June 13	5:50 p.m. Brazil v. Yugoslavia
June 14	4:50 p.m. Chile v. W. Germany
June 15	4:50 p.m. Uruguay v. Holland
June 18	8:20 p.m. Scotland v. Brazil
June 19	8:20 p.m. Argentina v. Italy
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
July 9	4:50 p.m. Repeat of Final

## SILENT SCREENING

Gently now we're getting set to tumble  
to a venturing down by darkenings  
drifts of the sky  
playing cat with branch and bramble leapings  
shadows by the paths of walkers  
in aforethought seasons  
mixings of lettuce and onion greens  
unshaven, to a letter clean,  
finders of the town park keepers  
sweeping up the scattered sleepers  
sleeveless walkers while it's getting dark  
or sweated walkers in the royal park,  
some are passing  
others pass the passing by pressing hands in sandstone grips  
slip-quick glance of idle eyes  
darkly riveted to surprising whys.

Applause is sounding from the concert ground  
the lure of lute among the table legs  
begrudging of the grease smudge stains  
where promises are set on linens,  
tablecloths with wine glass eyes  
half-filled cheers at the dinner table  
footstep shadows bounding by  
many-legged race of caterpillars  
smiling for the goddess ransomed  
who rises through the pavement cracks  
the stepping toes and rubber soles  
passing by with passing smiles  
rehearsing like a lover's dawn  
wakening spirits of the yawn  
sweeping out from daylife now  
between long walls of the city  
mothers chasing sons and lovers  
daughters dash from Hades gates  
grope for chariots that never wait  
and ladies sigh while clipping fast  
from safety in a back seat hansom.

At intimations of the summer past  
she twists her fork in salad greens,  
the taste of onions, the half-filled glass,  
sipping breaths of summer coming,  
dining at a spring-fed supper in the country style,  
the wine and garlic of a silent screening.

—MICHAEL WARREN

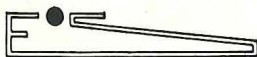


### COLOMBO TRAVEL OFFERS

An exciting 2-day cruise to the Aegean islands (Aegina, Poros, Hydra) all meals included, and overnight at the delightful hotel 'Apollo' in Aegina for **\$26.00 ONLY**

Available daily.  
For tickets call us:  
Tel.: 923-17-24

### Your Athens Office



### EXECUTIVE SERVICES

Multilingual Secretarial Service  
Efficient Mail Handling and  
Telephone Message Service  
Telex Facilities

ATHENS TOWER SUITE 506  
BUILDING 'B' TEL.: 783-698, 701-062  
TELEX: 214227 Athens 610, Greece.

### The Cost of Washing Your Car in the Street...

Is cleanliness punishable with imprisonment? Let's make this clear: washing your car in the street is a violation of the law. According to Police Decree 11, paragraph 3, article 3 (1968) the washing of a car in public areas is forbidden if it is done in a way 'to dirty the area or cause annoyance to neighbours.' Have subpoenas been handed out by the police for such cases? Yes, though very few. One of these, the other day, was issued to Mrs. M.T. in Piraeus. ('Clean as Piraeus.' it must be remembered, is one of the most recently-coined Greek proverbs.) In any case, Mrs M.T. was issued an order to appear in court while she was washing her car parked in the street outside of her own house with her own hose. Be careful then when you wash car (if you ever dare do it again). Don't soil the sidewalks in an obvious way, don't disturb your neighbours, and above all, don't do it in Piraeus. The punishment is five days in prison! —From *Ta Nea*

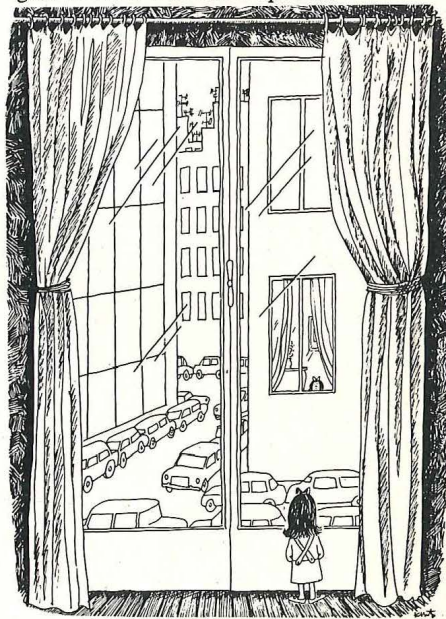
### A Letter in Ta Nea

From a friend of ours, who is a doctor in Kypseli:

'I was honestly very pleased with the original 'speciality' being offered in a bar in Kerkyras Street, Kypseli. It advertizes in its window, 'Cleanliness is our speciality!' I think that if these words tell the truth, people will fall like flies on a specialty that is not so common in our shops. Don't you agree?

With friendly regards,  
B. Xanthis

*We have always had doubts about the hygiene of the common house fly, and are glad to have a doctor's opinion.*



—MITROPULOS

### FOTRON S.A.

PHOTO-TYPESETTING  
TEL 951 5078

# tv

## Time®

### corn curls

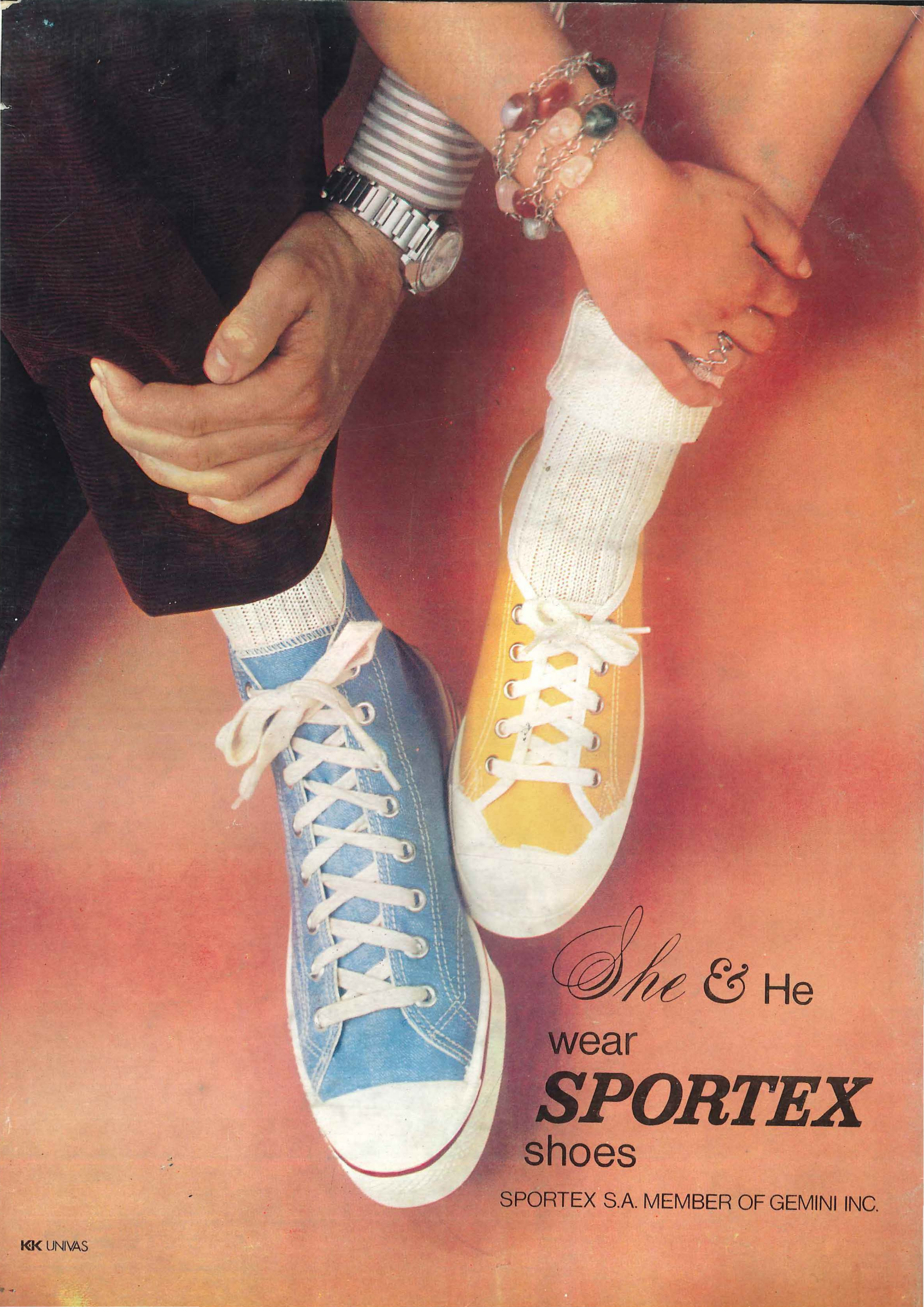
(cheese flavoured)

**The tasty snack  
from TASTY FOODS**

Anytime...Everywhere  
try TV TIME curls.

TV TIME is a high  
quality product,  
guaranteed by  
TASTY FOODS.





*She* & He  
wear  
**SPORTEX**  
shoes

SPORTEX S.A. MEMBER OF GEMINI INC.