

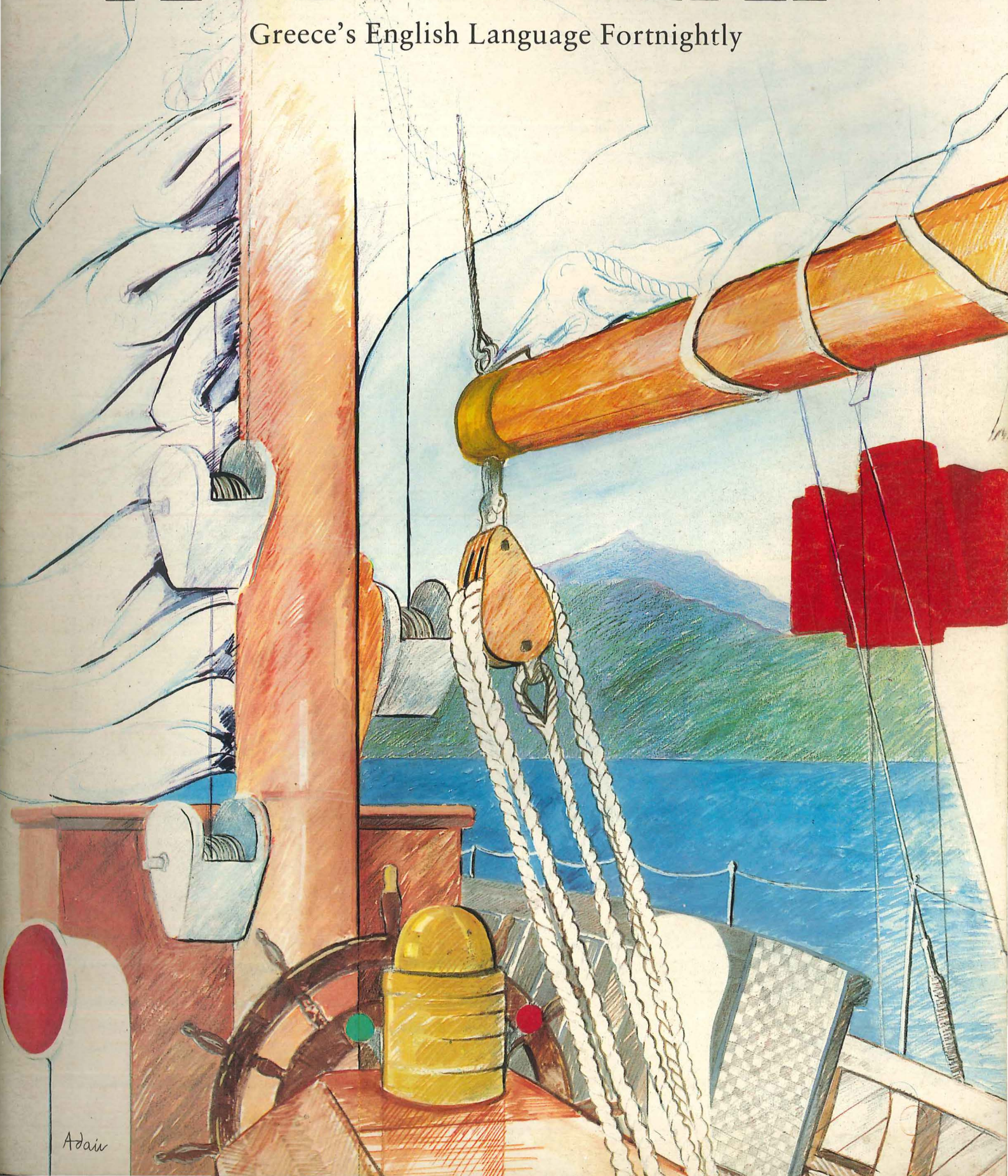
August 30, 1974

THE

Price 20 Drs

ATHENIAN

Greece's English Language Fortnightly



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We know how classy people look; we see them in our store every day.



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To such people, Minion is their kind of store.

Within 226 specific categories, over 40,000 different articles are available, in which quality and price reflect the particular care taken by our representatives and buyers, throughout the continent. Even so, not every one can be complete-

ly satisfied all of the time and, because they realise this, Minion will willingly exchange goods or refund money.

Minion also realise that comfortable conditions and ease of movement are essential.

That's why all of its 30 storeys are served by a total of 15 escalators with air conditioning throughout, plus MINIGRILL, a new Restaurant and relaxing music everywhere.

There are special advisers in all sections, from Beauty Consultants to people who will take care of infants.

For that extra-special present, there are Gift Cheques and Gift Vouchers - a nice way to give the recipient freedom of choice and expression.

The store operates its own Delivery Service too, so shopping is no longer represented by an ever-increasing load of parcels and packages and everything is accurately co-ordinated by the new IBM 360 installation, an electronic wizard.

A recent innovation is MINIPRI, the new Super Market and there is also a Lost and Found Department.

There is even a Complaints Department, although it's very small since it isn't used much.

Minion is essentially a friendly place and therefore regards its customers as Friends, for whom it strives constantly to be progressive, thoughtful in all things, and a perfect mirror of their good taste.

Merely to be "chic" is not enough.

MINION

Interad Advertising
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community calendar

SEPTEMBER 1

Pottery Exhibition — samples from all over Greece, in Maroussi.

SEPTEMBER 2

Business Course — Commencement of the first course in business administration at Pierce College Downtown Campus, Athens Tower 'C'. For further information call 780-329.

SEPTEMBER 3

The American Community Schools — The Fall semester commences.

SEPTEMBER 6

French Lycee — Will open for registration.

SEPTEMBER 9

Self-Defence for Women — An eight-week course in Karate at the USO.

Yoga Classes — An eight-week course begins at the USO.

The Ursuline School, Melissia — The Autumn term commences.

SEPTEMBER 10

The Champion School — Tests for newcomers will begin at 9:00 a.m.

SEPTEMBER 11

The Champion School — Tests for newcomers will begin at 9:00 a.m.

SEPTEMBER 12

Deree College, Aghia Paraskevi — The Fall term begins.

SEPTEMBER 13

Champion School — Orientation day, beginning at 9:00 a.m.

SEPTEMBER 16

Champion School — The Autumn term commences.

Hellenic International School — The Fall semester begins.

SEPTEMBER 19

Membership coffee — Given by AWOG at the Aperghi Hotel, Kifissia, 9:45 a.m. For further information call Mrs Tharp at 682-3519.

SEPTEMBER 20

Athens International School — Begins the Autumn term.

SCHOOLS OF INTEREST TO THE FOREIGN COMMUNITY.

AMERICAN COMMUNITY SCHOOLS — 129 Ag. Paraskevi, Halandri. (659-3200). American system, Elementary School: K-grade III. Middle School: Grades VI-VIII. Academy: Grades IX-XII. Registration will resume September 5. Classes begin September 3. International student body.

AMERICAN COMMUNITY SCHOOL — Ellinikon Campus. (Athenai Air Base). (894-6282). U.S. citizens only.

CAMPION SCHOOL — King Constantine 23, Pal. Psychiko. (671-8194). Registration in progress. Secretary's office open from 8:30 -2:30, Mon.-Fri. British system: Preparation for GCE's, A and O levels. Boarding facilities. Primary and Secondary School.

DORPFELD GYMNASIUM (GERMAN SCHOOL) — Amaroussion, Paradissos. (681-9173, 681-9314). Call for information.

FRENCH INSTITUTE — LYCEE — Sina 29. (611-923). Registration: September 6. Call for details.

HELLENIC INTERNATIONAL SCHOOL — corner of Grammou & Konitsis, Kastri. (808-0717, 801-8098). Mrs Raita Diamantopoulos, Registrar. Classes begin September 16. Grades 7 through 12. American system: Preparation for PSAT and SAT examinations.

ITALIAN SCHOOL — Mitsaki 18, Galatsi. (280-338). Registration: September 1 Nursery school through gymnasium.

ST. CATHERINES — Kondoyannis & El. Venizelou, Lykobrisi, Kifissia. (801-0886). For holders of British and Commonwealth passports only. Children up to the age of 11 or 12. Registration: beginning of September.

URSULINE SCHOOL — Melissia, (802-0285). Registration: American system: Kindergarten through Grade VIII. Classes begin Sept. 9.

ATHENS INTERNATIONAL SCHOOL — Vasiliou Dimitriou 16, Psychiko. (659-3200). Registration continues until first day of school, September 20. Dr. Van Volten, registrar. Prepares students for GCE's and SAT's.

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SAINT'S 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.

September 14: Stavros, Stavroula

NATIONAL HOLIDAYS

September 1: Libya — National Day

September 7: Brazil — Independence 1822

September 8: Malta — National Day

September 9: Bulgaria — Liberation Day 1944

September 15: Guatemala — Independence Day 1821

RELIEF HELP FOR CYPRUS

THE ASSOCIATION OF GREEK GIRL GUIDES is accepting donations in the form of food, clothing, household utensils and money for the relief of Greek-Cypriot refugees in Cyprus. Please take your donations to their headquarters at Xenofondos 10, nr. Syntagma Square, tel. 323-6875.

AMERICAN YOUTH CLUB, KIFISSIA

Hours of operation from September 3: Mondays, Wednesdays, Thursdays from 3:30 p.m. to 6:30 p.m. Closed Tuesdays. Fridays from 3:30 p.m. to 11:00 p.m. Saturdays from 1:00 p.m. to 11:00 p.m. Sundays from 1:00 p.m. to 6:30 p.m.



THE ATHENIAN

Greece's English Language Fortnightly

Vol. 1, No. 11, August 30, 1974

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publisher's note

A magazine published on a fortnightly basis necessarily faces restrictions as to size and coverage of regular and feature topics. After careful consideration, we at *The Athenian* have come to the conclusion that a monthly magazine with an expanded format will allow us to cover more topics in greater depth and enable us to meet more fully the needs of our readers. Our first monthly issue will appear on October 1.

The Athenian has been published since April and from that time it has met with more enthusiasm and support than we had anticipated. The response has come from both the Greek and foreign communities as well as from abroad.

We regret that lack of time has not allowed us to answer the many letters we have received from our readers. Now that the magazine will be expanded, we plan to include these letters regularly. We therefore invite your suggestions and criticisms and hope that readers will use our columns to raise issues of general interest.

Peter Throckmorton, author of several books and numerous articles on underwater archaeology, recounts his discovery of what he believes to be the wreck of the Mentor, Lord Elgin's ship which sank off the coast of Kythera as it transported the Parthenon marbles to their eventual destination in England.

The International Fair scheduled to open on August 31, and the Greek and International film festivals scheduled for late September, will attract many visitors to Thessaloniki (Salonika). Willard Manus takes an affectionate look at our second largest city in 'When is a Greek City not a Greek City?'

The names Papandreou, Theodorakis, Panagoulis are heard frequently. Hence, we include a biographical sketch of Andreas Papandreou and a review of the recordings now available of Theodorakis's music by Roderick Beaton. Kevin Andrews reports on the surprisingly rational views of Panagoulis and on his own unsuccessful attempts to interview George Papadopoulos.

Cover: Hillary Adair

goings on in athens

FESTIVAL EVENTS

During the Coming Fortnight

Be sure to check with the Festival Office for program changes.

- August 30, 31: THE PRAGUE CHAMBER MUSIC ORCHESTRA. Pianist Boris Krajny
 September 2: THE ATHENS STATE ORCHESTRA. Andreas Paridis conducting and violinist Mayumi Fujikawa.
 September 3: THE HELLENIC BALLET COMPANY OF RALLOU MANOU: 'Orestes'
 September 4, 5, 6: THE ZURICH TONHALLE SYMPHONY. Anatol Dorati conducting and pianist Ilse von Alpenheim
 September 7: THE HELLENIC BALLET COMPANY OF RALLOU MANOU: 'Orestes'
 September 9: THE THESSALONIKI STATE ORCHESTRA. G. Thimis conducting and pianists Paul Badura-Skoda and Jorg Demus
 September 12, 13, 14, 15: THE NATIONAL THEATRE OF GREECE. Sophocles: 'Oedipus Rex'
 September 19, 20, 21, 22: THE NATIONAL THEATRE OF GREECE. Aristophanes: 'The Frogs'

INFORMATION

Athens Festival — All performances begin at 8:30 p.m. at the Herod Atticus Theatre...
 TICKETS: Festival Box Office, Stadiou 4, tel 322-1459 or 322-3111, open 8:30 a.m. to 1:30 p.m. & 6:00 p.m. to 8:30 p.m. Sundays and holidays 9:00 a.m. to 1:00 p.m.

WINE FESTIVALS

- Dafni, on the road to Corinth — Beginning June 29. Open daily from 7 p.m. - 1 a.m. Entrance 35 Drs.
 Rhodes — Beginning June 29. Open daily from 7 p.m. - 1 a.m. Entrance 35 Drs. (In addition to the wine, Greek dances and bouzouki music are presented.)

MISCELLANEOUS

The Hill of Pnyx — *Sound and Light*. Daily including Sundays, except for nights when there is a full moon. English programme from 9:00 p.m. to 9:45 p.m. French programme from 10:00 p.m. to 10:45 p.m. German programme every Tuesday, Thursday, and Saturday from 8:00 p.m. to 8:45 p.m. General admission: 30 drachmas. Students: 15 drachmas.

BALLET AND DANCE

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

SUMMER ACTIVITIES IN PIRAEUS

THE DELPHINARION — *Resurrection of a People*, a new Greek revue, with the Stéphanos Stratigos and Eleni Anoussaki

company (until the end of September). At Neo Faleron, tel. 426-340.

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

ART

GALLERIES

- GALLERY ORA — Group Show of Greek artists (until September 15). Xenofondos 7 (322-6632). Open daily from 9 p.m. - 2 p.m. and 6 p.m. - 9 p.m. Closed Sundays.
 DIOGENES INTERNATIONAL GALLERY — Summer '74 (continues into September). Diogenes Street, Plaka (322-6942). Open daily and Sundays, 10 a.m. - 2 p.m. and 6 p.m. - 10 p.m.
 ATHENS GALLERY — Group show of living Greek artists: paintings and sculptures (until September 25). Glykonos 4, Dexameni (713-938). Open daily, 10 a.m. - 1:30 p.m. and 5 p.m. - 9:30 p.m. Closed Saturdays 1:30 p.m. Closed Sundays.
 DESMOS GALLERY — The gallery will be located at the home of Mr. Manos Pavlides, Porto Rafti, for the duration of the summer. Nikis Kanagini, 'Perivalon.' Open daily, 6 p.m. - 10 p.m. Closed Saturdays and Sundays.

LIBRARIES

- AMERICAN LIBRARY — Massalias 22, 4th floor of Hellenic American Union. Tel. 638-114. 14,000 American books on all subjects; periodicals; records; reading room. (Mon. - Fri. 8:30 a.m. - 1:30 p.m., 5:30 p.m. - 8:30 p.m.)
 AMERICAN SCHOOL OF CLASSICAL STUDIES — Blegan Library. Souidias 54. Tel. 736-313. (Mon. - Fri. 9 a.m. - 2 p.m., 5 p.m. - 8 p.m., Sat. 9 a.m. - 1 p.m.)
 ATHENS COLLEGE LIBRARY — Psychico. Tel. 671-4628 ext. 60. 25,000 books in English. (Mon. - Fri. 8:30 a.m. - 9 p.m., Sat. - Sun. 9 a.m. - 1 p.m. 2:30 p.m. - 7:30 p.m.) By permission only.
 BENAKIOS LIBRARY — Anthimioi Gazi 2 (near statue of Kolokotroni). Tel. 322-7148. (Mon. - Fri. 8 a.m. - 1 p.m., 5 p.m. - 8 p.m., closed Saturdays.)
 BRITISH COUNCIL LIBRARY — Kolonaki Square. Tel. 633-211. English books on various subjects; reference library; reading room; record library. (Mon. - Fri. 9 a.m. - 1 p.m., Mon. and Thurs. 6 p.m. - 8:30 p.m.)
 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 p.m., Tues. and Wed. 4 p.m. - 7 p.m.)
 FRENCH INSTITUTE LIBRARY — Sina 29. Tel. 614-841. French books and records. (Mon. - Sat. 9 a.m. - 1:30 p.m., 5 p.m. - 8 p.m., except Saturday.)
 GENNADIUS LIBRARY — Souidias 61. Tel. 710-536. A research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manus-



cripts and pictures. (Mon. - Fri. 9 a.m. - 1:30 p.m. and 5 p.m. - 8 p.m., Sat. 9 a.m. - 1:15 p.m.)

- GERMAN ARCHAEOLOGICAL INSTITUTE — Pheidon 1. Tel. 620-270. (Mon-Sat. 10 a.m. - 1 p.m., Mon., Tues., Thurs., Fri., 5 p.m. - 8 p.m.)
 GOETHE INSTITUTE LIBRARY — Phidiou 14-16. Tel. 636-086. German books and records. (Mon. / Fri. 10 a.m. - 2 p.m., 5 p.m. - 8 p.m.)
 GREEK ANIMAL WELFARE FUND LENDING LIBRARY — Paster 12. Tel. 6435-391. (Mon. / Sat. 9 a.m. - 2:30 p.m.)
 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 a.m. - 1 p.m., 6 p.m. - 9 p.m.)
 ITALIAN INSTITUTE LIBRARY — Patisision 47. Tel. 529-294. (Mon. - Fri. and every other Saturday 9 a.m. - 1 p.m.)
 NATIONAL RESEARCH CENTRE LIBRARY — Vassilis Constantinou 48. Tel. 729-811 (Mon. - Sat. 8 a.m. - 1 p.m., 4 p.m., - 9 p.m., except Saturday). This library will be closed from 9 p.m., except Saturday.
 NATIONAL LIBRARY — Panepistimiou Ave. Tel. 614-413. (Mon. - Sat. 9 a.m. - 1 p.m., 5 p.m. - 8 p.m., except Saturday.)
 NATIONAL THEATRE LIBRARY — Aghios Constantinou. Tel. 520-585, ext. 24. Books on drama and theatre. (Mon. / Sat. 8 a.m. - 1:30 p.m.)
 PIERCE COLLEGE LIBRARY — Aghia Paraskevi. Tel. 659-3250, ext. 334. (Mon. - Thurs. 8:30 a.m. - 6 p.m., Fri. 8:30 a.m. - 4 p.m.)
 PARLIAMENT LIBRARY — Vassilissis Sophias Ave. Tel. 323-8350. (Mon. - Sat. 8 a.m. - 1 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 a.m. - 9 p.m., Sat. 9 a.m. - 1 p.m.)

MUSEUMS

National Archaeological Museum, Tositsa and Patisision Street — Housed in a neo-classical building, the museum contains the world's finest collection of ancient Greek art — from the prehistoric Geometric period down to the Hellenistic. Six rooms of Archaic sculpture,

including several of the massive 'kouroi'; the Poseidon of Artemision; classical funeral monuments; three rooms of classical sculpture, highlighted by the Diadoumenos; a room of finds from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of finds from Santorini. Open daily from 8:00 a.m. - 1:00 p.m. and 3:00 p.m. - 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 Erechtheum frieze. Deserves as much time and attention as the National. The 'Kores', high-cheeked and as enigmatic now as ever, command contemplation. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Tuesdays. Tel.: 323-6665.

The Agora Museum, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka — Housed in the reconstructed Stoa, originally built for the city by Attalos II of Pergammon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherds, tiles, weapons, jewellery, amphorae, household utensils, and lamps — were the every day paraphernalia of the bustling market life. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel.: 321-0185.

Byzantine Museum, Vassilissis Sophias 22 — In the Florentine-style villa built in 1848 for the Duchess of Plaisance. The central attraction is the collection of Byzantine and post-Byzantine icons. Also on display are frescoes, illuminated manuscripts, church vestments with remarkable examples of the art of embroidery, church plates and jewellery. Open daily: 8:00 a.m. - 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. - 1:30 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. - 2:00 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 (Monasteraki) — Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture but of perhaps greater interest is the collection of pottery from the pre-Mycenean period down to the Roman period. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 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 5:30 p.m. to 8:30 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.

SPORT

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

SAILING — Racing: the St. George Race. Faleron - round of the islands of St. George - Modi - Faleron (September 14-15).

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RECREATIONAL

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

Karting, Aghios Kosmas (opposite the Olympic Airways Airport) (981-3340). Open 4 p.m. - 12 midnight. Closed Mondays. 60 Drs for 10 minutes and 360 Drs for an hour.

Swimming Pool, Zea Marina, Passalimani, Piraeus — Open 8 a.m. to 8:30 p.m. Entrance 40 Drs adults and 25 Drs for children. Snack bar.

The Greek Automobile Club (ELPA) holds many interesting events. For all information visit Athens Tower 'B' or call Mr. Adosides at 780-977.

The Greek Touring Club has planned the following interesting trips. For further information visit Polytechnion 12, Patisia, or call Miss Savaki at 548-600.

Aug. 31: An evening trip to Sounion, leaving at 5 p.m.

Sept. 1: A day-trip to Amfikleia — Moni Prothromou — Perthikovrisi, leaving at 7:30 a.m.... A day-trip to Loutra Oraias Elenis — Korfos, leaving at 8 a.m.... A day-trip to Schinias — Nea Makri — Sounion, leaving at 8 a.m.... A day-trip to Loutraki — Limni Eraiou — Faros, leaving at 8 a.m.

Sept. 4: An evening trip to Anavissos, leaving at 4:30 p.m.

Sept. 7: An evening trip to Avlaki, leaving at 4:30 p.m.

Sept. 8: A day-trip to Arachova — Eptalofos — Polydrosion, leaving at 7:30 a.m.... A day-trip to Thivai — Korini — Paraleia Prothromou, leaving at 7:30 a.m.... A day-trip to Nafplion — Tolo, leaving at 8 a.m.... A day-trip to Villia — Aigosthena, leaving at 8 a.m.... A day-trip to Loutraki — Limni Eraiou = Pisia, leaving at 8 a.m.

Sept. 11: An afternoon trip to Limni Marathonos — Nea Makri, Leaving at 4:30 p.m.

Sept. 14: An afternoon trip to Katsimidi = Varibopi, leaving at 4 p.m.

Sept. 14/15: A two-day trip to Aegion — Pteri — Plataniotissa, leaving Saturday afternoon at 3:30 p.m.... A two-day trip to Ag. Georgios Lichados, leaving Saturday afternoon at 3 p.m.

Sept. 15: A day-trip to Osios Loukas — Kyriaki, leaving at 7:30 a.m.... A day-trip to Halkida — Dafni, leaving at 7:30 a.m.... A day-trip to Xylokastron — Moni Ag. Triada, leaving at 8 a.m.... A day-trip to Halkida — Steni, leaving at 8 a.m.... A day-trip to Loutraki = Osios Patapios — Limni Eraiou leaving at 8 a.m.

Sept. 18: An afternoon trip to Penteli — Rafina, leaving at 4 p.m.

Sept. 21: An afternoon trip to Limni Marathonos — Kryoneri, leaving at 4 p.m.

goings on in athens

RIDING CLUBS

The Riding Club of Athens (Ipihos Omilos Athinon), Geraka. Initial inscription 4,000 Drs. The yearly membership fee is 3,000 Drs. Riding and riding lessons extra. For information call Mr. Aristochos at 659-3830. Open from 7 a.m. - 10 a.m. and 5 p.m. - 7 p.m. Closed on Mondays.

The Riding Club of Greece (Ipihos Omilos Tis Ellados), Paradissos. Initial inscription 10,000 Drs. The yearly membership fee is 2,500 Drs. Riding and riding lessons extra. Open from 7 a.m. - 10 a.m. and 5 p.m. - 7 p.m. Closed on Mondays.

TENNIS

The Athens Tennis Club, Vas. Olgas (910-071). Membership requires two regular Greek members as sponsors. Initial membership is 7,500 Drs. Yearly membership fee of 2,600 Drs. Visitors to Greece pay an entrance fee of 150 Drs and 750 Drs per month. The clubhouse contains a restaurant, tv room and tennis courts. Open daily from 8 a.m. - 7:30 p.m. For information call Mrs. Papatamou.

The Attica Tennis Club, Philothei (681-2557). Under 18 years of age, initial membership is 1,500 Drs; yearly membership fee of 800 Drs. Over 18 years of age, initial membership is 3,000 Drs; yearly membership fee of 1,200 Drs. Open daily from 8 a.m. - 12 noon and 5 p.m. - 8 p.m.

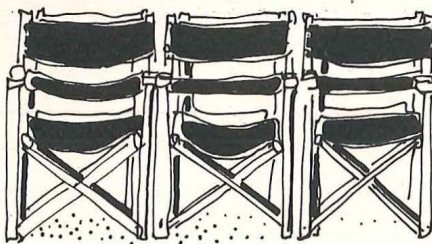
The Tennis Club, Katoiou Street, Kifissia (801-3100). Under 18 years of age, yearly membership fee of 800 Drs; 500 Drs for 6 months (July-December). Over 18 years of age, yearly membership fee of 2,000 Drs; 1,200 Drs for 6 months (July-December). Open daily from 8 a.m. to sunset.

GOLF

The Glyfada Golf Club, Glyfada (894-6820). Membership requires two regular Greek members as sponsors. Initial membership is 20,000 Drs for one person and 30,000 Drs for a couple. Yearly membership fee of 3,000 Drs for one person and 4,500 Drs for a couple. Visitors to Greece pay a daily fee of 120 Drs on weekdays and 240 Drs on weekends; for 15 days, 1,200 Drs; for a month, 2,100 Drs. A caddy costs 100 Drs for one round (18 Holes). To rent clubs costs 75 Drs and golf carts, 25 Drs. The course has an overall distance of 6,125 meters or 6,725 yards, with 18 holes. Famous Scots golfer Hector Thomson, George Sotiropoulos and Beatrice Stergiou are the club's professionals. Clubhouse contains a restaurant, a tv room, changing facilities and showers. Open 7 days a week from 7 a.m. to sunset year round. For information call Mr. Dedes.

SHOOTING CLUBS

The Panhellenic Shooting Association, Skopectiriou Street, Kaisariani (766-0134). Yearly membership fee, 50 Drs. 1 Dr. per shot and 1.50 Dr. per target.



Open daily from 8:30 a.m. - 1 p.m. and 4:30 p.m. - 6:30 p.m. Sundays, 8:30 a.m. - 1 p.m. For information call Mr. Vasilli Dermitzaki.

The Greek Clay Pigeon Shooting Association (OFKO), Philadelphia Street, Kaisariani. Initial membership, 500 Drs. Yearly membership fee, 300 Drs. Open daily from 5 p.m. Closed Mondays. For information call Mr. Lycouris, Secretary General of the Greek Federation of Target Shooting, at 322-4335.

SAILING & SKIING

The Glyfada Sailing School -- Run by Mr. Karonis, National Olympic Sailing Coach. Glyfada Marina (894-2115). Three types of sailing boats: Optimist (8ft), 60 Drs an hour; Flipper (13ft), 120 Drs an hour; Ponant (17ft), 150 Drs an hour. Lessons provided free to those not qualified. A recognised diploma in sailing may be obtained after 10 to 20 hours of instruction. Open 10 a.m. to 6:30 p.m. daily including Sunday.

The Seahorse Sailing School -- Glyfada Marina (894-8503). Type of sailing boat: the Seahorse (20ft open sloop). 240 Drs an hour with an instructor-skipper; 180 Drs an hour without a skipper. Beginners receive 10 hours of sailing instruction but diplomas are not given. Experienced sailors are given a short test before being allowed to sail on their own. Dutch, Swedish, German, French, English and Greek spoken, Open 9 a.m. to sundown daily including Sunday.

The Yacht Club of Greece, Tourkolimano (417-1823). Membership requires two regular Greek members as sponsors. Initial membership, 12,000 Drs. Yearly membership fee, 2,500 Drs. Members of yacht clubs abroad who are visiting Greece may use the club's facilities for up to ten days. The Club has a restaurant, bar and mooring facilities. The Yacht Club also owns a number of sailing boats, Lightnings, Finns, Flying Dutchmen and Solinz, for the use fo members. Open daily from 9 a.m. until midnight. For information call Mr. Mersiniadis.

The Hellenic Offshore Racing Club, Papadiamantou 4, Tourkolimano (423-357). Membership requires two regular Greek members as sponsors. Initial membership, 500 Drs. Yearly membership fee, 1,000 Drs. The Club has a Swan 36 for offshore sailing for use of members and new students. Open daily from 6 p.m. - 9:30 p.m.

The Piraeus Sailing Club, Tourkolimano (417-7636). Initial membership, 300 Drs. Yearly membership fee, 600 Drs. The Club owns a number of Lightnings, Dragons and Solinz for the use of members. Open daily from 9 a.m. - 1 p.m. and 5 p.m. - 8 p.m.

Elias' Water Ski School -- Vouliagmeni (896-0743). Adults: 170 Drs for 15 minutes. Children up to age 15: 150 Drs for 15 minutes. Open 9 a.m. to 6 p.m. daily including Sunday.

BEACHES

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

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

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

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

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

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

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



CINEMA

Though an occasional new film may appear during the summer, most of those shown at the open-air theatres are re-runs. We list some of these films and suggest you consult a daily newspaper for exact location and time. Whenever possible, we have given the Greek title in parenthesis and the age restriction in brackets.

NEW RELEASES FOR THE SUMMER

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 drizzle that only the mentally paralyzed can enjoy. [13]

Cops and Robbers (Eutamotati 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. [17]

SUMMER RE-RUNS

Across 110th Street (Agrio Kinigito Stin 110 Leoforo) — Anthony Quinn produces and stars in this rather trite, action-packed police drama set, of course, in New York City. [17]

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

Aristocats (I Aristogates) — Amusing cartoon film, true to the tradition of the great Disney.

Avanti — Billy Wilder directs Jack Lemmon and Juliette Mills in a sometimes humorous but overly-drawn-out comedy concerning the misadventures of an American businessman in Italy trying to retrieve the body of his recently departed father. [13]

Billy Two Hats — A British western about a Scottish out law (Gregory Peck) filmed in Israel. The film is better than it sounds, but suffers from a script that is quite didactic in pointing out the problems of a father-son relationship. Directed by Ted Kotcheff.

Charley Varrick (O Anthropos Pou Eklepse Tin Mafia) — A well-paced crime film about a crusty pro (Walter Matthau) who out-foxes the Mafia. Don Siegel (Dirty Harry, Invasion of the Body Snatchers) directs. [17]

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. [17]

The Mackintosh Man (O Anthropos me to Adiavrocho) — A John Huston thriller with Paul Newman, James Mason and Harry Andrews. [13]

The Day Of The Jackal (E Ora Tou Jakaliou) — Fred Zinnemann directs this suspenseful story based on one of the many assassination attempts on De Gaulle's life. Dispensing with the need for much dialogue, Zinnemann presents a masterful visual cinematic treat. Chillingly acted by Edward Fox. [17]

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

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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.

Scorpio (O Skorprios) — 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 dramatic scene as CIA agent Lancaster shares a bottle of Scotch with his Russian counterpart, reviving memories of their youth. [17]

Let The Good Times Roll (Afiste Na Kilane Ta Trella Chronia) — Steve Levin and Bob Able's sociological musical documentary.

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. [17]

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. [17]

restaurants and night life

The establishments reviewed have been visited by the editor of Restaurants and Night Life and are recommended as indicated.

We welcome comments from our readers and invite suggestions.

RESTAURANTS

LUXURY, WITH AND WITHOUT MUSIC

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

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

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790-711. The roof garden

of the newly built St. George Lycabettus Hotel is an ideal spot to enjoy your dinner as it offers a panoramic view of Athens, with a most welcome breeze on hot Athenian nights. Excellent grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialties. The steak au poivre is excellent. Entrees from 130 Drs. Open daily: 8:30 p.m. - 12:30 a.m.

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.

Bagatelle, K. Ventiri 9 (next to the Athens Hilton). Tel. 730-349. One of Athens' older international restaurants. Very pleasant environment, candle light, soft colors. The downstairs has a more rustic atmosphere and piano music in the evening. In the summer they move the tables onto the sidewalk. Accent on French food with a variety of dishes and

good service. Entrees from 100 Drs. Open daily: 1 p.m. - 4 p.m., 8 p.m. - 1 a.m. Closed Sundays.

Pamela's, Voula (on the coastal highway). Tel. 895-2105, 895-9901. One of the most pleasant restaurants for either lunch or dinner. Luxurious modern decor with a fountain in the center, surrounded by plants. Weather permitting, tables are moved onto a spacious terrace overlooking the sea. In the evenings Lucas' at his piano and the trio 'Michel' with their melodious music create a most agreeable atmosphere. Pleasant bar. Expensive. Open daily from 12:30 - 3:30 and 8 p.m. - 1 a.m.

RESTAURANTS WITH OR WITHOUT MUSIC

Le Saint Tropez, Vassileos Constantinou 4, Glyfada Square. Tel. 894-0027. A new French restaurant in the centre of Glyfada with attractive country decor in simple but good taste. Both outdoor and indoor dining. A great variety of French dishes. Attentive but slow service. Expensive. We recommend the *champignons a l'escargot*, Drs 20 and *la terrine*

restaurants and night life

- maison*, Drs 80. The Tournedos Henry IV and the sauce Bernaise were superb (Drs 150). For dessert, try the *crepes maison*. Open daily from 8 p.m. - 1 a.m.
- Apollo Palace Hotel (Swimming Pool) Kavouri. Tel. 895-1414. Every night from 8 p.m. to midnight tables are set out near the pool and a variety of pastas ranging in price from 40 - 65 drachmas are served. On Wednesday nights there is a barbecue: the set price of Drs 250 includes wine. During the day the pool snack bar offers a variety of sandwiches in the basket, salads, ice creams, and fruit. Very good carafe wine: Drs 20.
- 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: 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.
- The Steak Room, Aeginitou 4 (close to the Hilton) Tel. 717-445. A small, two-level room with bronze lamps, and cosy atmosphere. Excellent cuts on the charcoal, served with 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. Open Sundays.
- L'Abrevoir, Xenokratou 51. Tel. 729-061, 729-106. the oldest French restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalise your palate. Maitre Alexi will gladly help you in choosing one of the specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red house-wine. Reserve in advance. Prices from 100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m. Summer dining by candlelight under the mulberry trees.
- Taurus Steak House, Parthenonos 1 at Posidonos Avenue, Paleon Faliron. Tel. 981-8908. Modern and pleasant, offering good cuts on charcoal, baked or fried potatoes, onion rings and various sauces. Fully air - conditioned, rustic bar, summer terrace (the latter very noisy because of the traffic). Open daily: 1:00 - 4:30 p.m., 7:00 p.m. - 1:00 a.m. Entrees about 140 Drs.
- Les Gourmets, Meandrou 3 (Hilton area). Tel. 731-706. Small French restaurant on two levels (we prefer the lower level). The *plat du jour* indicated on a small blackboard is usually a good suggestion. The French chef is also the owner. The *rilette maison* and the *gigot d'agneau* very good. Entrees from 90 Drs. Open daily: 7:30 - 1:00 a.m. Closed Sundays.
- Blue Pine, Tsaldari 27, Kifissia. Tel. 8012-969. Enchanting, elegant country club atmosphere with woody, rustic decor. Exceptional garden. Red tablecloths, comfortable arm chairs, candlelight and soft taped music. Excellent formal service. Consistently high standard. Offers excellent cuts on charcoal. Entrees from 120 Drs. Open daily: 8:30 - 1:00 a.m. Closed Sundays.
- Au Falaise (same management as Papakia), Karageorgi Servias 8, Castella (near the Yacht Club in Tourkolimano). Tel. 417-6180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer. The service is rather slow and the food has not been up to standard in the past. Filet au poivre, 130 Drs. Open daily: 12 p.m. - 4 p.m., 8 p.m. - 2 a.m.
- McMilton's, Adrianou 91, Plaka. Convenient to downtown with a menu ranging from bacon and eggs, sausage, sandwiches to fried chicken, steak, salads, desserts, pies, sundaes, etc. A certain success with the younger set and those hungry for tasty, wholesome food. Prices very reasonable. Open 24 hours a day.
- Chriso Elafi (20th km. on the way to Mt. Parnis) Tel: 2460 - 344. Charming chalet-type restaurant built, operated, and owned by Mr. and Mrs. Zanidakis. Enchanting atmosphere. Woodpanelling, fire place and pelts on the wall. Good food and service. Specialties are mainly game, steak, and a soup made of calf's feet. Entrees from 130 Drs. Open daily: 8:00 - 1:00 a.m. Sundays: 12:00 - 4:00 p.m., and 8:00 - 1:00 a.m. Closed Mondays.
- Mitchiko, Kydathineon 27. Tel 322-0980. Well-prepared oriental dishes served in a lovely Japanese-style garden decorated with artificial pools, bamboo bridges and lanterns Entrees from 175 Drs. Open daily: 1 p.m. - 3 p.m., 8 p.m. - 1 a.m. Closed Sunday noon.
- Summer Clochard, Melpomenis 12 (parallel to the main road, behind Vouliagmeni Square), Vouliagmeni. Tel. 8960-0054. A lovely, picturesque restaurant set on Vouliagmeni Hill. Tables with red cloths and candles set among geranium bushes under colorful tents and pine trees. Quiet background music. Much frequented by Kolonaki Square regulars. Reserve in advance. Specialties are: filet Clochard, veal casserole in tomato sauce, and pork chops in wine sauce, about 70 Drs per serving. Open daily from 8:30 p.m. - 1:30 a.m.
- Margarita, Toukididou 42 (the second street parallel to the main coastal road), Kalamaki. Tel. 9819-373. Rather small, koutouki-type taverna. A long corridor where the various dishes are displayed leads to a lovely garden. Huge retsina barrels under wooden shelters covered with honeysuckle and jasmine. Thinly sliced and fried squash with tzatziki, 20 Drs.; small tyropites (cheese pies), 7 Drs; fried green pepper in vinegar, 7 Drs; snails in tomato sauce, 20 Drs; fried codfish with Skordalia (garlic sauce), 25 Drs; broiled crab, 100 Drs; baby kid baked in wax paper, 45 Drs Open from 6:30 p.m.

MAINLY GREEK CUISINE

- Gerofinikas, Pindarou 10. Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. Businessmen's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.
- Fatsio, Efroniou 5, Pangrati. Tel. 717-421. Simple and cheerful with colorfully painted ceiling and attractive murals. Choose glorious Greek and oriental specialties from display counter according to the suggestions of Mr. Fatsio. Tasty Turkish desserts. Entrees from 100 Drs. Open daily: 12:30 - 4:00 p.m., 8:00 - 12:00 a.m. Closed Sunday evening.
- Psaropoulos, Kalamou 2. Glyfada. Tel. 894-5677. One of the oldest and finest seafood restaurants, it is pleasant to visit any time of the year. On cold days you can enjoy the sun through the glass windows and in summer you enjoy excellent lobster, red-mullet, or whatever you choose while your eyes wander over the swinging masts of the yachts anchored in the new marina in front of you. Attentive service. Medium to high-priced. Open daily from 11:30 - 4:30 p.m. and from 8:00 p.m. - midnight.
- Corfou, Kriezotou 6 (next to the King's Palace Hotel). Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfou. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfou, 14 Drs. Open daily from noon to 1:00 a.m.

TAVERNAS WITH MUSIC

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

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.

TAVERNAS

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

Babis, Poseidonos Avenue 42, Old Faleron. Tel. 981-6426. This very pleasant, old style, vine-covered taverna surrounded by concrete buildings, is still able to offer the coolness of an oasis, especially during the hot summer days and nights. Mr. Babis has his own fishing boat and so the fish he serves are always fresh. There are also various charcoal broils and a *plat du jour*. Very reasonable prices. Open daily from 11:30 a.m. - 3:30 p.m. and 8 p.m. - 1 a.m.

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

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

To Tzaki, Vas. Constantinou 8 and N. Dousmani, Glyfada (near the Congo Palace). Tel.: 894-6483. A spacious taverna-type restaurant, wood - paneled, huge fireplace in centre, nice garden on levels in summer. Stuffed spleen, village sausages, fried squash with garlic sauce, stuffed vine leaves, etc., acceptable retsina. Moderately priced. Open daily: 6:30 p.m. - 1:00 a.m., Sundays 10 a.m. to 2 a.m.

Kavaleratos, Tatoiou 36 (off New Philadelphia Avenue) Tel.: 279-8780. 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 Avras St. between Kavouri and 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). Excellent fresh fish, octopus in wine sauce, country salad. Approx. 130 Drs excluding wine. Open daily: 12:30 - 6:30 p.m., 8:00 - 11:30 p.m.

Lotophagus, Aharnon 30-32 (on a cul-de-sac close to the railway station in Kifissia). Tel. 8013-201, 8010-046. Mr. and Mrs. Saliveros (he is a publisher, she a ceramic artist) are the owners of this restaurant set in a beautiful garden. The menu consists of delicious appetizers devised by Mrs. Saliveros and a main dish, home-made and seasonal, all served on Mrs. Saliveros's lovely pottery creations. The atmosphere is warm and carefree because the owners are the cooks and hosts. Frequented initially by their friends, this unpretentious place has acquired a loyal clientele and new customers become friends after the first visit. A full-course, including 4 or 5 appetizers, main dish, salad, and wine, costs 120-150 Drs. Call for reservations. Open daily: 9 p.m. to midnight. Closed Tuesdays.

Leonidas, Corner of Aeolou 12 and Jasonos Streets (parallel to the coastal road, across from Argo Beach), Vouliagmeni. Tel. 8960-110. Pleasant outdoor eating; two verandas and a courtyard. Taverna-like atmosphere; warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh fish in an otherwise modest spot. Choose your fish (fried or broiled only 260 Drs a kilo) from the kitchen. Appetizers such as eggplant salad, 26 Drs; fried green peppers, 17 Drs; fresh boiled shrimp 60 Drs. Open daily: 11 a.m. - 4 p.m. and 8 p.m. - 1 a.m.

Lambros — Opposite Vouliagmeni Lake. Tel. 804-0250. A very spacious seaside taverna with a lovely view of the Vouliagmeni Bay. Various appetizers and good fish. Shrimp salad 45 Drs, eggplant salad 20 Drs, small mackerel salad 15 Drs, octopus with olives and capers 30 Drs. Fish approximately 240 Drs per kilo, lobster 400 Drs per kilo. Service satisfactory. Open daily from 10 a.m. - 1 a.m.

TOURKOLIMANO

A very picturesque corner squeezed between Neon Faleron and Castella about twelve kilometres from the centre of Athens. In the olden days it used to be one of the three harbours of Piraeus. The hill above was used as a fortress because of its geographical position, hence its name Castella.

Today Tourkolimano is a colourful recreation and yachting centre with many seafood restaurants dotting the shore where lunch or dinner can be a relaxing and delightful experience. Roving flower sellers, photographers, and guitarists are all part of the scene. In Greece do as the Greeks do and follow the waiter into the kitchen to choose your own fish.

Considering the cost of fresh fish, prices are reasonable—unless you select lobster or cray-fish. Fried squid is a great favourite with children especially and is very inexpensive. The specialty of the area is *giouvetsi*, shrimp with feta cheese and tomatoes cooked in an earthenware pot.

The restaurants are usually open from

12 - 3:30 and from 8 to 11:30 p.m. During the summer they remain open until well after midnight.

Mourayio — Tel. 420-631. The fish is flown in daily from Crete. Open daily from 10:30 a.m. - 2:00 a.m.

Ta Prasina Trehandiria — Tel. 417-564. Fish from Parga and Mytellini. Open daily from 11:00 a.m. - midnight.

Kanaris — Tel. 422-533, 417-5190. Established in 1922, it is one of the best known. Open daily from 11:00 a.m. - 1:00 a.m.

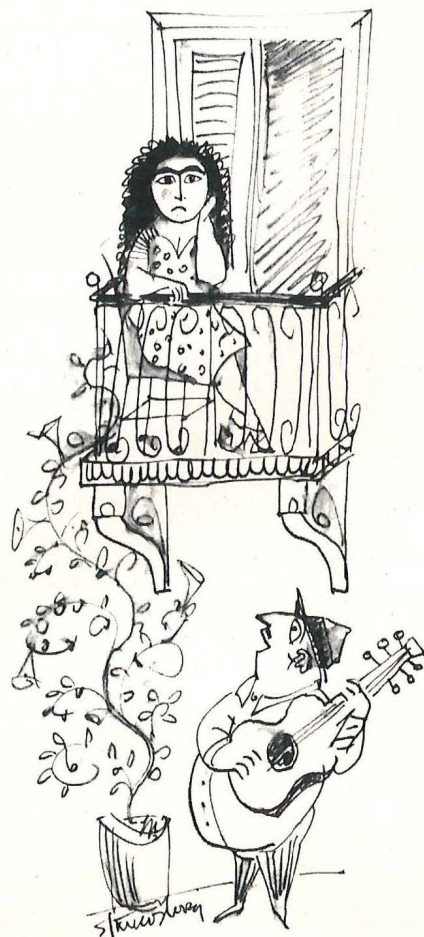
Zephyros — Tel. 417-5152. Besides *giouvetsi*, a delicious fish soup (*psaradiki*), lobster broiled in fresh butter sauce. Fish comes from Ermioni, Skiathos or Kavalla. Open daily from 10:30 a.m. - 1:00 a.m.

Zorba No. 2 — Tel. 425-004. Famous for its large and delectable assortment of Turkish appetizers. The owner's two other restaurants by the same name serve fish as well. Open daily from 12 noon - 4:00 p.m. and 7:00 p.m. - 1:00 a.m.

Kuyu — Tel. 411-1623, 423-315. The cuisine is Greek and Turkish with some French dishes. Red snapper baked with shrimp, mushrooms and whiskey, a speciality. A great snapper baked with shrimp, mushrooms and whiskey, a speciality. A great variety of hot and cold appetizers, a rice-cheese soufflé and, for dessert, a delicious chocolate soufflé with *creme fraiche*. Open daily from 12 noon - 1:00 a.m.

Kaplanis — Tel. 411-1623. Under the same management as the Kuyu, this is a more elaborate restaurant. Soft background music. The same cuisine as Kuyu but at prices about 15% higher. Open daily from 12 noon - 1:00 a.m.

Aglamair — Tel. 411-5511. Incorporating several restaurants in one building and



restaurants and night life

offering European and Greek cuisine as well as delicious pastries. Mrs. Hadzitheodorou is a very pleasant hostess. Open daily from 12 noon - 4:00 p.m. and 7:00 p.m. - 1:00 a.m.

Mavri Yida — (Black Goat or Marco Antonio) Tel. 427-626. A favourite rendezvous for yachtsmen, decorated in the style of a typical old taverna with 'frescos' by Mr. Kremos. Fresh fish arrives daily from Ermioni. The maitre is Marco Antonio. Open daily from 9:00 a.m. - 1:00 a.m.

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.

PEINIRLI

Peinirli is a boat-shaped, hollowed-out pastry that is filled with a variety of things such as poached eggs, ham, sausage, minced meat, cheese, and tomato sauce in combinations of your choice. The results are similar to pizza. They usually offer an assortment of other dishes as well as pizza. Prices are very reasonable.

Peinirli may be found all over Athens but are usually associated with Drosia, a suburb about 20 km. north of Athens, past Ekali.

1 Pighi Eleftheriadis, on D. Solomou St. in Drosia. Fried kolokithakia (squash) with skordalia (garlic sauce); dry bean salad; charcoal broils. Open the year round for lunch and dinner.

Peinirli, at the end of D. Solomou St. in Drosia. The same variety fare as its neighbour (see above). Open all year round; closed for lunch except on Sundays.

Peinirli, Alkonos 8 (on the coastal road to Voula, about two blocks before the Voula Beach). Tel. 895-9645. Next to

the sea, offering a great variety of peinirli (35 - 45 Drs) which are much larger than the usual; fresh fish; charcoal broils. Open daily from 9 a.m. - 2 a.m.

MONT PARNES

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

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

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

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



NIGHT LIFE

NIGHT CLUBS — CABARETS

Copacabana, Othonos 10, Constitution Square. Tel. 3232-061. The best known cabaret in Athens, with orchestra and a well - selected international show. Acceptable food. Minimum charge 180 Drs. Open daily at 10:30 p.m. Show at midnight.

Neraida, Vasileos Georgiou B, Kalamaki. Tel. 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, Kalatazis 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.

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

Athinea, Syngrou Avenue (next to the Hippodrome) Tel. 967-125. Singers:

Kokotas, Elia Filipou. Orchestra: the Idols. Open daily from 9:30 p.m.

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

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

Stork — Aghios Kosmas Beach (across from the West Airport). Tel. 981-7575 and 982-0030. Open air restaurant-nightclub. entertainers: Stratos Dionisiou, Mary Linda, and others. Dancing. Orchestra: the Charms. Minimum charge 300 Drs. Open daily from 9:30 p.m. Show at 11:30 p.m.

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

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

BOITES

Up until a few years ago Boites were small, unpretentious places where one could enjoy for a small price the enchantment of hearing the works of Greece's foremost poets set to music by outstanding composers.

Today Boites are very much in fashion but have lost their authenticity, no longer fitting into the proper definition of the genre. They are sizeable areas with low chairs and tables and dim lights — and the prices are no longer modest. Nonetheless one can still hear popular singers performing the music of Hadjidakis, Theodorakis, Mamangakis, Xarhakos, Moutsis, Markopoulos, and other well-known composers.

There are usually two performances a night. Drinks are served during the program. The cover charge, which includes one drink, runs about 150 dr. Call ahead to check on possible changes.

Arhondissa, Lisiou 8, Plaka. Tel. 322-6105. Singers: Nikos Xylouris, Mariza Koh, Lili Christodoulou, Themis Andreadis.

Rigas, Kiristou 15, Plaka. Tel. 324-6125. Singer: Andonis Kaloyiannis.

O Dromos No. 1 — Adrianou 97, Plaka. Tel. 322-9521. The well known singer and composer Doros Georgiadis presents his new summer show. Together with him are Popi Asteriadi (guitar), Spiradakis and Zouyaneli (Cretan lyras) and others. The show is presented in the open air. Two shows: 10 p.m. and midnight. Minimum charge 135 Drs.



our town

A time for reason

FEW statesmen of modern times have been called upon to take the reins of government under worse conditions than those that greeted Costas Karamanlis. Faced on the one hand with a catastrophe in Cyprus, he is faced at home with a governmental structure that has been eroded after years of dictatorship. Yet the Prime Minister and his government have kept their comments moderate while they set about the task of correcting the situation.

It should be a time of hope. The qualifications and reputations of the people involved are well-known and their statements make refreshing reading after the gibberish of the junta spokesmen. Yet Cyprus stands like a spectre before us, and many are at a loss to know where to place their sense of patriotism. Is the National Humiliation the set-back in Cyprus or is it the seven years of a dictatorship that led to the disaster? We heard a young man argue that a nation's pride has no place next to the catastrophe suffered by the people of Cyprus. Perhaps so, but the population as a whole will never be convinced that recent developments must not one day be rectified and meanwhile their feelings are aroused and their anger is expressed in many ways just as distressing to many Greeks as it is to those who are on the receiving end. Blessedly the country is in the hands of reasonable men who may find reasonable solutions to our dilemma.

On Akadimias St. the other day we saw a familiar figure sauntering along by himself, without guards or fanfare. It was the Minister of Foreign Affairs, George Mavros. Recalling those black limousines of former ministers dashing around Athens as the traffic was halted and people pushed aside we thought that life is perhaps, indeed, returning to normal.

Anti-Americanism

THE surge of anti-Americanism that has swept through Greece in

the past fortnight, as well as the demonstration against the British some weeks ago, forces one to try to make sense out of events which may often appear to be senseless.

We have witnessed the passions of crowds erupting in slogans, car bombings, and even assassinations.

Voices from around the world deplore these events, very often failing to see that these outbursts are rooted in the depths of years of resentment. It is nonetheless very difficult for most of us to condone violence of any sort, especially against innocent people who are themselves not responsible. Most distressing of all is the evidence published in local newspapers that *provocateurs* have been at work pouring oil on the fires of anger that the population, frustrated and bitter, are now experiencing.

Many Greeks, if not most, are convinced that the foreign policy, overt and covert, of the United States has dominated, even for a time destroyed, their national life. Yet even in moments of passion we must try to see things in some perspective. Americans who live in Greece, out of their own choice or not, do not make American policy. Many of these Americans have been extremely critical of their own government's policies over the past eight years.

Perhaps the storm has blown itself out, hopefully it has. What is of utmost importance is that Americans and Greeks, as individuals and nations, re-establish relationships in open, free, and equal ways.

It's Greek to all of us ✓

ATHENIANS turned on their television and wireless sets recently and could not believe their ears.

"Why, now we understand what they are saying!" was the general and delighted response.

Some days earlier the well-known stage actor, Dimitri Horn, was named General Director of the National Broadcasting Company (EIRT), and

immediately changed everything around.

What a new-found joy it was to be able to listen to Theodorakis without having to close all the windows and turn on the bath water; to hear Maria Farandouri sing without fearing that one would be accused of High Treason; to enjoy, with our minds at ease, the songs of Markopoulos and the poetry of Seferis.

Perhaps most astonishing of all, the announcers, reporters, and commentators were suddenly speaking a language that every-one could readily understand. Colonels' *Katharevousa* (the extreme, Papadopoulosian variety can only be compared to pidgin English with Latin endings, set to a grammar invented by Milton's maiden aunt) was suddenly replaced by a form of *demotic* or spoken language 'not too extreme but pleasant to hear.'

The Armed Forces network (YENED) by the way, still imagines itself to be talking in the immortal and labyrinthine style of Pindar. Without getting into the thorny question of language, we suggest turning from one network to the other, and with even a mediocre understanding of Greek, a foreigner will be able to distinguish quite readily between the two.

The guns of august ✓

AT dawn on a recent Tuesday thousands of guns burst into action all over the country. It was not an invasion, however, nor target practise for EOKA-Gamma. It was the sound of the opening of the hunting season.

Greece has 240,000 registered Nimrods, 30,000 of whom are Athenians. Some call it a sport, others an amusement, but most agree that hunting is the best excuse for getting away from the family on Sundays.

In general the hunting season will last until March 10 but there are certain restrictions.

The season for wild boar begins on October 10 and lasts until February; for

quail, August 20 to November 30; for field partridge, October 15 to November 15 and while the same dates apply to rock partridge and hare they may be hunted on Wednesdays, Saturdays, and Sundays only. It is forbidden to hunt rock partridge on Corfu, Patmos and Leros.

Some animals are considered pests and may be shot in any season. Among these are squirrels, wild rabbits, ferrets, magpies, starlings and sparrows. You may in fact, claim a 'reward' from the Ministry of Agriculture for killing some animals: 200 drachmas for a fox, 150 for a jackal, 100 for a badger, and 15 for a crow. A headless wolf earns 500 drachmas but if you bring in a wolf with its head on, you hit the jackpot: 700 drachmas.

Permit fees for foreigners have been raised this year: 9,000 drachmas for a 15-day license; 15,000 for a two-month license and 21,000 for a permit lasting the whole season.

If the costs seem high, remember, you have only to deliver 43 headless wolves to the Ministry of Agriculture to come out with a profit.

Super-patriot ✓

MOVED by the events in Cyprus, a young Athenian stuntman, Yianni Karanicholaou, has offered his services to the cause. He will be happy to give, at any available stadium in town, 'a brave performance of muscular strength.'

Among his many talents, he offers the following: 'I will stop a speeding car; I will let a car run over me; I will pull two cars with my teeth; I will break iron chains with my arms; I will pound thick nails through two-by-fours with my fists; I will bend iron bars with my teeth and arms and will accomplish many other feats will please the crowds.'

All the proceeds of his two-hour show will go to help our brothers in Cyprus.

We feel certain that Mr. Karanicholaou's performance will draw throngs of Athenians. His public spirit is to be warmly applauded.

On with the Show! ✓

JOIE de vivre has been reborn out of the ashes of the phoenix. After the Seven Years' Famine, Athenians are dying for entertainment. Greek theatre pretty much passes out of international notice after Aristophanes, but social-satire-with-revue is in its modest way a true descendant of that unique genius. Even with mini-Greek

you'll have a whale of a time and we recommend your going—if you can get in!

The situation was quite different a few weeks ago. For seven years everyone was moping, then everyone was mobilizing, and then everyone was out in the street: the theatres were empty. The producers met. At first they could only gloomily discuss their losses, but then things began to change. The producers scattered to their theatres, the writers leapt to their typewriters, new scenes emerged and were mimeographed, parts were learned, and in a matter of hours the curtain went up. Well—in a matter of hours plus one more hour. The one thing in our theatre which is always late is the curtain.

People would have dropped into the

aisles with laughter if the aisles had not already been hastily filled with extra chairs. The backs of the theatres were full of people and the lines went out into the street.

The sudden change of mood has been accompanied by an equally sudden change of titles. 'The Happy Neighbourhood,' is now known as 'Thanks be to God... Bravo to the People.' 'Black and White' has become 'The People Win.' 'Wind up People' has been transformed into 'Bye, Bye, Birdie; Now our Voices Warble.'

Other new titles are, 'You are now Listening to Deutsche Welle,' 'Junta, no. The People, yes. The Storm has Passed.' and 'The Leader with the Eyebrows Has Come.' They are all to be recommended.

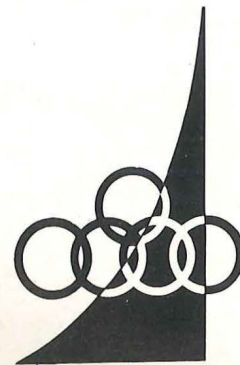


— Sketch: B.V. WINEBAUM

olympic yachts s.a.

Lavrion, Attica, Greece

Builders of Yachts and Commercial Craft in Fiberglass



In the short space of four years, Olympic Yachts has become one of the major builders of fiberglass craft in Europe and the largest in the Mediterranean. This bare statement conceals a success story unusual in any industry and particularly in this difficult, traditional sector.

The ultra-modern Olympic yard is at Lavrion, a small town with a long tradition of industry where silver and lead has been mined for over 2,000 years and whose connections with the sea are just as old. It lies five miles to the north of Cape Sounion where the ancient Temple of Poseidon looks over one of the great maritime crossroads of the classical world. Olympic Yachts thus continues a tradition of building small craft which probably spans 20 centuries or more.

The site for the yard is large -- some 150,000 sqm. -- for it was selected not only to provide a production area but also major service and storage facilities for yachts and other small craft. The bay in front of the yard gives immediate access to the open sea and provides all-weather shelter for a number of moorings.

Olympic Yachts manufacturing activities fall into three major divisions concerned respectively with the production of sailing yachts, commercial power craft and ship's lifeboats. Modern production line techniques are in use and all types of metal, wood and fiberglass fabrication are carried out in the yard. There is even a foundry section casting keels from locally-mined lead. Only specialized equipment and raw materials such as resins and fiberglass or propulsion machinery, electronic equipment, spars or marine hardware are drawn from outside suppliers. The whole sequence of building from raw materials to the finished craft is completed at the Lavrion yard and delivery can be made afloat on the spot or by road and sea to customers all over the world. For 95% of all production is for export.

So far, over 300 of the highly successful cruiser/racers to the designs of Dick Carter have been built and production of the Carter 37, demonstrably one of the fastest production 1-tonners in the world, is still continuing. Fast coastal patrol launches to the designs of J.B. Hargrave have been built for government service and a substantial number of standard ship's lifeboats have been produced under license from Hugh McLean & Sons, Scotland, which are now in service in ships all over the world.

In addition to the manufacturing divisions, an

extensive care, maintenance and repair division has been created to carry out all types of work including repairs to fiberglass, wood and steel hulls, engine overhauls, electrical installation and mast repairs. The site is sufficiently large to offer fenced-in accommodation for upwards of 200 small craft limited only in size by the 50-ton capacity of the 'Travelift', at present the only one in Greece. There are also 30 moorings in the bay. This means that routine cleaning and maintenance can be carried out throughout the year on craft left in the care of Olympic Yachts.

The future policy of the yacht division will be to continue building cruiser/racers and pure cruising yachts to the most modern designs while maintaining high quality and reasonable prices. Thus a 48-foot cruiser/racer developed by Bob Miller, leading Australian designer, is now going into production in good time for the 1975 Admiral's Cup series and American designer Ted Brewer has produced a splendid 47-foot sailing cruiser, the 'Olympic Adventure', the first of which has just been launched. Both these advanced designs will keep Olympic Yachts in the forefront of the industry in the next few years.

The commercial craft division is now building 53'6"-Type 16 standard fishing vessels in GRP to designs developed by the Kuhr Werft, Bremerhaven, Germany as well as offering the well-tryed 44-foot patrol launch and a new 75-foot design. The range of 11 standard GRP lifeboats is being continued unchanged except in detail. Late in 1974, a 50-person enclosed lifeboat for offshore drilling platforms or chemical tankers will also be offered.

The world-wide increase in pleasure boating is also being felt in Greece and demand for maintenance, repair, and storage facilities continues to grow rapidly as Olympic Yachts becomes more widely known. To keep up with this, modern service equipment of all kinds has been acquired to speed the work.

In the Olympic Yachts team, now over 400 strong, there are naval architects, engineers, yachtsmen of international calibre and craftsmen of all kinds who have now accumulated between them a substantial body of experience. They are able to offer a service in all departments of small craft design, building, repair and maintenance which is certainly unrivalled in the Eastern Mediterranean and only equalled by a handful of leading yards in Western Europe.

And all this in the short space of four years.

ADVERTISEMENT

'... IN TEN FATHOMS OF CLEAR WATER...'

Evidence suggests that a ship wreck off Kithera may be Lord Elgin's Mentor, the vessel that carried the marbles away from Greece.

I was dog tired, cold and a bit frightened swimming under the great ghostly cathedral cliffs near Avlemono on the east coast of Kithera island. I kept peering nervously to seaward. It was evening when, very rarely but often enough to give pause, big sharks can come out of the deep at a diver.

I had swum perhaps a quarter mile along the rocky shore and back, and had reached my mark of two hundred yards from the end. It was a Hellenistic amphora, perhaps Corinthian, half buried in the sand, one side broken. Did it mark a wreck? Was it an offering of wine to Poseidon from some forgotten mariner? I was too tired to care.

Then my right leg cramped. As I writhed in agony, pounding my calf through the wet suit, the Italian cameraman, Giancarlo Formici, came round a huge boulder and swam up to me, gesturing to follow. I waved at my cramped leg, and shrugged. Giancarlo waved his expressive hands, and I knew he had found something. He turned back the way I had come, but higher up the slope. Again he gestured for me to follow. No hope. My leg would not work. I struggled back to the boat, furious at my weakness, the cold and my bad luck: I struggled on board, and waited for Giancarlo.

In fifteen minutes he was back. He had seen a line of weed, dead straight along the bottom, at ten fathoms (60 feet), and had swum over to investigate. The weed was growing on lumps of heavily concreted iron. My heart leaped.



Those iron lumps in a row could only be the keel bolts of a large ship.

Giancarlo took a drag on his cigarette and then turned back the sleeve of his heavy rubber wet suit and pulled out a tiny bit of pottery, no bigger than a match box. I could see from across the boat that it was willow ware. Staffordshire willow ware, the blue and white china with oriental patterns that many of us remember from grandmothers' parlours in England and America. I smiled. The Mentor's keel bolts and now Captain Elgin's good table service.

'What else did you see?' I asked.

He reached for a pencil and notebook and sketched rapidly, while Antoni Pisis, Kythera's antiquities watchman, wiped the water dripping from the diving suit off the paper.

'Blocks of stone, like this,' he said, gesturing to show metre square and fifteen centimetre thick stones.

I leaned forward. 'What color stone?' I asked.

'Yellow, sandstone.'

Perhaps we had found her at last, I thought, because yellow sandstone ballast is characteristic of Malta. 'What else, Giancarlo?'

The Italian words sputtered out in a torrent, and I was hard put to understand, translate into Greek for Antoni Pisis, and keep Giancarlo talking. He had done what any good diver would do: he had poked and probed a bit and tried to see and understand what he saw. Where he waved the sand away there was good, hardwood. Oak, he thought. At one end of the line of what had to be keelbolts was some broken pottery, and he had taken a bit, the willow ware. In the middle and at the other end, there were the ballast blocks, a large iron object, and some iron junk.

Put together, Giancarlo's find added up to an English ship built in the late eighteenth or early nineteenth century that had at one time been in Malta. It was in the exact position where such a ship had been lost in 1802, and a contemporary map of the wreck site existed to prove it. It could only be the *Mentor*: Lord Elgin's *Mentor*.

WE were diving here shooting a film, produced and directed by Bruno Vailati who has made 25 or so films about the sea since 1962. Our subject was the ancient Mediterranean, its seamen, their ships, and the ports they sailed from.

The *Mentor*, for Bruno and myself, typified the problem that foreign fascination with Greek antiquities poses for Greece. In the underwater part of our filming we were largely photographing wrecks which were symbolic of the ancient Romans' enthusiasm for things Greek: a cargo of green and white marble columns in Apulia, another of granite coffins from Assos (near Izmir) at Methone, and the famous statues from Antikythera, Artemisium and Mahdia in Tunisia.

The marbles aboard Lord Elgin's *Mentor* was the last of a long line of Greek art collections, acquired under

dubious circumstances by famous collectors, that had been lost at sea.

The second century BC Stupa of Bharut in India was stripped of the best of its sculptures which were sent to England in a 3000 ton P & O liner called the *Indus*. The *Indus* sank off Ceylon, and the sculptures were lost.

A priceless Egyptian sarcophagus, that of Mycirenus, was lost off Gibraltar in a mysterious circumstance in the 1870's.

Only circumstantial evidence leads some scholars to believe that the fabulous shipwreck loaded with statues found by divers off Antikythera in 1901 was freighted by Sulla, the Roman general who brought the eastern Mediterranean finally into the Empire: but the removal of the friezes from the Parthenon is an amply documented, old, old international scandal. The third Temple of Athena on the Acropolis was

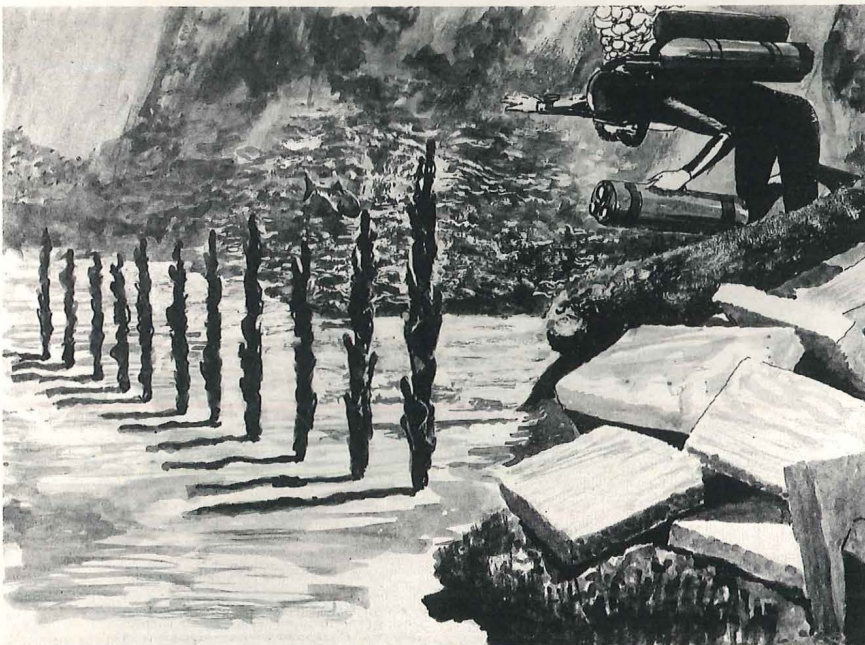
built just after the Athenians victoriously concluded the Persian Wars. Its construction was supervised by Pericles and the architectural and artistic work was supervised by Pericles's friend, Phidias.

The most famous sculptors in Athens shared in the execution of its pediments, the frieze and the metopes. It was generally recognized as being the most beautiful monument of classical antiquity. It stood, more or less intact, until 1687, when it was blown up by a shot from the Venetian batteries that were besieging the Turkish held Acropolis. By the end of the 1700's the great building was a ruin, inhabited by Turks, chickens and goats.

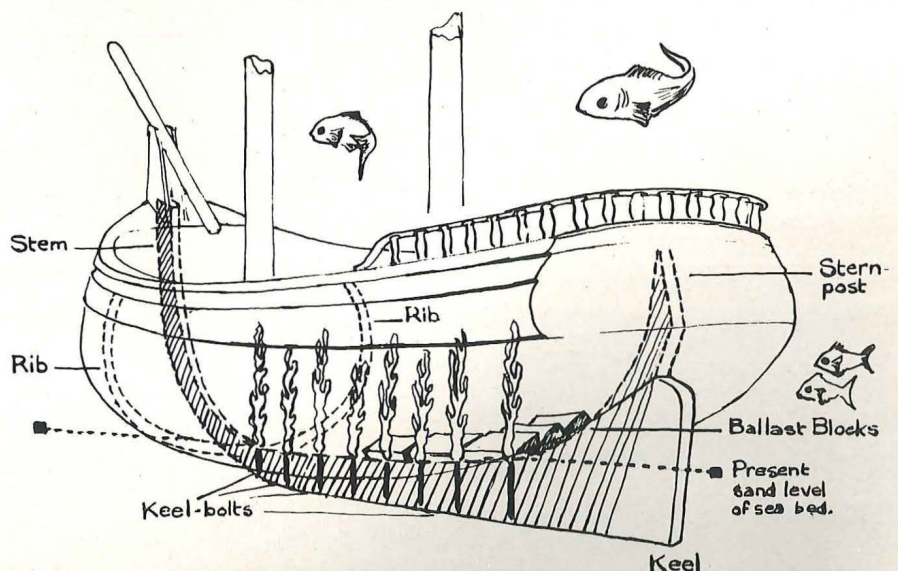
What remained of the sculpture thrown to the ground one hundred years before was gradually being burnt for whitewash. Lord Elgin undertook a personal campaign to save them. He obtained a *firman* from the Sultan of Turkey to remove 'a few blocks of stone with inscriptions and figures...' In the end he removed a dozen statues, fifty-six slabs of the frieze and fifteen metopes.

It was all perfectly legal. Elgin acted with the highest motives: the whole operation cost him more than 50,000 sterling that time, and he ended up with a loss when he sold the collection to the British government for 35,000.

Yet the whole incident remains symbolic of the confrontation between a rich and a poor country. The ancient world has been pillaged for its antiquities since Roman times, always with the excuse that the inhabitants were too primitive to appreciate them and that to



At the top is an artist's representation of Giancarlo swimming to get a closer look at the line of weeds. In the foreground are the limestone ballast blocks and what could be a small cannon, according to Giancarlo. At the bottom is a schematic drawing of a ship's hull similar to the *Mentor*'s. The artist of both drawings is Peter John Boulton, who was a member of Peter Throckmorton's crew on *Stormie Seas* earlier this year when the discovery was made.



remove was to save. Anyone who has wincéd at a classical inscription in a Turkish limekiln must agree to some extent. Yet, if a poor man owns a Rembrandt, which he keeps in his damp basement, has a museum curator the right to steal it in order to save it and put it on public display?

My own involvement with the *Mentor* started with a very minor accident in the summer of 1966. I knew that the *Mentor* had been lost in Avlemono, but little else, except that it was supposed to be the best harbor in Kythera, and that the Venetians had called it San Niccolo. All that remains of the Venetians in Avlemono is a decaying fort, with its battery of five 18th century 24-pounder guns scattered in the rubble.

We sailed *Stormie Seas* into the anchorage under the fort in the late evening of August 18, 1966. It was beginning to blow a bit from the north. We ate and drank and slept.

At 4 a.m. I awoke, hearing the tinkle of the anchor chain in the hawse. When I stood up I saw that we had dragged right out into the bay and that the wind had increased and was blowing from east-northeast about 20 knots. We got the anchor up, started the engine and anchored farther in.

At dawn I put on mask and fins and swam to where we had first anchored the night before, curious to see why our big 75-pound anchor had betrayed us in the night. The track made by our anchor on the bottom was clear to see. We had dragged because we had anchored at the beginning of the slope that leads gradually to deep water. As the wind had increased the night before the anchor had moved through the mud, slowly at first, and then, as the water deepened and the angle of the chain increased, faster and then faster still, all in silence, with nothing to warn the sleeping crew but the tinkle of the chain as the gentle waves of the bay rocked the boat.

I followed the track of the anchor. It ran to the east across the little anchorage, and then turned south past the lighthouse point. At the turn fifty feet off the little cape, and thirty feet below me a familiar shape flashed. An amphora neck. I dove, and saw that it was a typical hookhandled wine jar from Rhodes, manufactured sometime in the first century after Christ. As I rose, I saw another, and then another. A bit farther on, and only 20 feet from the track in the mud that showed where *Stormie Seas* had dragged the night before, there was an ugly rock, and under it all that remained of a ship. A heap of ballast

stones concreted to the rock, mixed with remnants of identical hook-handled jars.

Shivering, I swam back to *Stormie Seas*. A slight shift in the wind, a slight sea, and we would have struck the rock that had sunk that ancient mariner nineteen hundred years before.

WHEN I returned to Athens I found, in the *Journal of Hellenic Studies*, a fascinating article written in 1916 by J.H.S. Smith, in which he quotes many of the relevant documents relating to the loss of the *Mentor*. This includes the deposition made before the British consul in Avlemono, the day after the loss of the *Mentor* by her master, Captain Elgin, and a good sketch-drawing showing the location of the wreck by William Hamilton, Elgin's agent in charge of the cargo.

At Piraeus, Captain Elgin had taken aboard 17 cases of antiquities, and three passengers, including Captain (later Colonel) Leake of *Researches in Greece* fame, and a Mr. Squire, with three personal servants, and Mr. Hamilton. Peter MacPherlan, was purser. A Greek pilot, Manolis Malis, of Melos was hired to take the ship through the Archipelago. With only five seamen, Elgin had been short of crew. He had hired a sailor from Gibraltar in Athens, giving him a working crew of eight including himself and MacPherlan the purser.

They sailed on September 15, 1802 for Malta. By dusk on the 16th they were off Matapan, the southern tip of the Mani. The wind backed to due west and then went west northwest and blew hard. It was the *Maestros*, dreaded by Greek seamen. Elgin tacked the *Mentor* as they stood into the Gulf of Kalamata and it blew harder. The *Mentor* began to leak badly forward with the pounding, and Elgin let her off and reached to the south to ease her. She continued to leak badly, driving southward with two men at the pump working in half hour shifts.

By the early hours of the morning of the 17th, it had become apparent to Captain Malis and Elgin that they had to find a safe anchorage. Malis, quite rightly, recommended Avlemono. They anchored there at 2 p.m. on the 17th. The anchors dragged immediately, Elgin ordered the cables to be cut and to make sail. She was too close. Before the sails could be sheeted home, she was on the rocks.

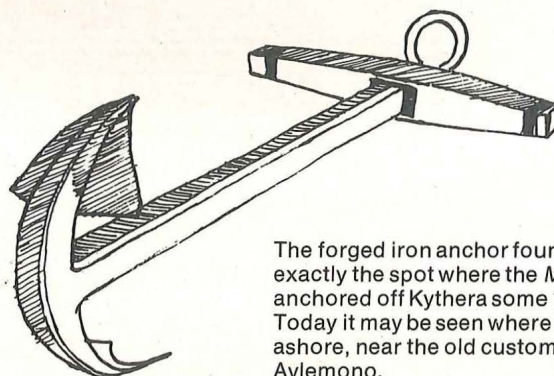
No one drowned. The survivors, shocked, exhausted and naked and much cut up by the rocks, were hospitably received on board an Austrian ship which was anchored in the harbor.

The *Mentor* was gone, into 10 fathoms of clear water. With her went most of the Parthenon frieze that today graces the Duveen Gallery in the British Museum. If she had drifted a half mile farther, the marbles would be only a memory, for even if they had been salvaged after the advent of modern diving equipment, they would have been much destroyed by the same sort of borers that ruined the Antikythera marbles. Even the fine watercolors, made by Lusierori, Elgin's agent in Athens, would have been no witness. They were lost in Crete, when the frigate HMS *Camgrian* sank in 1828.

There ensued what can only be described as a flap. The situation is wonderfully described by Grigorios Logothetis, a priest and a contemporary chronicler of Kythera, who died in 1817. To my knowledge, Logothetis' account has never been translated into English. Here is my very informal attempt:

September 5, 1802

An English ship, coming from Athens to anchor in Avlemono, was loaded with valuable marbles and statues of different kinds in cases. Because the people on board were asleep she hit a shoal and broke up. The marbles in their cases went to the bottom of the sea. Only the people managed to save themselves, naked.



The forged iron anchor found in 1970 in exactly the spot where the *Mentor* had anchored off Kythera some 172 years ago. Today it may be seen where it was dragged ashore, near the old customs house in Avlemono.

The owner of the marbles was the secretary of the Bailos of Constantinople, who was helped by Emmanuel Kaloutsis.

The Milordos sent away for divers who recovered various cases and were awarded 500 groschen for each case. A total of 40,000 groschen were offered for raising all the cases.

There was a *sclavoniko* ship for guarding the marbles and other kaikis and feluccas as well.

A villager from Alozianika (the village on the mountain overlooking Avlemono), went at night to steal a barrel, and was killed by the *Sclavouni*.

They sent to Malta for a ship with the gear to save the remaining marbles (The Royal Navy sent a frigate.)

The same *Bailos* came here and then returned to Malta after thanking Kaloutsis, and giving him a generous reward for taking such good care of the interests of the *secretarios*.

THE account gives almost no impression of the cape where the wreck lay nor of the naked divers from Kalymnos and Symi who dove in relays to the wreck 60 feet below; of them first cutting the rigging so they could get at the hatches; then breaking up the decks plank by plank so that they could strap

the great cases of marble; the fighting at night, and finally, the seventeen cases, at the end of the little harbor on the beach, covered with seaweed through the spring of 1803, awaiting the frigate, while Elgin's anxious agent bickered with the local authorities. The frigate from Malta came and loaded the battered cases, and the *Mentor* was forgotten. In a few years the strong oak timbers of her sides, weakened by teredo worms, folded outwards flat on the soft sand, where they lay until the gentle current brought silt to cover them.

In 1970, a trawler from Avlemono found a large 18th century forged iron in 22 fathoms, in exactly the place that Hamilton's map shows the *Mentor* as having anchored. They dragged it ashore by the little dock, right next to the old customs house, where it can be seen today.

Someday, it may be possible to return to Avlemono, with the proper equipment for the excavation of what is left of the *Mentor*. Steps have already been taken so that the anchor, that treacherous anchor that could have lost the world most of the Parthenon friezes, is being saved by the Greek Archaeological Service.

Other items undoubtedly will be uncovered if the wreck is ever excavated — Captain Leake's lost silver mounted pistols, Captain Elgin's silver plate, and his broken willow ware service and, last, but not least, Messrs. Hamilton and Squires' small personal collection of antiquities.

Avlemono is a poor village, for the port's usefulness was ended with the age of sail. It would be relatively cheap to convert the old customs house into a local museum which would attract visitors.

The cliff where the *Mentor* lies is a trap set to catch the unwary skipper who makes a mistake anchoring in Avlemono. We know how it caught the *Mentor* and how it nearly caught Stormie Seas, and we can guess how it caught the nameless skipper with his cargo of Rhodian wine, three generations after Christ. Someday we hope to return to the cliff, with instruments that can see things that lie below the soft sand that a diver cannot see.

Perhaps we can hope for another precious cargo, lost on its way west and never salvaged.

— PETER THROCKMORTON
SKETCHES BY PETER JOHN BOULTON

THE SPONGE DIVERS OF KALYMNOS

THE young girls of Kalymnos sang their song of farewell, the wives and mothers wept as the diving boats left the harbor in slow formation, flags flapping in the breeze, newly-painted gunwales gleaming in the hard-white Aegean sunlight. And the whole of the ancient harbor resounded with the peal of church bells, and with shouts and cries and sobs:

'Goodbye... goodbye!'

'*Kalo taxithi*... good journey!'

'Farewell, children... farewell!'

It was six days after Easter. A dozen tiny boats were putting out to sea, bound for the sponge beds of Greece and North Africa. Each boat carried from eight to twenty men — the famed *sphoungarades* (sponge divers) of Kalymnos. They would stay away for seven long months, risking death or paralysis to tear sponges from the bottom of the sea.

Kalymnians have dived for sponges

for as long as man can remember, but today that tradition is for the first time in danger of being broken. After all the Kalymnians have endured — disaster and pain beneath the sea, starvation and oppression above it — it is ironic that their way of life should be threatened by a well-meaning scientist who discovered how to spin a synthetic sponge. That his sponges are not much good doesn't matter: they are cheap to produce; housewives buy them.

Kalymnos, a Greek island ten miles long and five wide, has always been synonymous with sponges. There are farms and tangerine groves and a hot spring, but they keep only a handful of people alive. There is virtually no tourism. Sponges are what the island lives on, but today Kalymnos's once-proud 15-million dollar sponge industry has seen its gross income shrink to less than a million. Each year fewer and fewer boats go out, from the hundreds



of yesterday. There is not enough work for all the divers and sailors on the island. Consequently, many of them must emigrate to the factories and restaurants of Australia, West Germany and Canada. Earlier this century a Kalymnian could emigrate to America and continue his old way of life, diving for sponges in the Gulf of Mexico. It is ironic that those immigrants who settled in Florida should contribute to the economic death of their birthplace. In fact they are now taking so many sponges out of the Gulf that America buys only one-fifth its former amount from the divers of Kalymnos.

Kalymnos may be dying but it is not dead yet, for its people have always been brave, tenacious fighters. This goes not only for their ancient history (which records battles against Byzantine, Frankish, and Turkish rule), but for their more recent struggles against Italians and Germans. When the Italians invaded the island in 1935, the Kalymnians resisted them with hunting rifles, sticks and stones, and harpoons. They continued to resist all through the occupation, even to the point of pulling their children out of school when the Italians suppressed the teaching of the Greek language.

Later, when the Nazis came in 1943 to build an airfield for their pending paratroop assault on Crete, many Kalymnians died of starvation on the island. Others risked U-boat-infested seas and fled by caique or sailboat to Turkish Bodrum three hours away. From there they were sent to Aleppo and then to refugee camps at Gaza. Eventually many of the sponge divers ended up fighting with the British army or working for the Allies in Egypt, salvaging sunken ships.

The sponge divers recognize only one master: the sea. They go out to battle against it year after year, with courage and fatalism. They are bold ones, the *pallikaria* of Kalymnian songs and folklore. The camaraderie of the divers is fierce and intense: they have gone through terror and humiliation, triumph and success together. They call their work *thulia*: the ancient word for slavery. It haunts them. The sea haunts them. It makes wild men of them. When the boats return to Kalymnos in November, the tavernas are jammed every night. The divers gamble and drink recklessly, ferociously. Most of them go broke soon after Christmas and are obliged to leave on dangerous winter cruises to see them through until summer. Always they seem to be living in a kind of subdued horror of their work.

There are three kinds of sponge divers: the *skafondros* who dive wearing a full suit and helmet; *fernezos* who wear the helmet but no suit; and *barcas* who dive almost as exactly as their ancestors did three thousand years ago. Such writers as Oppian, Aristotle, and Pliny observed the first *barcas* at work, and the following are some of the fascinating details which derive from their writing:

A *barca* first puts oil in his mouth and auditory canals. Then he soaks sponges in oil and fastens them over his ears. Then ties a rope around his middle and goes down, with only two tools in his hands, a knife and a heavy stone. As he plummets down his ears begin to pain. He hits bottom and spits out the oil, which rises all around him lighting up the water. Then he knives a sponge from the rocks, and as it bleeds a nauseating liquid which is offensive to smell, he lets go of the stone (which is attached to a line) and swims back up with bursting lungs.

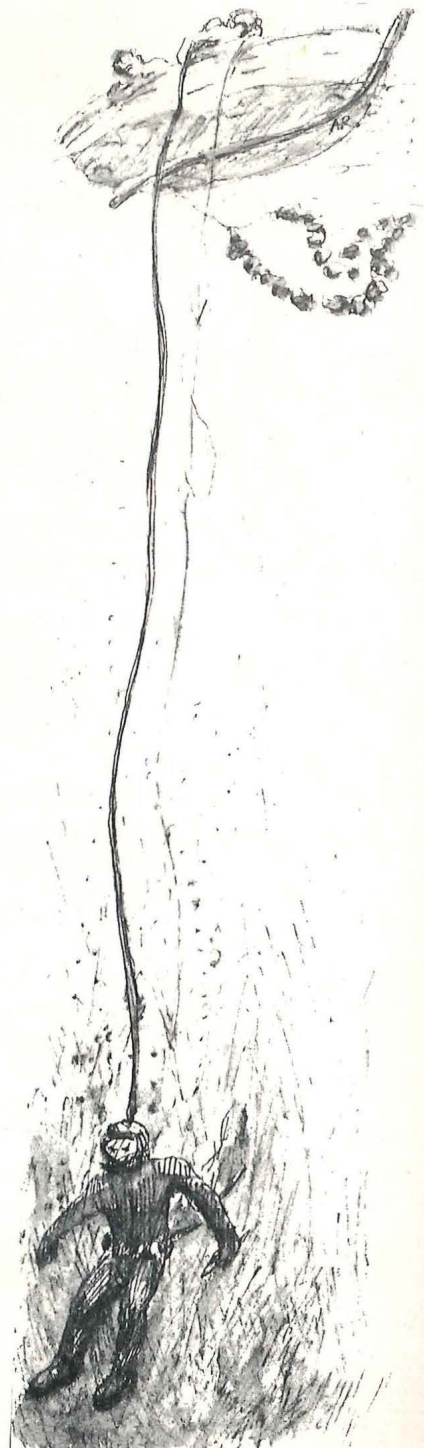
TODAY'S *barcas* of whom there are still a few, no longer carry oil in their mouths and ears, but they endure the same ordeal as did their ancestors. They think nothing of making two or three hundred dives a day, often at depths of one hundred feet. The powerful pressure places a strain on their lungs and ears and heads, and often they come up bleeding from the nose and ears. After year of this exacting, strenuous work, many of them go partially blind or deaf.

The sponge divers continued diving naked into the sea until 1866, when a French scientific diving expedition under Dr. Alphonse Gal arrived and recruited a group of Kalymnians to test a diving suit invented by Roquayrol and Donayrouze. It was called the Aerophore. The diver wore an air reservoir strapped to his back which received air that was forced down through a rubber tube into a mouth-piece, and the air came out at the correct hydrostatic pressure for every depth. Moreover, he could detach the pump line and walk about freely for a short while. The Aerophore was so advanced that the development of all modern diving gear can be traced directly back to it.

The introduction of the Aerophore not only revolutionized the sponge industry but nearly started a full-fledged civil war on Kalymnos. The group of divers who first used the new equipment returned with such a huge harvest of sponges that the ordinary divers erupted into violence. Riots ensued in which the traditionalists smashed all the diving equipment they could lay hands on and beat up the men who had used it. But

such Luddite-type protests could not, in the long run, hold back technology. By 1870 some 300 sponge divers were using diving apparatus of one kind or another.

Unfortunately, much of the equipment used in the following years was either technically inferior to the Aerophore or was employed by the men without proper training and instruction. Sieve's helmet suit, for example, killed ten of the twenty-four men who dove with it in 1867 and incapacitated most of the others. Not only did the suit lack a regulator that could furnish air pressure as needed, but the divers believed they



could stay down for hours in it sometimes at depths of 150 feet. This, of course, proved fatal.

Unlikely as it may seem, the work of the *barcas* is less dangerous than that of the *skafendros* and *fernezes*, who never know when the air line might break. If it does, and if the diver fails to utilize his helmet's safety-valve in time, the suction of the pipe will strip away his flesh in rags which stream right up the pipe, leaving a skeleton in a rubber shroud. This rarely happens, though. What the divers fear most is nitrogen poisoning, or the 'bends.' If a diver is stricken with it — usually because he has stayed down too long or ascended too rapidly — he can be paralyzed for life. Of the 14,000 inhabitants of Kalymnos, some 1,500 are victims of the bends. Those crippled after 1948 draw a small compensation from the government; the others live by doing odd jobs, and on remittances from relatives abroad.

'The safest way of diving is with air bottles on your back,' said one of the divers. 'It's also good to have a depth-gauge so that you can control your ascent yourself and allow plenty of time to pass off the nitrogen in your blood underwater. But all that equipment is very expensive. Few Greek divers can afford it. Also, it's easier to work in a full suit and lead shoes because of the strong currents in the Aegean.'

So the sponge divers, making the best use they can of their often obsolete equipment (some air compressors are held together by string and rubber bands and their diving suits show more patches than a clown's costume), sail to the far corners of the Mediterranean to fish for sponges. They leave their beautiful village with its cube-like, quilt-colored houses dug precariously into flanks of the high brown cliffs ringing the harbor, and head toward Rhodes and Crete, Malta and Libya.

For seven months it will be the same. The day begins at 4:30 in the morning. With the sun not yet showing, the light is dust-grey, the air cool. Someone on the *deposito* — mother ship of the fleet or two or three or five diving boats — gets breakfast ready: coffee and a hunk of *paximade* (hardtack). Its captain, who has advanced each diver about 300 dollars and has paid for the provisions and licenses allowing them to sponge in foreign waters, stands at the prow looking down into the softly rocking sea through a glass-bottomed bucket called a *yalass*. While he searches out a good bed, the first diver of the day suits up. The others busy themselves with one chore or another, talking all the while.



The older divers talk of their first summer, 35 years ago, and the men who sailed with them. 'By God,' one says, 'they were divers then! Remember Stotti Georghious?' He was a *barca* who made what may still stand as the deepest free dive ever made by a human being. He went down over 200 feet into the sea to slip a rope around the propeller of a sunken trawler. At that depth his lungs were squeezed by seven atmospheres of pressure into the circumference of a thigh! Then there was John Latari who dived into the mouth of a huge shark and was vomited out; and Costa the Crazy who jumped overboard in his suit and lead shoes and was found walking along the bottom, blowing bubbles.

By 6:30 the first diver has gone over the side, plummeting down swiftly, signal rope and air line trailing. The boat moves in a slow, tight circle under the morning sun. While one diver is down, another begins suiting up. The boy on the air line methodically calls out the divers depth — '*ikosi-thio*' and the *colazaris*, the man in charge of the signal rope, relays the information down to the diver. Each of the divers makes at least three dives a day, staying down anything from twenty minutes to an hour each time.

When he ascends he empties his bag of pungent smelling sponges on the deck. These black blobs are then trampled on with bare feet, trimmed, and rinsed in seawater. After pierced with a thick needle and threaded on rope and tossed over the side of the boat to be further washed by the sea, they are scrubbed again, cleaned, and put into burlap bags and delivered to the *deposito*.

Meanwhile the returned diver has stripped to the waist and reached for a cigarette. 'If you don't reach for a cigarette immediately after coming up, you're in trouble,' one diver said. 'It's a sure sign that something is wrong with you.' This something wrong is usually nitrogen poisoning, another sign of which is small red or black marks on the chest or back. The divers examine each other carefully all day long, soaking out those tell-tale marks. If a man breaks out he is not allowed to do any more diving for the rest of the day.

The time passes slowly. This is work which by the end of the season becomes a fist pounding down on all human sensibilities, rendering everything private and fragile into nothingness. A dozen-odd men are confined to a boat which does not even have a head. The heat will shrivel their skin; pus will harden in the scabs of ugly sores; brutal African winds will scour everything with red gritty sand; their diet will sicken them — worms in the hardtack, sour water, inevitable fish soups. This is what the divers will know — all for twelve or thirteen hundred dollars a year, if they are lucky.

It has always been like this for the *sphoungarades*. 'No ordeal is more terrifying than that of the sponge divers and no labor more arduous for men,' wrote Oppian back in the third century B.C.

It is no different today. Despite the fact that one or two of them might die over the seven month season, that some five or ten will return to Kalymnos condemned to a life of uselessness by the crippling after-effects of the bends, the sponge divers are still going out.

'We will keep going out,' said one of the divers. 'If we don't dive for sponges, we will dive for something else — algae, other minerals, who knows? Men will always need things from the sea and the Kalymnians will go out after them.'

—WILLARD MANUS

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The influence of Mysticism on the art of the Palaeologue period: A fourteenth century panel from the Benaki Museum, Athens, in which the historical significance of the hospitality of Abraham under the Oak at Mamre is superseded by the Trinitarian revelation. The geometrical balance is characteristic of many Palaeologue icons.

THE MYSTICISM OF DESPAIR

ICONS OF THE PALAEOLOGUE PERIOD

THE chaos of the Latin States which resulted from the Fourth Crusade's seizure of Constantinople in 1204 did not succeed in extinguishing either Byzantium or its heritage. Both the usurping Latin 'Empire' as well as the Frankish principalities and dukedoms produced a veneer of Western affectations that was met by the conservative hatred of both the Orthodox clergy and the laity who waited patiently for the legitimate Empire to be re-established. Their hopes were not, however, simply the substance of dreams.

In three areas of the former Empire, what might be called governments - in exile were formed. At Nicaea a relative by marriage of the Comnenids — Theodore Lascaris — established the Nicaean Empire. In Epirus the Angeli under Michael I, who was also an in-law of the Comnenids, created what became the Despotat of Epirus with its capital at Arta. Finally, there was the Empire of Trebizond, ruled by direct descendants of the Comnenids, the 'Grand-Comneni,' an empire destined to outlive the final collapse of Constantinople in 1453.

The most energetic and effective of these Byzantine sub-divisions was the Empire of Nicaea. By reason of its

proximity to Constantinople, it was in the best position to launch an offensive to re-establish Byzantine authority. On the death of the Emperor Theodore II Vatatzes in 1255, an ambitious aristocrat by the name of Michael Palaeologue seized the throne and in 1261 entered Constantinople in triumph to assume the Purple of Byzantium under the name of Michael II. He proceeded to destroy effective Frankish power in Greece so that by 1265 the boundaries that had existed prior to the Fourth Crusade were virtually restored.

The political and military history of the Palaeologue Dynasty that ruled from 1261 to 1453 is at best depressing. Encroaching Ottoman conquests were only part of a problem aggravated by the Mongol invasions, the existence of a powerful Serbian kingdom that had arisen on former Byzantine territory, and the Catalans. The most debilitating factor was the West's desire for revenge masked as demands for union of the Eastern and Western churches. Byzantine emperors were forced to make humiliating trips to Venice, Florence, and Rome where they were offered 'deals' as payment for mercenary troops.

By 1391 the situation for the Byzantines was made acute by the

Ottomans' annexation of greater Thrace, Bulgaria, and the Serbian kingdom. Geographically, the empire was reduced to a small section of Thrace, the area around Constantinople, Thessaloniki, and the greater part of the Peloponnesos — the centre of a despot ruled by the heir apparent from Mistra. Between these three cities — Constantinople, Thessaloniki, Mistra — the last cultural and religious revival of Byzantium was effected.

IN general, one can distinguish the continuation of two distinct currents in the religious and cultural life of Byzantium during this time. On the one hand there was the Imperial Court with its dependents and clients in the aristocracy and the imperially appointed higher clergy who, pragmatically, looked toward the West for support against the Turks. Their somewhat cynical approach to life and their understanding of the problems of survival led them to accept, at times, the formal union of the two churches under the primacy of Rome. This pro-Western inclination expressed itself in intellectual circles as a growing interest in Aristotelian philosophy and scholasticism.

Against these Westernized

theologians were ranged the lower clergy, the monks and the more conservative elements in the church as well as the mystics and laity. Their Orthodoxy had been unaffected by iconoclasm or by the Latin occupation. Their fidelity to the older traditions of the Eastern church continued to be expressed as a deep dependence on Patristic and, thus, Platonic thinking.

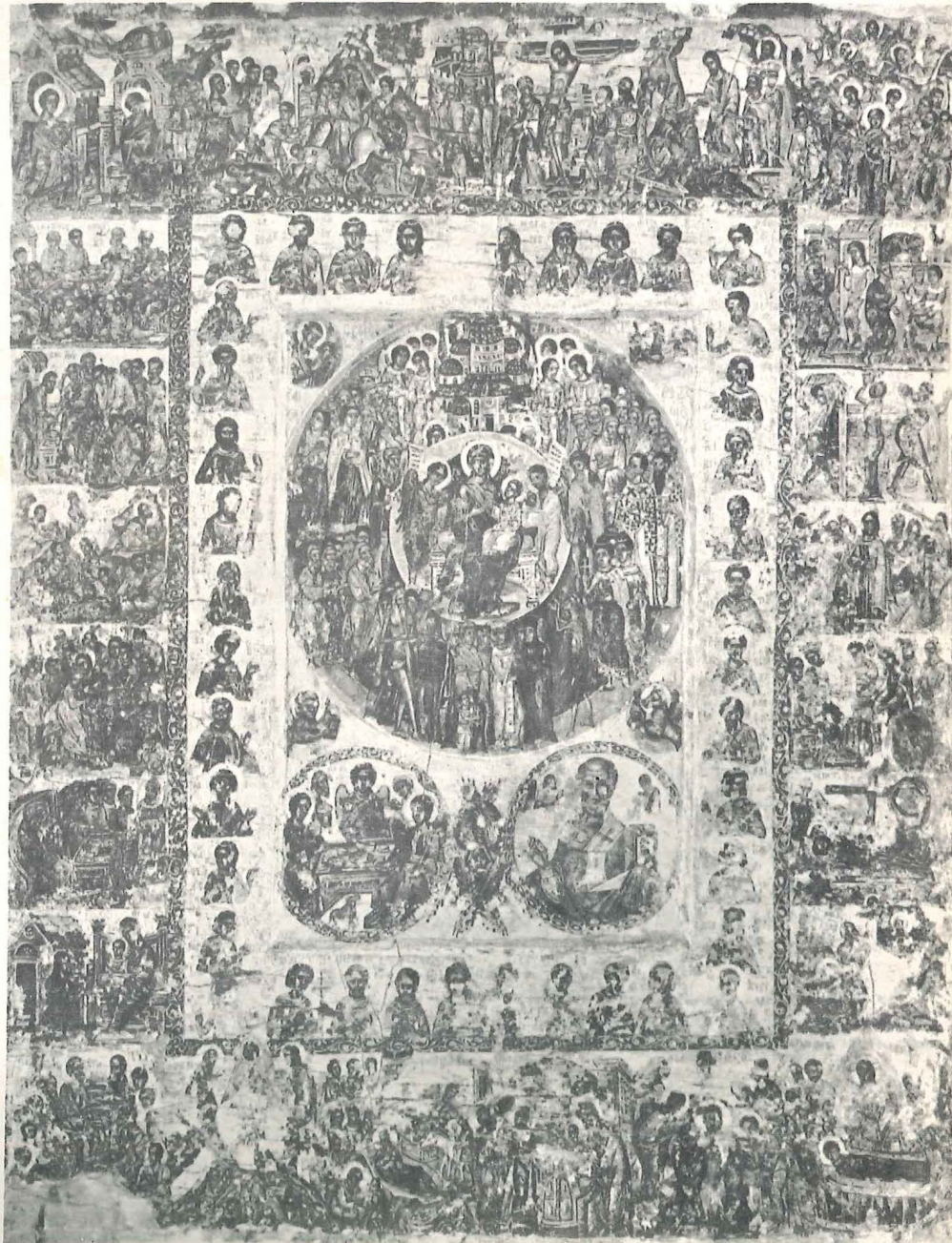
These two currents, represented on the one hand by the Westernized intellectuals and on the other by the monks, mystics, and laity, point up a basic paradox in Christianity: the opposing traditions of Hellenic rationalism and the more intuitive religious experience arising from Semitic roots. Out of these opposing traditions, an uneasy but operative situation was forged. Regarding the ultimate question of all religious life — the union of God and Man — the Eastern church based its theology on a flat acceptance of mysticism and Grace as opposed to the more Hellenistic assumption that reason and intellect lead man to God.

Undoubtedly the most eloquent exponent of this Orthodox and apophatic tradition was the great 14th century mystic, Gregory Palamas, the defender of the Hesychasts. The Hesychasts have a tradition in the Eastern church that reaches back to Evagrius of Pontus, one of the early Christian mystics. In essence the Hesychast doctrine, like Buddhist and Sufi theories, regards intellect and reason as initially hindrances in the search for God. The intellect creates a 'screen' of images that prevents the Ultimate Reality from shining forth, of Itself, within the divinely grounded substance of man. There is good reason to believe, in fact, that Buddhism, through Sufism, had a strong influence on the techniques used by the Hesychasts in 'stilling the heart.' By watching the breath, by centering the attention on the area of the heart or navel, they sought thus to lose their egoistic individuality. The end of this quest was the moment of revelation when the Light of Tabor radiated through their

entire being. By losing themselves, they thus found ultimate union, absorbed in the Ground of their own individuality. Palamas, in defending the Hesychasts against the rationalists of the court and the Western educated Barlaam, stands as perhaps the best rebuttal to those who deride such a path or quest as fruitless, the result of mere fuzzy thinking: he was himself a formidable intellectual who succeeded in vindicating the Hesychast position in the Eastern church.

Whereas the icons of the Palaeologue period largely reflect these mystical tendencies in religion, being closer to the monastic traditions and schools of painting and intended for private religious devotions, the more important frescoes, executed during this period in Yugoslavia, Greece, and Constantinople, are much more charac-

teristic of the humanistic and rationalistic tendencies favoured by the imperial and aristocratic donors. In these frescoes, great masses of colour decorate monumental compositions that emphasize the human mission of Christ, his miracles and his suffering and Passion. In the Church of the Chora in Constantinople, Theodore Metochites, the donor and court official of Andronicos II the Elder, certainly helped in planning the mosaics and their subjects, all of which were drawn from Apocryphal Gospel accounts in the scenes representing the life of the Virgin. The sources of inspiration — i.e., the Pseudo-Gospels of Matthew and of the Armenians — had never been included in the canon of Christian scripture precisely for the reason that they now appealed to many Byzantines. That is, they were more humanly drawn



'Platytera Virgin Mother of God.'

The icon resembles a Tibetan or Buddhist Mandala with concentric circles (the heavenly sphere of Dominance) of the angels (the minor divinities) and saints (bodhisattvas) all worshipping the still Heart of the composition, the Logos, that rests in the lap of the Virgin-Mother. The subject is taken from a hymn written by St. John of Damascus, 'In thee all heaven rejoices.' A fifteenth century icon at the Byzantine Museum, Athens.

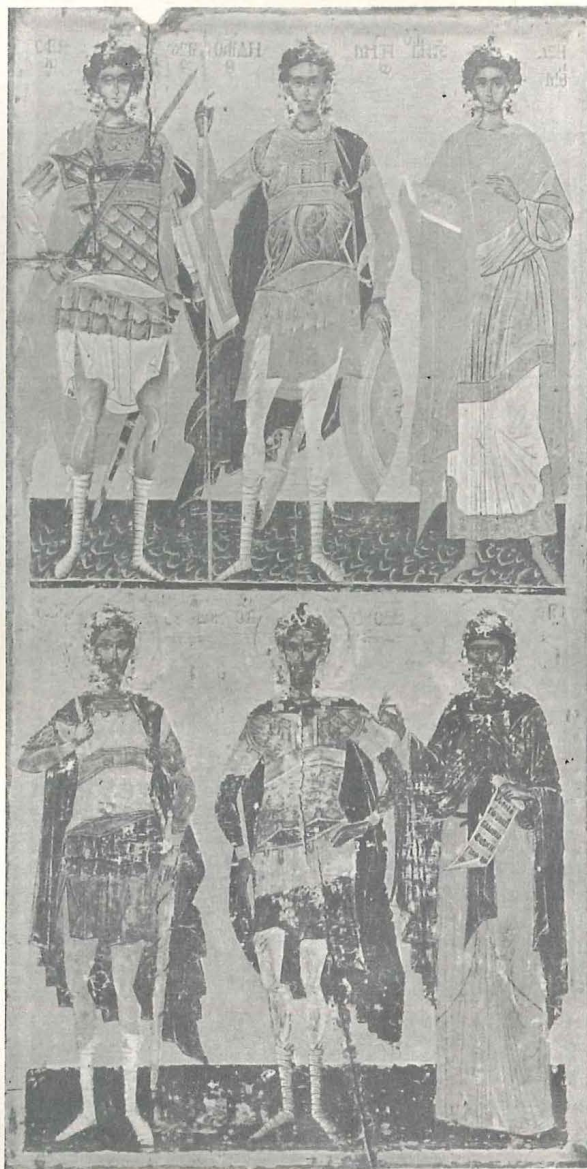
and only concerned secondarily with the mysterious Redemptive Act central to the Christian Mysterium.

ONE notes a quite different element at work in the icons of the Palaeologue period. The iconography is more conservative just as the style of painting is much more reserved and delicate than that of the frescoes. Even more striking is the idealistic and mystical atmosphere that prevails in both the rendering of faces and settings. Figures are elongated and delicately conceived. The faces are sombre, at times reflecting a deep inner pre-occupation. A stillness, an almost contemplative, centred repose reflects a profound concentration of energy.

Icons characteristic of unique religious experience can be distinguished immediately from those that reflect influences proceeding from the Comnenian and Macedonian periods, or from those that reflect the more humanizing tendencies prevalent in the court — best exemplified by the frescoes of the so-called 'Macedonian School' of the fourteenth century.

Three icons to be found in collections in Athens best represent the influence of mysticism in the art of the Palaeologue period.

Much of the idealism and elegance of the period, dominated by a prevailing mystical 'mood,' is to be found in a rectangular panel of the fourteenth century at the Benaki Museum. The subject is a comparatively common one in Byzantine art: the Hospitality of Abraham at Mamré. Based on the text of Genesis (XVIII, 1-16) the scene is set out of doors with the three angels seated around a table. Arranged at the angles of a triangle, their positioning reflects the traditional Christian understanding of the event as a revelation or 'type' of the Trinity. Abraham and Sarah humbly posed in dark garments offer food to the heavenly visitors. They stand on either side of the central angel thus creating a completely symmetrical composition. This geometrical balance is characteristic of many Palaeologue icons. Despite the ornately embroidered tablecloth, the bone-handled knives and forks, and the two iridescent glass bottles with fish-bone patterns, it is obvious that this is no ordinary dinner. Nor is it conceived in the traditional Byzantine manner in which the Trinitarian implications of the text are secondary to the more humorous aspects of the event — Sarah laughs within the tent when she hears that she is to be the mother of Isaac (the name Isaac or more correctly Itzhaq is based



St. George, St. Dimitrios, St. Penteleimon; St. Theodore Stratalites, St. Theodore of Tyron, and St. Anthony of Egypt.

A fifteenth century panel at the Byzantine Museum. The expressions and weightless bodies seem to be drawn upward by the head rather than supported by the legs... the figures' implicit humanity is divinized on another plane of existence by the infinity of the gold background shining like a mirror.

on the Hebrew root for 'laugh'). In this icon, Sarah and Abraham offer food to the angels as though they were placing votives on an altar around which officiate three priests — or perhaps more properly, the Three Persons of the Christian God-head. The recounting of the event, its 'historicity' so to speak, is ignored; what is stressed instead is the Divine significance of the event under the oak at Mamré: Abraham encountering the Mystery of the Trinity and pleading for humanity at the throne of Im placable Justice.

A somewhat controversial icon of the fourteenth or fifteenth century is found in the Byzantine Museum. The subject is taken from a hymn written by St. John of Damascus, 'In thee all heaven rejoices,' referring to the 'platytera Virgin Mother of God' whose womb held the infinite God-head. The title 'Platytera' is applied to images of the Virgin seated with the Logos in her lap and surrounded by angels in

attitudes of obeisance. At first glance this icon almost appears to be a Tibetan or Buddhist Mandala with concentric circles (the heavenly sphere of dominance) of angels (the minor divinities) and saints (*bodhisattvas*) all worshipping the still Heart of the composition that rests in the lap of the Virgin-Mother. It is the entire church (the *Sangha*) schematized in its dependence on the true source of its life.

Another icon in the same collection, also from the fifteenth century, is a long narrow panel divided into two horizontal zones each containing three saints. The upper figures are, from left to right: St. George, St. Dimitrios, and St. Penteleimon. On the lower zone are: St. Theodore Stratalites, St. Theodore of Tyron, and St. Anthony of Egypt.

Though many of its elements are derived from deeply rooted Byzantine tradition, the icon's most striking feature is the flat, linear conception of form that is given volume by sharply

accentuated highlights casting a veil of light against the figures. While form and stance produce a recognizable humanity, the expressions and weightless bodies, seemingly drawn upward by the head rather than supported by the legs, make it clear that the figures implicit humanity has been realized on another plane of existence, in another dimension. This 'other dimension' is made explicit by the infinity of the gold background shining like a mirror. Despite the fact that four of the six saints are warriors, their faces are in deep repose, passionless, and indifferent to the world of constant change. The victory that they celebrate is not of the flesh but of the spirit. Empires born of men crumble and die as do the men themselves. In the fifteenth century as the City became an island in the midst of a Turkish sea, this realization must have recurred to many Byzantines.

Much of the mystical idealism of these icons is reflected in the frescoes of Mistra, executed between the fourteenth and fifteenth centuries. Mistra had become at this time, the haven of many artists and scholars who found life in Constantinople too confining. After the fall of Mistra in 1456 many of these refugees fled to Crete or Venice. Ironically, the Church achieved a hitherto unknown autonomy under the Turks. The patriarch, no longer a 'thing' of the Emperor, came to represent more the monastic element of the Church as what remained of the Byzantine aristocracy was understandably under Ottoman suspicion. Western influence, for a century or so, ceased to erode the fabric of Orthodoxy. During the period of the fifteenth to the seventeenth centuries, the Orthodox church was to see a final flowering of iconic art in the so-called 'Cretan School.'

—NIKOS STAVROULAKIS

travel

SALONICA

When is a Greek city not like a Greek city?
— When it's Salonica

'**S**ALONICA! Nobody abroad has ever heard of Salonica,' a travel agent in that city said bitterly. 'When the Greeks talk about tourism, it's only Athens. Athens, Athens, Athens,' he continued, his voice climbing a ladder of scorn.

The statement was only a slight exaggeration. A few groups of American tourists have visited Salonica, but these have mostly been clergymen studying the city's Byzantine churches and its nearby historical sites where the Apostle Paul once did some active proselytizing. This year a handful of Americans are scheduled to arrive on pleasure tours, but for the most part Salonica (called Thessaloniki by Greeks) will remain an unknown and ignored city. Not even many Europeans bother about Salonica; it's simply a place to change trains when winging south to Athens and the islands.

This is a pity, not only for Salonica's sake but the tourist's. The city is full of surprises and delights. Situated at the head of the Thermaic Gulf with a sweep of mountains backing it, Salonica is very much the intensely busy commercial and administrative center of Northern Greece. A lively university town, Salonica is also the site of an International Fair and a film festival, held in mid-September. The Greeks call Salonica the Second City, but as a center



of international trade it is rated Number One, thanks to its direct road, railway and sea connections to Europe and the Balkans.

It is this proximity to Europe which gives Salonica its unexpected charm and flavor. In many ways this gateway city belongs more to the continent than to Greece. Certainly, there are typical coffee houses and restaurants serving Anatolian specialties, and nightclubs in which superb bouzouki music can be heard, but there is also a strong Western streak in the life. In the shops I encountered more foreign languages being spoken than in Athens and I found the character of the people to be equally cosmopolitan. This is reflected in the night life, which offers as much *gemutlichkeit* as it does *Never on Sunday*.

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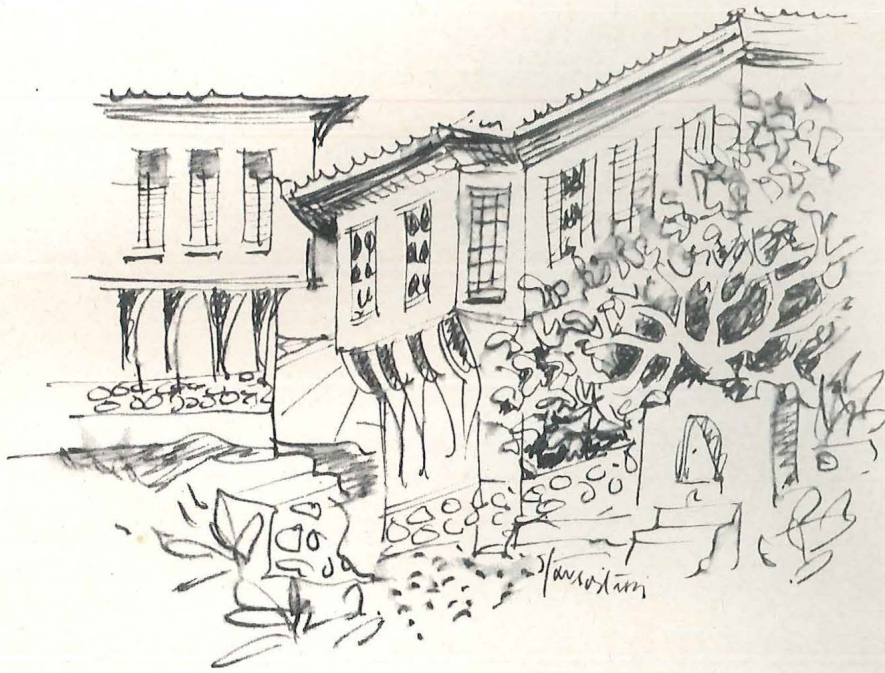


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Houses typical of Salonica's Old City — in sharp contrast with the anonymous concrete blocks in the modern quarters.

Take dining out, for example. As regards food, especially seafood and delicacies, Salonica is without equal in Greece. In a restaurant like the Olympos Naoussa, located in midtown overlooking the waterfront, the service and decor are up to the highest European standards. The menu itself offers many German, French and Austrian dishes which are unheard of elsewhere in Greece. At another restaurant, Krikellas, the atmosphere is even more Continental, with a tuxedoed trio of musicians scraping out Strauss waltzes and schmaltzy Hungarian rhapsodies.

Reading the menu at Krikellas is entertainment enough. There is a vast catalogue of Oriental specialties with their equivalent English names. Whoever did the translating must have used his great-grandfather's Greek-English dictionary. Red Snapper, for example, is listed as 'Grate tooth-shell,' octopus becomes 'Frigids polypus,' and smoked pork 'Salted sheath.' There are some other choice dishes too, like Evaporated Mussels, Echinus Piece and Bird's Bowels. Don't lose heart, though. The library at Krikellas may leave something to be desired, something to be desired, but the kitchen does not. The food is excellent.

As the second capital of Greece, Salonica is developing at a rapid rate. It is a rare city block that does not show a new building or two, and in the suburbs

the remains of Roman monuments, medieval castles, Byzantine churches and old Turkish houses are dwarfed by towering blocks of apartment houses. But even though Salonica is undergoing a complete change, it is still possible to find pockets and corners of beauty. Right near my hotel was a cobblestoned

square with low buildings whose portals and balconies reminded me of Paris, particularly at dawn, when the early light was grey and wet and the smell of wood-burning fires hung in the air.

In Salonica's Old City one can completely escape the clanging, barking modern world below. Built on the foothills of Mt. Chortiates, the Old City was constructed by the Turks during the days of the Ottoman Empire, and much of the quarter escaped the great fire of 1917 which devastated so much of Salonica. A tour through these steep narrow curling streets reveals the secrets of a past age: houses that not only respect the human element but embellish and uplift it. Here there are no shapeless and anonymous concrete blocks; the graceful simplicity of the lines, the attention paid to detail, the human scale all speak of a time when a man's house was his refuge, his universe. The Old City is to Salonica what Plaka is to Athens — Plaka before it was 'discovered' and went plastic. Right now there is only one nightclub in the Old City — Ta Castra, perched right up on top of the mountain — and so even after dark the atmosphere of the quarter remains singularly and refreshingly unspoiled.

Salonica is most remarkable for its churches. Prominent among these are the Church of the Virgin and the eighth century Church of Aghia Sophia, one of the most beautiful monuments of the city and of all Byzantium. Its ceiling



The fourteenth century Church of the Holy Apostles in Salonica. Surpassed only by those of Istanbul, the city's churches illustrate the history of Byzantine architecture through ten centuries.

mosaic is stunning and, alone, worth a visit to Salonica. Other notable landmarks are the Venetian White Tower and the engraved Triumphal Arch of Emperor Galerius erected in 303 AD on the Via Egnatia. The White Tower, part of the old coastal wall of the city, is empty now but is scheduled to become a museum next year.

Salonica is also a convenient jumping-off place to visit the beaches and historical sites in the region. About six miles from Salonica is the delightful little resort area of Panorama, set on pine-covered slopes with good beaches. One can have a pleasant swim followed by a plateful of oysters with a glass of white wine at one of the numerous open-air tavernas.

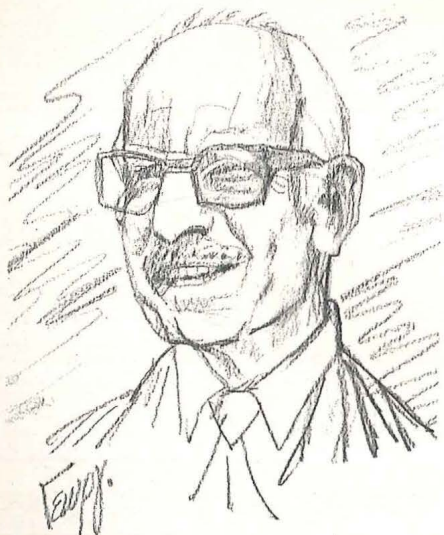
From Salonica one can also make some interesting day tours. Just an hour and a half away is Pella, birthplace of Alexander the Great. The ancient capital of Macedonia reached the peak of its power in the 5th century B.C. Excavations have uncovered the palace where Alexander was born, including some wonderfully preserved pebble mosaics. Sixty miles away is another famous village, Philippi, which offers performances of Greek tragedies in its classic amphitheatre every summer. At the mountain village of Naoussa, known for its dry red wine, carnival is celebrated with panache. The national costume is donned for the occasion and the men dance masked, waving their swords. In September the wine flows in Nea Elvetia, a suburb of Salonica, where the region's annual wine festival takes place.

Secluded villages and Byzantine history by day, *weiner schnitzel*, Frigidus Polypus and Hungarian music by night — that's what a stay in Salonica offers — at very unfashionable prices.

—WILLARD MANUS

business

FOREIGN INVESTMENTS AND LONG TERM ECONOMIC PROSPECTS



Xenophon Zolotas

THE official statements that have been issued, as well as the measures that have so far been adopted, provide some indication of the Karamanlis government's attitude towards foreign companies doing business in Greece: it is positive, welcoming, and constructive.

A reiteration of the country's position toward foreign companies would be unnecessary were it not for the current anti-Americanism that has arisen as a result of developments in Cyprus. The leaders who took over the government of Greece in July — including Prime Minister Karamanlis; the Minister of Economic Coordination and Planning, Professor Zolotas; the Minister of Finance, Professor Pezmazoglou; and the new head of the Central Bank, Mr. Papaligouras — are known to be internationalists who fully recognize the country's need for foreign know-how and capital. Mr. Karamanlis and Professor Zolotas officially — and many of their collaborators unofficially — have stated that foreign investments are still welcome and to be encouraged.

The backbone of the country's post-war policy regarding foreign investments has been Law 2687. Promulgated in 1953, it essentially guarantees repatriation of capital, interest, and

profits for foreign investments made in Greece and approved under the Law's provisions. Since 1953, close to \$1000 million in capital, mostly American, German, French, and other Western European, have flowed into the country. In the last five years capital and profits were repatriated at an annual rate of \$30 million — a very modest amount, indeed.

Since 1953 Greece has seen a succession of governments which have run the gamut from that of the rightwing General Papagos, to the eight-year rule of Mr. Karamanlis, to the Center Union Government, to the seven-year junta and finally to the present broadly-based Karamanlis government. All of these governments have reaffirmed and re-emphasized the country's need and desire to cooperate with foreign companies while the country is on the road to economic development. The criteria of where the emphasis should be placed for approving new foreign investments has varied from time to time according to the needs of the country as each government has seen them. The provisions of the law, however, have remained unchanged.

Thus, while the status of the existing



John Pezmazoglou

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investments cannot be altered, it is to be expected that new investments will be examined under a new light. The present government's policy has not yet been formulated but we understand that the new criteria will favor investments which are relatively large, that will introduce know-how and that will make direct contribution to the improvement of the Balance of Payments. It is expected, furthermore, that the government will discourage the formation of monopolies.

On the other hand, it would appear that Law 89 of 1968 — which affects companies which do business exclusively outside of Greece — will be substantially modified to ensure that the abuses of the past will not be repeated under its provisions.

In view of this general attitude toward foreign capital, several indications augur well for the long-term prospects of the Greek economy.

The first economic measures taken by the government were well received

by the population. They are intended to free the economy from arbitrary and frequently irrational governmental intervention and to allow the market forces to formulate prices and business policies. At the same time the government has taken cautious reflationary monetary measures starting with the liberalization of credit for industrial investment, and for the handicraft and exports industries. The new measures have given the construction industry a tenuous nudge by abolishing a surtax on new construction. On the other hand, fiscal policy has been further tightened by a reduction in public spending and by the imposition of a new, once - and - for - all surtax on 1973 corporate incomes and high individual incomes.

'The general climate for doing business in Greece has improved and we are very optimistic...'

The Greek Manufacturers' Association led the chorus of approval of the new policies which they found to be characterized by 'knowledge, realism, and courage.' The general public followed suit with action: when the banks re-opened after being closed because of the Cyprus crisis, deposits surpassed withdrawals by substantial amounts. It is apparent that a surprising aura of confidence surrounds the future of the economy.

A top foreign executive declared that the intentions of the government and the specific measures it has adopted will tend to stabilize the economy and provide incentives for growth. 'The general climate for doing business in Greece has improved,' he said, 'and we are very optimistic.'

Both Mr. Karamanlis and Professor Zolotas have stated unequivocally that once the national question of Cyprus is stabilized, priority will be given to economic development and to the resumption of a high rate of growth. Every political sector of the country is, in fact, committed to this ultimate aim. Greece, furthermore, will finally become a full-fledged member of the E.E.C. now that the obstacle of the military dictatorship has been removed. The immediate benefits will be not only the certain opening of this huge market to Greek products and the alignment of Greek economic policies with that of the nine E.E.C. members; Greece, it can be reasonably expected, will receive financial assistance and other funds to help her face balance of payments problems.

The first pronouncements of the Greek Manufacturers' Association welcoming the political change are noteworthy. It was a statement of commitment to the maintenance of a democratic process and at the same time an acknowledgement of the shortcomings they displayed during the recent dictatorship. It is perhaps the first time that Greek manufacturers have openly assumed political responsibility.

These broad developments together with the resilience the economy has shown in the post-war period — despite the political upheavals — provide a good basis on which to overcome the short term difficulties, frustrations and usual obstacles to doing business in Greece.

—D. SAKIS

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record reviews



THEODORAKIS — OLD AND NEW

A Brief Review of His New and Re-issued Albums

PROBABLY no composer has ever returned from exile to find a more enthusiastic public awaiting him. During seven years of prohibition his songs continued to be smuggled into the country, taped, and distributed among friends until almost everyone knew them. The composer, of course, is Mikis Theodorakis.

Within ten days of his return the *18 Lianotragoudia tis Pikris Patridas* (18 Brief Songs of A Bitter Country) had appeared on disc. This, together with a version of *Enas Omiros* (The Hostage) in which Theodorakis sings himself, and the *Mikres Kyklades* (Little Cyclades) had been recorded in Greece last October and prepared for distribution shortly after the events of the Polytechnic in November. The ban was re-imposed, of course, and the records did not appear.

The *Lianotragoudia*, when finally released, were the first legally available songs of Theodorakis after seven and half years and reputedly sold over 27,000 copies in the first week. The impression given by the hasty release of

the record was that the whole thing had been produced and composed since the musicians return. In fact the songs were written and first recorded in Paris over a year ago. The two rival versions presently available, by Dalaras and Mairi Dimitriadi, are fine recordings but the authoritative recording with Maria Farandouri will almost certainly prove the most satisfying when it finally appears in Greece.

So far these are almost the only songs from Theodorakis's exile which have been given the appropriate rubber stamp by the censor's office. The soundtrack of the film, *State of Siege*, has appeared, together with a record on which Maria Farandouri, accompanied by John Williams on the guitar, sings a series of songs to poems by Garcia Lorca. Meantime, however, a confusing number of other records, mostly re-issues of Theodorakis's output before 1967, are available, among them *Romioissini* — probably the most eagerly awaited.

Romioissini is one of the composer's earliest song cycles, based on extracts

from a long poem by Yannis Ritsos. Certain sections of the cycle have been taken up almost as refrains such as 'When they're killed, life keeps the upward path with flags and drums' and 'Quiet! Wherever they are the bells will sound. This earth is theirs and ours.'

The poet Seferis once spoke of the 'bitter pain of Greekness,' and in contrast to the well-known refrains, the general tone of the record is one of sadness. Bithikotsis, still young and with a voice that of its type is unsurpassed, sings these songs to a very simple bouzouki accompaniment.

The 'bitter pain' comes across with restraint, the whole performance is precisely controlled. Theodorakis abandoned (or had not yet learned) the rhetorical gesture he has since used and parts of the record have the simplicity of operatic recitative. Only after several listenings is a melodic pattern recognizable. But even the comparison with opera is misleading; there is nothing like *Romioissini* in western music.

A less well-known work just released is *To Axion Esti*, Theodorakis's early attempt at what he called alternately a 'folk oratorio' or 'metasympathic music.' The text is taken from the great long poem by Odysseus Elytis; the title comes from the liturgy and means 'Worthy is...'. The poem is a lyrical expression of faith in the years immediately after the war. Theodorakis treated Elytis's text with the respect it deserves, and the most interesting thing about the record is the boldness with which the composer mixes his media. Written in 1960, he considered it ahead of its time and put it on the shelf for four years. But one can see why. Such a combination in the same work of modern-style orchestral music, choral singing, spoken word and Bithikotsis-with - bouzouki, was never seen before and I am not sure that it has really been seen since.

The result is fascinating and, especially if you know the poem, in places very moving. (It is a pity that no text and translation is provided with the records). The piece is structured with a long introduction called 'Genesis,' for orchestra and voice. Dimitrief is the singer here, and his highly unusual voice gives a liturgical quality to the whole. The central section, which takes up half of the first side and the next two, is headed 'The Passion' and provides, in a series of poems and prose pieces (recited in liturgical fashion) a broad view of all the evils and hopes and sufferings that, in the final section, will be sanctified by the *Axion Esti*: the

hymn is a triumphant celebration in which all the diverse forces join together.

Theodorakis was obviously finding his feet in 1960, and it was at that time that he made his decisive transition from symphonic to popular music. In many ways *Romiosini* is a simpler, more integrated work and possibly comes close to Theodorakis's avowed aims of building the popular song upon a 'metasympmonic' work.

Axion Esti reveals a side of Theodorakis very little known abroad — the records have been released in France, but not in Britain. With more experience behind him, and with the Greek musical world now at his feet, he may well be able to develop this aspect with even greater success.

A word, though, on the recording. The present version, which came out in 1964, is on two discs and includes several minutes of spoken word on three or four sides. One can see the purpose of retaining the total form of the work and, at the time, recording techniques made it difficult or impossible to put the whole

thing on one disc. But since the entire piece with the speaking parts lasts for only slightly over an hour, there would seem to be a case for a re-make, slightly cut, on a single record. Although the original is obviously well worth having, for historical reasons, there is no doubt that the recording quality could be much improved in a modern re-make.

The best recorded, and in some ways the most impressive of the re-issues, is *Enas Omiros* in the Farandouri-EMI version. The title song of this record is best known as the theme tune of the film *Z* for which it was written in 1967. Based on lyrics by the Irish republican writer Brendan Behan, the record ran into trouble with the censors in the months before the April coup. The story of the 'laughing boy' who is gunned down by the English soldiers would, it was felt, offend British sensibilities, and the conservative government of the day could not be persuaded that texts which were widely admired in Britain were hardly likely to give political offence. Then came April 21 and the records, still lined up and waiting were confiscated.

Another record which features Maria Farandouri (one of the first she made) is called *Mauthasen*, after the World War II concentration camp. A series of four songs tells the fate of a Greek prisoner and his girl, to a text by the playwright and poet Iakovos Kambanellis, while the second side is taken up with fine renderings by Farandouri of some of Theodorakis' earlier successes.

Soon now permission must be given for the first Theodorakis concert — and a chance to hear his newest songs. Time and the man himself will show how Theodorakis has been changed by his exile and more recent events. Meanwhile a considerable milestone should be set by his *Canto General* which is to be recorded soon in Paris with a 120 - voice choir. With a text by Pablo Neruda and personally blessed by President Allende before his death, the *Canto* promises to contain the best that Theodorakis has to offer at this important stage in his career.

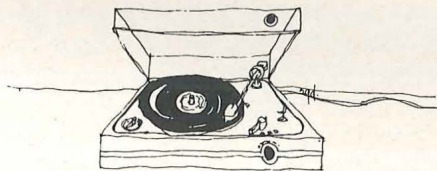
—RODERICK BEATON

THE CROSS-EYED FISH AND OTHER SOUNDS

'Close your eyes and let yourself become the music. When the music grows small, you grow small; when the music grows big, you grow big.' The words sound like those of a conjuror but the speaker, Karlheinz Stockhausen, was sincere. This, according to the maestro of the tape machine, is how electronic music should be enjoyed.

I have seen Stockhausen convince an audience of several hundred, many of them conservative musicians, that this is so, and the experience was highly impressive. But not all composers who have followed in the steps of Varese, Stockhausen, and Xenakis, and 'written' their works directly on to magnetic tape, have perfected the conjuror's art.

A record just released under the optimistic title, *Greek Electronic Music I*, provides an interesting cross-section of what Greek composers, less renowned than the Paris-based Xenakis, have been doing recently in the electronic field. The record contains musical works, synthesized on tape, by



Adamis, Terzakis, Vassiliadis, Maman-gakis, Xanthoudakis, and Vlachopoulos.

Perhaps the most interesting creation is Adamis's *Metallic Sculptures III* which was synthesized from sounds taken from the metal objects at a sculpture exhibition by Loukopoulos in 1972. Much of the music has an individual, harshly metallic quality and occasionally there is an acoustic effect of immense distance which gives emotional depth to the piece.

Terzakis, in a note on 'The Cross-Eyed Fish,' insists that 'if someone smiles while listening to it, then it has achieved its purpose.' A series of unrelated episodes include some effective use of rhythm and the whole thing ends with a triumphant shock — the last bars from Act I of *Die Walkure*.

There may be a warning in this of the essential dependence of the genre on 'conventional' music — a warning intensified in Vlachopoulos's piece, *Morfes II*, which makes use of badly recorded Hadzidakis songs. The attempt in all of these is to remain emotionally and musically Greek while creating a type of music perfected in Germany (where all six have studied for long periods) and derived from the so-called breakdown of western classical music.

The attempt is nonetheless worth making and one can only praise the courage of EMIAL and the Hellenic Association of Contemporary Music in cooperating to make this music available.

BRIEFLY NOTED

Epitychies 74 (Hits 74). A round-up of fourteen of the most popular (not the best) songs of Bithikotsis, Kokotas, Mitsias, Xylouris, Tsitsanis and others, which appeared during the past year. Kaloyannis and Viki Moscholiou are striking and undeserved omissions from a very uneven hit parade.

Cat Stevens, *Buddha and the Chocolate Box*. Available from EMI-Lambropoulos.

IT is dawn in the month of March in the 5th century BC. Slowly the roads fill up with people wending their way to the great amphitheatre for this day's performances in the annual 'Dionysia' Festival. Businesses have been closed as the plays are deemed more important than commerce. Jails have been opened so that prisoners are shuffling among the throng. All elements of the population are welcome — even women, whose place is usually considered to be in the home.

The theatre slowly fills up — the priests and other dignitaries are in the front rows. With the rising sun the performances begin. Four plays are presented, one after the other. The audience will view all, spending the entire day at the theatre.

The actors wear masks, elevated shoes and padded costumes which make them look 'larger than life.' This is the intended effect for a number of reasons. To begin with, the actors usually play noble characters who, by virtue of their station in life, are 'greater' than humble, ordinary people. The characters are also given opportunities to perform meritorious deeds that raise them above the ordinary. Perhaps most important, however, is a simple, practical reason: with all these accoutrements the actors can be seen better from the back rows of the theatres that hold from 14,000 to 17,000 people.

The audience settles down attentively. They are not only here to be entertained but to be instructed, to learn,



festivals

THE TIMELY AND TIMELESS IN SOPHOCLES

*Sophocles' King Oedipus will be
presented at the Herod Atticus Theatre,
September 12, 13, 14 and 15.*

to be stimulated, to ponder anew important questions.

In 1974, the scene is different. At the Herod Atticus Theatre under the Acropolis, thousands of people still watch ancient Greek tragedies every year, but the season now is summer. The stage is not lit by the sun, but by batteries of electric lights. The canopy is not the blue sky, but a balmy night. The actors are not bigger than ordinary people and they do not usually wear masks and padded costumes. The audience sits for about two hours (and usually feels this is enough as the marble seats are hard and uncomfortable) and is not in the theatre to be instructed, but to be entertained.

And yet... if a play has endured for almost 2,500 years, it is surely not just that the work is entertaining — there must be something more.

When Sophocles wrote his tragedies he was speaking to an audience that could be called provincial by our standards. They had not travelled abroad, nor studied at great universities, nor read widely. They lived in troubled times: there was war with Persia and, 50 years later, the Peloponnesian War. Yet, much of what Sophocles had to say is just as valid today as it was so many centuries ago.

KING Oedipus speaks of the question that has occupied men's minds since philosophy began: "Who am I?" and, the correlative questions, 'Where did I come from? Where am I going? To what extent am I responsible for my own destiny?'

At the beginning of the play, Oedipus is secure in the knowledge that he is king of Thebes; the husband of the former king's queen, Jocasta; the child of Polybus and Merope, King and Queen of Corinth; and the saviour of his city, having answered the Sphinx's riddle.

One of the maxims over the temple

doors at Delphi was 'Know Thyself,' but what man really knows himself? Psychology tells us of the hidden depths of man's mind, of our subconscious, of things from our past deliberately repressed. Those who choose to delve into their minds do so at their peril, but what thinking man can do otherwise?

Oedipus is forced on his quest for self-knowledge by the fact that a pestilence has hit Thebes and certain oracular sings point to him as the one responsible. Even when others try to dissuade him, Oedipus is determined to push on: 'I ask to be no other man than that I am, and will know who I am.' The desire to know seems today to be as strong, though many a quest ends in discoveries as repugnant as that of Oedipus.

He discovers that he was 'blinder' than the blind seer, Teiresias, who knows him better than he knows himself. The King and Queen of Corinth were not his real parents, he has unwittingly murdered his own father, married his mother, and out of that incestuous relationship conceived children upon whom the curse of his actions will fall.

The knowledge is too much for Jocasta who had been urging Oedipus all along not to pursue his attempts at self-knowledge: she hangs herself. Oedipus, horrified at what he has uncovered, blinds himself with her golden brooches and calls on his successor, Creon, to banish him from Thebes to free it from the pestilence. When the Chorus questions his self-mutilation, Oedipus replies:

I could not believe that this was not the best

That could have been done. Teach me no other lesson.

How could I meet my father beyond the grave

With seeing eyes; or my unhappy mother,

Against whom I have committed such heinous sin

As no mere death could pay for?

Of course, we are not kings and queens so our self-knowledge does not become the common knowledge of a culture and what we do with our new-found insight is up to us. Hopefully the result is a stronger sense of self, a desire to ameliorate the unpleasant and build on our good traits. Will self-knowledge make us happy? At the end of *King Oedipus* the chorus intones: 'None can be called happy until that day when he carries his happiness down to the grave in peace.'

This is so because like Oedipus, none of us knows what the future holds. 'Chance rules our lives, and the future is all unknown,' says Jocasta. 'Best live as best we may, from day to day.'

As to the role of chance Oedipus just happened to get into an argument with his real father over road right-of-way, which led to Oedipus's killing him. We cannot control the 'ifs' of life, but we are responsible for our actions just as Oedipus is ultimately held responsible for his. The attendant, bringing news of the death of Jocasta and the blinding of Oedipus, says:

Not all the waters of Ister, the waters of Phasis
Can wash this dwelling clean of the foulness within.
Clean of the deliberate acts that soon shall be known.
Of all horrible acts most horrible, willfully chosen.

Circumstance may lie beyond our control, but our conduct in those circumstances is very much our responsibility. Oedipus, ready to put the blame on Apollo, is asked by the chorus: 'How could you do what you have done? What

evil power has driven you to this end?' Oedipus recognizes his culpability and says: 'Not by this hand; I did it.' And at the end when Creon wants to consult the oracle before banishing Oedipus, Oedipus states: 'No god will speak for me.'

In *Antigone*, which was performed at Epidaurus in August, Sophocles continues the Theban tragedy. Brought up by their uncle Creon, who succeeded their father as king, Antigone and her sister, Ismene, are disgraced children. Their father's past, their father's fate — these are the burdens they have to bear. Is it fair? No. Justice is a chimera.



Their two brothers, Etecles and Polynices, are killed; one fighting for the city, the other against it. Creon decrees a proper burial for the former, and that the body of the latter be left for dogs and carrion birds. Against his official decree, Antigone determines to bury her brother by herself, since Ismene is afraid to help. Ismene says, 'I cannot act against the State. I am not strong enough.' Antigone counters that there is a moral law stronger than any official decree:

Antigone: I know my duty, where true duty lies.

Ismene: If you can do it; but you are bound to fail.

Antigone: When I have tried and failed, I shall have failed.

Antigone feels her responsibilities to religion and family stronger than the king's pronouncements. Often today we, too, are forced to take a stand. Is our duty to our leaders stronger than our duty to ourselves and what we hold dear? Must we obey commands which we feel to be morally wrong? Should we act on our own principles regardless of the pronouncements of our leaders? The result of not obeying is our own responsibility.

The question of responsibility — of one's having to choose throughout life and then being responsible for his decisions is clear in the tragedies. Life and death matters are involved in the plays, but be the matter large or small, the necessity to bear responsibility is the same.

Of course, this question and the related one of how one is to judge the decisions made is not the only matter of grave concern that touches present-day audiences; — it is only one of the themes. The plays are complex, rich in meaning.

Nonetheless the matter of responsibility is important. It is one thing to believe that man is in the hands of fate or destiny. It is quite another to believe, as the modern world does, that man can mold his own destiny, through his own conscious choices and through his own bearing of responsibility for his decisions.

Author's note: Quotations from *King Oedipus* and *Antigone* come from E. F. Watling's translations. Watling is especially recommended as a translator of ancient Greek tragedies.

—HARIS LIVAS



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S.O.S.

The Greek Girl Guide association comes to the aid of the Greek-Cypriots

THE ground floor of the office building at Xenofondos 10 is piled high with packages. Young men are carrying large boxes from the building. Up on the first floor a large number of girls and women are hard at work, deeply absorbed in their tasks. Organization and efficiency are the order of the day as the Greek Girl Guide Association mobilize themselves to come to the aid of their brothers and sisters in Cyprus.

With the minimum amount of fuss, the public has been alerted to the desperate needs of the Cypriots. The mass media have spared no effort in assisting those agencies which have answered the S.O.S.

The Girl Guide Association is one such organization. With the help of some three hundred volunteers, they have been working since August 9 collecting and sending shipments of relief goods. They were preparing their fifth shipment the day we were there.

The response from large firms and industries has been wonderful. However, the response of individuals has been overwhelming. Children have offered their toys and books. A housewife put together a box of groceries and enclosed a note telling the recipient to contact her for more help. A cobbler telephoned and asked that someone come to collect some shoes: he presented them with some sixty pairs which represented his entire stock. On seeing this, a nearby taverna owner rushed out with two blankets, part of his daughter's 'preeka.' An elderly priest arrived at the headquarters with sacks of tinned milk, and a boutique owner donated the larger part of his stock. A taxi driver and the owner of a small lorry gave twenty-four hours of their time to drive anything and anyone wherever it was required. One large personal donation of Drs. 70,000 has bought 1,000 blankets. The purchase of a further 1,000 blankets is planned shortly.

As gifts arrive at the center they are carefully noted down and the clothing is sorted into men's, women's and children's. We watched Girl Guides filling colorful cotton bags for children with articles of clothing, a book, a toy and some sweets.

What sort of donations are welcomed? Clothing of all sorts, either new or in good repair: non-perishable foodstuffs, preferably of one kind. (For example, tins of milk or packets of sugar, so that distribution is easier). Household utensils for those thousands who may never see their homes again, toys, books and sweets for the little ones, and, of course, money.



Volunteers at the Association of Greek Girl Guides, packing foodstuff and relief packages. The activity at the headquarters where many have been hard at work since August 9, is orderly and efficient.



Clothes being sorted for shipment to Cyprus. Contributions of clothing should be new or clean and in good condition.



In time of war, children are the innocent and dismayed victims. Here Girl Guide volunteers are seen packing colorful cotton bags to bring a little cheer to the children of Cyprus.

people in the news

'We have All Matured'

ONE of the rumours that circulated in Athens early this year credited Ioannidis with having said that the only individual in the Greek political scene who could win the support of the majority of the population was Andreas Papandreou. Neither the truth of the rumour nor the validity of the argument is important. Its significance lies in the fact that its circulation reminded us even then that Andreas Papandreou is a force to be reckoned with.

His return to Greece from Canada, where he taught and lived in recent years was marked by a tumultuous welcome from tens of thousands. It was the largest turnout since 1968 at which time crowds had gathered in the centre of Athens for the funeral of his father, the former Prime Minister of Greece, George Papandreou.

Yet Andreas Papandreou, who succeeded in capturing the imagination of a great percentage of the Greek population, continues to instill fear in the hearts of others. His political opponents are not his only detractors: many who agree with his analysis of the political situation in Greece are among his severest critics while stories that circulate about him range from the scurrilous to the simply inaccurate.

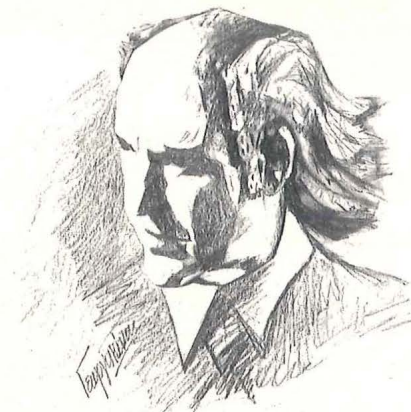
Papandreou is variously accused of having risen on the coattails of his father; of being an opportunist who exploited his American citizenship and renounced it when it was convenient; of

being politically naive. Many otherwise rational Greeks still firmly believe he is a C.I.A. agent.

Born, on Chios in 1919, Andreas Papandreou became a naturalized American citizen in 1944, served in the U.S. Navy from 1944-1946 and graduated from Harvard with a Ph.D. in economics in 1943. Thereafter he taught at Harvard, the University of Minnesota (during which time he is said to have worked on Hubert Humphrey's election committee), Northwestern University, and the University of California (Berkeley) where he was a full professor and Chairman of the Department of Economics. He is the author of several highly-regarded books on economics and numerous scholarly articles and monographs. He was a Fulbright Fellow and a Guggenheim Fellow and, among his many activities as a social scientist, was a consultant to the Anti-Trust Division of the U.S. Department of Justice.

Thus, Andreas Papandreou is in many ways a product of America and speaks as somewhat of an 'insider' when he condemns its government's policies. Lest this be interpreted as a contradiction (or as ungrateful, as some have said) the distinction should be made between taking issue with a government's policies and 'anti-Americanism,' and Papandreou has not been guilty of the latter.

There is a further irony in the fact that Andreas Papandreou returned to Greece in the early 1960's at the invitation of Prime Minister Karamanlis. He was appointed Economic Advisor to the Bank of Greece and



Andreas Papandreou

during that time organized the Centre of Economic Research of the Academy of Athens before entering the political arena.

While he rose to prominence and controversy in Greece, colleagues in America recall him to be not only a fine scholar but a moderate man who won respect as Chairman of his Department at Berkeley. His imprisonment by the junta in 1967 may well be the only concerted action in which American economists have ever participated when they intervened and pressured for his release.

Perhaps one of the more credible arguments levelled at Papandreou is that he returned to Greece imbued with the ideas of an American liberal which were inapplicable to the hard political reality of Greece. If this were true in the 1960's it is probably not true today.

In a recent interview with *The New York Times*, during which he stated that he would not organize demonstrations or provoke a return of military men, he said '... We shall work with patience and firmness... I have learned much...' and added, 'We have all matured.'

— H.P.K.

A VOYAGE TO NOWHERE

On 20 August Kevin Andrews and a small group of foreign correspondents interviewed Alexandros Panagoulis who, in 1968, attempted to blow up the limousine carrying George Papadopoulos to his sea-side villa.

Andrews reports on the interview, which reveals Panagoulis as a rational, informed political thinker, and the group's subsequent journey in search of Papadopoulos.

WHEN, why, what, how, WHERE is Papadopoulos? He is alive, dead, mad, free, safe, locked-up — you name it. He travels by helicopter on shooting trips to the Strophades, remote and uninhabited islands off the Western Peloponnese. He has not been seen since he was deposed nine months ago. He gives enormous parties for high society in the seaside villa that he rents from Onassis at four thousand dollars a month. He has been seen and booed in a provincial town. He has left the country and is living (understandably enough) in Zürich. No, he has done nothing of the sort, he is not allowed out of Greece. His face has been recognized under a red wig as he takes his daily swim below the Lagonissi villa. He is busy forming a

political party to stand in the first national election to be held since he himself abolished that institution seven and a half years ago. Any return to power whatsoever, public appearance, press conference, or official statement can be ruled out with absolute certainty. Several days ago it was announced over the B.B.C. that an unnamed individual had had a chat with him only a few hours before, the subject of their discussion was not disclosed however. It is he who engineered his own downfall, the downfall of Ioannides, or the return of Karamanlis (take your choice) on instructions from the Pentagon. No, on his own accord. The Americans are keeping him in a comfortable and warm cold storage, to be brought out at their

earliest convenience; they having hatched their next solution for the Middle East, and he his newest plot for the overthrow of the established order. He is as much the Americans' man as ever, although he was on the point of doing a Ceausescu on them and taking Greece out of NATO just before they gave Ioannides the red light to overthrow him...

WHERE in the name of Heaven does one stop? From the first he was allowed to hand-pick his own so-to-speak prison-guards — this much is known. Is it the present civilian government that is foiling every attempt by journalists to see him? Very likely: how many families have been praying for his death! Yet an assassination would not help the Karamanlis Government, and the murder of the American Ambassador to Cyprus does not help the Cyprus cause. Wherever there is violence, look for the *provocateurs*. And when you've done that, think next who got them going...

Under the blinding August sun, the external world assumes the proportions of an immense and slightly trembling mirage. This is true amid the choking fumes and torrid cement canyons of the Athenian streets, though on the coastal road to Sounion one may wonder which reflects the light more ferociously, land or sea? One's wits may also get a little dazed, a little knocked about by the mysterious correspondence, at this eventful time, between a series of experiences that may be forced upon one in a single day. These could be said to resemble something like a tragic-comic parody of the Stations of the Cross.

THERE was a good dose of Calvary in the first stop out of Athens: — the house of Alexandros Panagoulis. The assertion will of course sound exaggerated, overcharged, and there isn't time here to discourse upon the subject of this controversial character. There may however exist an area of reality between theology and anthropology where the criterion is, simply, physical suffering. Did all the common criminals who were sentenced to the standard form of death by crucifixion under the stern laws of Rome through five, six, seven centuries suffer a less painful extinction than Jesus of Nazareth? *Crudelissimum terribilissimumque supplicium* (most cruel and unspeakably fierce torture) wrote Cicero of this Roman 'final solution' half a century before the birth of Christ. And a man who, in Periclean Athens,

would have been honoured for his attempt to rid his city of a tyrant, and who spent five years under sentence of death and almost non-stop torture, may well have something to say on the subject when all is put onto the balance at the Last Day. Till then his poetry can speak perhaps one decibel.

Matchsticks for pen,
blood on the floor for ink—
for paper the forgotten wrapping or a
gauze pad.

What to write?

Maybe my Address, and nothing more.
Strange how the ink solidifies.

The more he had maddened them (roaring at the judges who sentenced him to death, 'Let there be no stay of execution! Others will succeed where I have failed. For me the most beautiful sound is the death-rattle in front of the firing squad of a tyranny!'), and the more sentences he scrawled in blood over the walls of his underground cell, or the more he insulted the prison-guards and prison-governors and Papadopoulos at every opportunity, the more they tried to break him, and the stronger and more outrageous he became. The same, let it be said, for his mother and the brother whom they didn't exterminate either; their story is quieter but no less resonant.



Alexandros Panagoulis

I was expecting a subdued atmosphere the day we went there with our cameras and battery of electronics. The house was concealed by trees along the dusty suburban road: out of the trees a furious incisive voice was shouting in Italian to some newshound who had preceded us. No doubt of the identity...

Inside he introduced us to the prison-guard who helped him escape in 1969 and to a crew-member of the destroyer *Velos* that last year mutinied, captain and all, against the NATO exercises and the Greek dictatorship.

Then our polite questions and the drill and wingbeat of his answers.

No, this was not the first time he had come back. Twice he had come in secretly to make contact with the Resistance. Now however the situation had changed. The dictatorship had really fallen. No time was this for irresponsibility or demagoguery or war, or the cheap publicity now being made of the sufferings of these last years in Greece.

His opinion of the new Karamanlis Government? 'No such thing, it's not a Karamanlis Government, but a Government of National Unity, with Karamanlis for Governor. He is not the sole authority. Once he ruled like an autocrat, and many of us were against him. Now during the bitter years of his exile he has understood a lot that he was blind to once. All the Resistance forces must unite behind him otherwise he'll fall. This is only the first step back to democracy. Karamanlis is basically a European, always was. In 1962 he aspired to be a Gaullist, and invited de Gaulle at the height of his power to visit Greece. The Palace here drove out Karamanlis the way it drove out George Papandreou later. Now Karamanlis's pull-out from NATO expresses the rage of Greece as well as NATO's basic weakness: the Alliance is Platonic, not basic... Europe? Non existent! Still fundamentally a colony of the United States. Nevertheless a united Europe could be a guarantee for world peace.

'Likewise Cyprus. A free and independent Cyprus means that there is not one Greece but two: not one Greek vote in the U.N. but two Greek votes. Free Cyprus provided an elasticity to the Greek-speaking world; while Greece was still incapable of establishing diplomatic relations with China and Albania, Cyprus was already there, thus exporting Greek ideas, Greek ways, Greek culture. Meanwhile Makarios was already offering the hand of friendship to African and Arab countries. His Cyprus provided a shield for European security. Then what happened! Can the Americans not see their Metternich policy is bankrupt.'

Is reconciliation between Greece and Turkey ever possible again? we asked.

'Not only possible but absolutely possible! After the Greco-Turkish war of 1922, one of the bloodiest wars of this century, both Kemal Atatürk and Eleftherios Venizelos were able to come together and lay the foundations for co-operation between the two countries. But now Turkish policy operates by remote control from the Pentagon; all key-posts in Turkey are in the hands of the army.

NOTES FROM AN OPEN-AIR CINEMA DIARY

'In Cyprus Greeks and Turks were living together peacefully in the same villages, intermarrying, and with religion no obstacle, till 1956. The British thought they could control the situation there with the Roman formula "Divide and rule". They lost the game. The ultimate result is the catastrophe in Cyprus now... The worst ambassador is a foreign army,' he went on; 'if Sweden were to send Greece not an ambassador but a company of soldiers she would soon be as hated as America is now.'

What of his own future? Would he enter public life? In Greece, he said, it was always considered a duty to take part in the political life of the country; this is in fact the duty of anyone who wants to be free.

But what of those Greeks responsible for this long disaster? What of the torturers, the plotters and the spies? Any crime that remains, he said, unpunished is likely to lead to a repetition of the crime, yet there can be no justice through fanaticism. And for God's sake, no war!

Had he recovered from his tortures? Totally—the single word sufficed. But the journalists would go on: How had he stood up under those years of torture without going mad? 'I often ask myself this question. But I never ceased to believe that for human liberty no sacrifice should be avoided.' Then, as we made to leave on the next lap of our pilgrimage, he said, 'Papadopoulos has told a reporter from *Il Mondo* that he's just waiting, just biding his time.'

ALONG the corniche road to Lagonissi we compiled our list of embarrassing questions. How do you feel when you see a nation exulting in the collapse of your big plot? Are you frightened of the vengeance of the people? What were you doing all the time with Cyprus? What exactly were the Americans doing? What about those attempts to assassinate Makarios while you were Number One? What is your opinion now of Big Brother in the Pentagon? And your own private plans—villa, income, domicile, etc.? Are you willing to defend yourself in a civil court?

We were trying to imagine the voice, the answers, and the general manner of reception, when our driver skidded to a halt at a blind corner and dazzling broad view over Lomvarda Bay. 'Here's where Panagoulis detonated the explosives,' and we sped on.

At last, thirty-eight kilometres from Athens, Lagonissi: — the bungalow resort; the two or three driveways and closed gates of villas artfully concealed

on peninsulas exquisitely private; and suddenly an extraordinary piece of architecture to our left. Grandiose and modern concrete — something between a Gropius embassy and a Corbusier cathedral. Except that no one could imagine either manned by quite so many rifle-bearing gendarmes.

A red and white No-Entry sign marked the entrance to the driveway opposite, and we sailed in, hoping for the scoop. Beside us in a little cove surprisingly enough were swimmers, children, mothers — human beings.

Fifty metres further, progress was halted at a high gate partly open, flanked by a sentry-box that, with its varnished wood and graceful proportions, looked like the appendage to a Swiss chalet. A gendarme with slung rifle put his hand up. We flashed our Press cards, he remained impassive. We announced that we were newsmen, poets, diplomats, benefactors of culture, friends, supporters, enemies anxious for an exchange of views. Another gendarme with rifle slung (he could have stepped out of a Goya) lounged out of the sentry-box, closed the gate with a click, and waved to the first with a sign to indicate complete negation, then moved up the road out of sight.

Suddenly a delivery-truck moved in beside us. 'What are you doing here! Who do you think you are! Don't you know you're not allowed to pass the sign!' One was back for a minute in the Junta-world; one could tell from his haircut he was no ordinary driver.

There was no use persisting. It is common knowledge that the whole peninsula is wired — ridge, fence, rocks down by the sea — and a certain few who have tried to approach by boat or scrambling or swimming have been gently electrocuted.

No go. That was that, and we departed none the wiser. We stopped however to take pictures of the blind corner on the cliff beyond the bay. Here an interesting mosaic is set into the rock: stylized and Byzantine, the Mother of God one metre square with both hands raised in the formal gesture of compassion. Below, the inscription: 'This holy offering was erected in the year 1968 at the expense and trouble of the men of the 32nd Battalion of Marines for a memorial of God's protection over the Prime Minister, George Papadopoulos.'

Parts of the mosaic and lettering had been chipped violently away.

In the awful noonday glare we tried to visualize the dynamite when it went off too late.

—KEVIN ANDREWS

ANOTHER summer open-air cinema season will soon be drawing to a close. Before the new films begin to appear and we start lining up again at the indoor theatres to pay our forty drachmas, it is perhaps fitting to pause a moment to reminisce and contemplate the simple joys of the open-air cinema.

These summer entertainment palaces differ slightly depending on whether they are to be found near the centre of Athens, in the suburbs, in a village, or on an island. Their function and essence, however, are the same: cheap flicks presented in the soothing cool breezes of a summer night. We each have our own memories of these unpretentious occasions.

A typical evening's entertainment may consist, for instance, of trying to watch an old movie in English. The film is blotchy, the sound track static-ridden like a foreign correspondent's taped telephone report: we can't understand exactly what's being said but we're caught up in the urgency and drama of the tone. To make matters worse, the projectionist (in a small theatre he is usually ticket seller, usher, refreshment vendor, and custodian as well) may have turned down the sound to an inaudible level on the theory that nobody in the audience knows English or French or Italian. If the volume has been turned up by request, the chances are that the sound track will be drowned out by the snap, crackle and pop of the audience devouring *passatempo* seeds, as well as by the steady hum of audience conversation which ritualistically accompanies the film.

If these intrusions are not enough, one can usually count on neighbours quarrelling on adjoining balconies, blaring traffic, bouzouki music from a nearby taverna, and the high pitched chatter of confused bats swooping down on the theatre. These outside interferences should not, however, be a source of dismay. The movie itself is of secondary importance to much of the

audience and only incidentally are these theatres to be considered movie houses.

The film is really a backdrop for a social occasion. Audience participation rather than passive silence is the rule and, perhaps, rightfully so. Open-air cinemas are havens from the day's heat, meeting places for friends, lovers, and relatives, and places where open-air *zaharoplastia* dispense soft drinks, nuts, and pastries which may seem as old as some of the films themselves.

The open-air cinema is the opposite of ancient drama. Though both occur out-of-doors, the summer cinemas invite the audiences to forget their woes for a few hours and to let their minds wander and their tongues wag, whereas classical drama demands audience attention, comprehension, and silence. After all, can you imagine an audience at ancient Epidaurus munching on *passatempas* as Oedipus rips out his eyes? Aristotle may have claimed that Greek drama brought about a 'catharsis' for the viewing crowd, but it might be argued that catharsis also takes place at each and every outdoor movie house. Whether or not the audience has watched or understood the film is irrelevant: the point is that they leave the theatre cool, refreshed and aware of the latest gossip.

The following are brief sketches culled from a variety of summer cinemas representing a number of different summers.

SKIATHOS: I see *Zorba the Greek* for the fifth time but the first in this country. The audience is half tourist, half Greek. The tourists appear to have seen the film before, the Greeks for the first time. It is quite unreal to see a supposedly Greek film in English with Greek subtitles and Anthony Quinn is definitely not a Greek. The film comes to the striking death scene of Bouboulina where the little-old-women-in-black scamper around the room like so many stirred up cats, stealing everything they find. The film ends, the lights come on and in the back row are five or six little-old-women-in-black. They are silent and their faces give no indication as to how they felt about the closing scene.

SALAMIS: One of those fancy convertible theatres with a roof that pulls back when the film begins revealing a star-studded sky. *Treasure Island* with Orson Welles and an audience of chattering kids. A boy next to me clutches a coke in one hand and the arm-rest with the other as he stares wide-eyed at Welles's band of pirates.

MYKONOS: Staying in a house next to a summer cinema. We want to sleep after being baked by the sun, but the

sound track for the Greek melodrama being shown is loud enough to be heard on Tinos. I watch the tearful closing minutes from our balcony.

CRETE: No cinema in this small seaside village. The cinema man hangs a sheet between two trees in the square, arranges some chairs in front of the screen, sets up the most dilapidated 16mm projector I have ever seen and proceeds to show an old Greek comedy with a very young Aliki Vouyouklaki. Everyone is quite honest about paying for what is really a public event. The show is constantly interrupted by passers-by, a breeze that ripples the sheet, and the noise of the surrounding cafes.

PATISSION STREET, ATHENS: Sam Peckinpah's violent tale, *Straw Dogs*, set in rural England. There are very few non-Greeks in the audience. Everyone laughs at the bloodiest moments — Why? It is early September and we freeze because we forget to bring sweaters.

NEO PSYCHICO: The multi-million dollar re-hash of *Lost Horizon* with Liv Ullman and Peter Finch. An interesting picture for the opening ten minutes until the cast reaches the imaginary Shangri-la then everything comes to a screeching halt and the audience comes to learn in the next two hours why paradise as dreamed of by mortals would be an absolute bore. The vast cinemascopic shots of mountain snowscapes makes one forget the sweltering August night in Athens. If the movie is hopeless, a squabble between a mother and her children on a balcony overlooking the theatre is worth watching. When the real-life argument ends we are left with nothing to watch but the film.

HYDRA: A bouzouki melodrama with twelve bouzouki songs, long taverna scenes, tearful close-ups and, of course, a wedding at the end. My wife and I are part of an audience of six: two boys about eleven puff on cigarettes, safe in the knowledge that their parents can't see them; an old man who looks like he has had one ouzo too many; and a middle-aged housewife type.

The small audience at the Hydra cinema, is, alas, perhaps a harbinger of things to come. A stroll around any neighbourhood on a hot summer night will reveal that each house or apartment has become its own open-air theatre. With the TV placed in the doorway, the owners and friends seat themselves on their balconies to watch their own improvised cinemas. Such convenience is understandable, but one cannot help but wonder how few years it will be before the open-air cinemas all but disappear. I for one will miss the shared sense of community that a few drachmas can buy on a hot night.

—ANDY HORTON

NOTES ON THE SEVENTH ART

Irene Pappas

ACTRESS Irene Pappas returned to Greece after an absence of seven years. She came for a little rest and to see her family who live in Chiliomodi, a village near Corinth. After a short stay in Greece, Miss Pappas returned to Morocco to finish shooting the film *Mohammed*. Directed by the Syrian - American Mustapha Akad, the film deals with the conflict between Mohammed and the aristocracy of Mecca.

Pappas spoke with unusual enthusiasm about her role of Ekavi in Michael Cacoyannis's *The Third Wedding*, based on the novel by Costas Tachtsis. Two Greek film distributors have arranged for showing the films in which Irene Pappas has starred during the last seven years. They are: Franco Rosi's *The Odyssey* in which Miss Pappas plays Penelope, Gavras's *Z*, Cacoyannis's *The Trojan Women*, and Alberto Latheada's *I'll Be Your Father*.

Melina's Week

AN Athens movie house is preparing a Melina Mercouri week for October. Among the star's films to be shown are: *He Who Must Die*, *Stella*, *Never on Sunday*, *Phaedra*, *The Victors*, *Topkapi*, and *Ten-Thirty P.M. Summer*. Miss Mercouri has meanwhile accepted an offer to star in a French comedy-farce. Its theme will be the political and erotic adventures of a dictator. Mercouri will play the role of a fiery and wild actress while Louis de Fines will play the dictator.

NOTES

Nick Minardos... The Greek-American actor, Nick Minardos, is starring in an adventure - packed film which is being shot in Greece. Directed by Laszlo Benedict the film is entitled *A Case of Innocent People.... New Face...* The winner of a contest, 'The New Face of Italian Cinema,' held recently in Rome, was twenty-two year old Maria Drakopoulo. Miss Drakopoulo is expected to act in two films, one Italian and one Greek.... *Romy Schneider...* Romy Schneider has left Greece after spending a holiday here. Her last comment at the airport was 'I shall return next year. I loved your country.'

—PETER CINEMAN

cooking



SPICES AND HERBS IN THE KITCHEN

OF the great variety of spices and herbs to be found in Greece, only a few are used regularly by the average Athenian cook. The remainder are used occasionally in one or two dishes, others are used for making herbal teas, while still others are considered to have no culinary value whatsoever.

Almost all dishes are flavoured with parsley (*maidhano*) together with onion (*kremithi*) and ground pepper (*piperi*). Parsley is used fresh all year round. The common-leaved variety is available at all

green grocers but some supermarkets and Kolonaki shops carry the curly-leaved type. Garlic (*skordho*) is used in many foods. Oregano (*rigani*) is used extensively with oil and lemon especially for lamb or fish. It is also sprinkled on salads.

Cinnamon (*kanella*) is found on the spice shelf of every Greek kitchen. It is used in many sweets and cakes, added to stews made with tomato (*kokkinisto*, *stifadho*) and sometimes used together with cloves (*garifala*). Vanilla (*vaniya*) too, is used in many sweets and is available in the form of white powder which may be purchased at groceries or pharmacies. Nutmeg (*moskokaritho*) is grated on bechamel sauce. Allspice (*bahari*) is used mainly in *stifadho*, a spicy stew cooked with small, round onions, together with bay leaves (*dafni*) which are also added to lentil soup (*fakes*).

Celery (*selino*) is used extensively in wintertime when it is in season. When asking for celery you will usually be given the green leaves which at first glance resembles the common-leaved parsley. Celery root or celeriac to the untutored eye looks like a type of parsnip: ask for the *riza*. Again, the variety of celery most familiar in Europe and North America with thick, whitish stalks, may be found at supermarkets and in Kolonaki.

Dill (*anitho*) and occasionally fennel (*maratho*) are used fresh in winter and spring in most vegetable dishes. Stuffed vine leaves (*dolmathakia*) may be seasoned with dill. Dill is the main seasoning in *mayeritsa*, the soup made with the entrails of the Paschal lamb,

and is sometimes added to spinach pie (*spanakopita*).

Rosemary (*dendrolivano*) is used occasionally with fish or roast lamb but it is a splendid seasoning with pork. Cumin (*kymino*) is used little, perhaps because in ancient Greece it was a symbol of greed. It is a cousin of the caraway seed (in German both are called *kummel*) and is one of the ingredients of curry powder. In Greece it is added to 'Smyrna' sausages (*soudzoukakia*) and sometimes to stews. Mustard (*moustardha*) is used with boiled or roasted meat. Mint (*dhiosmo*) is added by some to meatballs, stuffed vegetables, and stuffed vine leaves (*dolmadhakia*).

Thyme (*thymari*), which covers the hillsides of Greece with its grey-green leaves and, in summer, tiny purple flowers, is another herb which very rarely finds its way into Greek cooking. It occasionally replaces oregano.

The beautiful basil (*vassiliko*) which every house and shop in Greece seems to have growing in a pot is unfortunately considered only as a decoration. A few stalks of basil are often included in a bouquet of flowers gathered from the garden, men will tuck it in their lapels and both men and women can frequently be seen holding sprigs of it to sniff. It disappears from most balconies and gardens on September 14 when it is taken to church for *Tou Stavrou*, the celebration of the discovery of the Cross which, it is said, had basil growing over it. It is delicious in anything made with tomato, especially sauces.


Anise (*glykaniso*), mastic (*mastiha*) and *maklepi* are used in *vasilopita* and *tsourekis*, the special breads prepared for New Year's and Easter, respectively, as well as in candies. Sesame (*sousame*) is also used in breads and in commercially made *tahini* and *halva* as well as other candies.

Marjoram (*mantzourana*), tarragon (*estragon*) and coriander (*koliandro*) are almost never used in Greek cooking. Sage (*faskomilo*) is used as a tea but not in food.

Now is the time to buy the 'new' herbs gathered this summer. The oregano, thyme and other herbs are picked on the the mountainsides in July and August just when they begin to flower.

Wash the herbs gently and place them on a screen to dry in the sun or hang them in bunches in a warm, dry place. Once ready, place them in jars and you will have your own large assortment of perfumes with which to season food the winter through.

—CAROL CARETA

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classified ads

This column is dedicated to the proposition that *saving* is worthwhile. Whenever you can save money, time, energy, or your temper, you come out a winner. Therefore, we will be passing on hints, tips, recipes, and plain common sense to help you do all these things. But don't be selfish. We would like to hear your comments, suggestions, and problems.

They say a watched pot never boils, but if your *teakettle* is taking longer than usual to bring forth boiling water, the inside is probably coated with mineral deposits. The simplest and most pleasant way to remove them is as follows: First make a refreshing pitcher of lemonade and drink some! Then toss the cut-up lemon rinds into the kettle and boil for about ten minutes. This will loosen the home-made barnacles and they can easily be cleaned out. Baking soda works, too.

Everyone knows that soap or candle-ends rubbed on drawer-slides and zippers works miracles. White petroleum jelly (Vaseline) is equally effective on oven racks that tend to stick and on stubborn locks.

Thermos flasks are one of the most poorly designed products on the market — we think purposely so — since they shatter by merely falling over. To foil the manufacturer try this: Carefully remove the glass liner by unscrewing the entire top being careful with the little tail at the bottom. From a piece of thin plastic foam, cut a circle the size of the thermos. Lay this inside over whatever bottom support is there. Then cut another piece of foam from 4-5 inches wide and long enough to surround the glass liner. Place this around the liner at the bottom and carefully and slowly force the liner back into the outside shell. The foam will work its way up towards the top but it will still be a good shock absorber.

It seems that most of us use more

instant coffee here than we would elsewhere. By buying the large commercial size of 750 grams, it is possible to save from 100-150 Drs. if you calculate how much you now pay for the 50 or 100 gram sizes. To keep it fresh after opening, transfer some to a smaller container, refilling it as needed. Instant coffee should be kept in a dry place whereas ground coffee is best stored in the refrigerator.

Both types of coffee are greatly improved and given a stronger, richer flavor by the addition of the following to each pot: A pinch of salt, one teaspoon sugar, one teaspoon cocoa. Prepare coffee in the usual way. If you like this flavor then mix a jar full and keep it on hand. We have a thousand recipes for coffee — interested?

Now that the markets are still full of fresh fruits it is time to make delicious cobbles, shortcakes, and dumplings. To save time, try this all-purpose pastry recipe which can be made at your leisure and stored in the refrigerator until needed: Sift together (three times) five cups of flour (No. 1), 1 teaspoon baking powder, 1 teaspoon salt, 1/2 teaspoon cinnamon, 2 teaspoons sugar. Cut in with pastry blender or two knives 1 1/3 cup of shortening. We find margarine (*Fresco*) a good substitute for *Spry*, *Crisco*, etc. Cut until the shortening is about the size of peas. That's all. Just store this in the refrigerator indefinitely. It makes enough for at least twice. To bake, take as much as you need, add enough cold milk to help the dough to stick together, mix with a fork, and proceed as usual.

Two thousand years ago the ancient Greeks used aspirin and it has remained one of man's universal remedies ever since. Scientists still are not sure exactly how it works. They have discovered, however, that taken on an empty stomach aspirin can cause ulcers. So the next time, before taking, eat or drink a glass of milk first.

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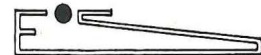
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television

The news is broadcast at 8:00 p.m., 10:00 p.m., and before sign-off. A news summary in English is presented at the end.

We have listed 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.

Several new programs have been introduced. Of special interest is the BBC series adapted from Tolstoy's *War and Peace*.

Friday (p.m.)

- EIRT 8:15 Follyfoot (an English serial based on a novel by Monica Dickens)... 10:20 Sons of Cain*... 10:50 Gunsmoke... 11:40 Golden Earth* (touristic view of Greece)... 11:55 Classical Music
- YENED 7:00 Black Beauty... 7:45 Cyprus Documentary*... 9:00 Old Athens* (musical theatre)... 10:30 Our Neighborhood*... 11:30 Cannon

- Saturday (p.m.)
- EIRT 7:10 Sports program*... 9:00 Do, Re, Mi* (musical program)... 9:30 Sports*... 10:20 Golden Screen (Film)... Review of theatre*... Musical Program*
- YENED 7:00 Bozo*... 8:30 Musical Program*... 9:15 The Just*... 11:15 Film*

Sunday (p.m.)

- EIRT 6:00 Soccer*... 7:30 Musical Promenade*... 8:15 Sports Program*... 8:40 Jolly Sunday* (musical variety program with well-known performers)... 10:20 Film*
- YENED 12:15 Folk songs and dances*... 12:45 Touristic View of Greece*... 7:30 I Love Lucy... 8:30 Musical program*... 9:00 Eyes on Sport*... 10:30 Zane Grey Theatre... 11:00 Film... 12:30 General Hospital.

Monday (p.m.)

- EIRT 7:15 Puppet theatre*... 8:15 I Dream of Jeannie... 9:15 Wuthering Heights (based on the novel by Emily Bronte)... 10:20 Court Case* (one of Greece's most popular programs)... 11:10 Musical Program*... 11:40 Scotland Yard... 12:10 Ballet Evening*
- YENED 7:00 Wild Life Documentary*... 8:30 Musical Program*... 9:00 Strauss Family... 9:45 Musical program*... 10:30 Wanted: with

Steve McQueen... 11:00 Justice: British series with Margaret Lockwood as a barrister... 12:00 The Protectors: with Robert Vaughn.

Tuesday (p.m.)

- EIRT 7:00 Children's Variety*... 9:00 The Waltons... 11:10 War and Peace (BBC series based on Tolstoy's novel)...
- YENED 7:00 Cartoons... 7:30 Gymnastic exercises and dance*... 9:00 Combat... 10:30 Musical Program*... 11:30 F.B.I.

Wednesday (p.m.)

- EIRT 7:00 Voyage Through Time (English science fiction series)... 8:15 Tom Grattan's War... 8:40 Documentary*...
- YENED 7:00 The Flaxton Boys (children's serial)... 8:45 Eye on Sport*... 9:00 Musical and dance variety program*... 10:30 Our Neighborhood*... 11:00 Kung Fu... 12:00 Modern and classical music program*.

Thursday (p.m.)

- EIRT 7:00 Karagiozi Shadow Puppet Theatre*... 7:15 Kentucky Jones... 8:15 Luna Park* (musical dance program)... 10:50 Hawaii 5-0... 11:45 Yesterday, Today, Always* (songs old and new)... 10:30 The Magician... 12:00 Musical program*.
- YENED

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 |

REGULAR FEATURES

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.

RADIO CANADA INTERNATIONAL

News Broadcasts in English

| Local Time | Metre Band |
|---------------------|--|
| 8:30 to 8:57 p.m. | 31.07, 48.86m 6140, 9655 kHz |
| 10:58 to 11:55 p.m. | 16.84, 17.58, 25.31m, 17820, 15325, 11855 kHz |

News Broadcasts in French

| | |
|---------------------|---|
| 10:00 to 10:58 p.m. | 16.84, 19.58, 25.31m 17820, 15325, 11855 kHz |
|---------------------|---|

DEUTSCHE WELLE

News Broadcasts in German

| | |
|-----------------------|----------------|
| 9, 10, 11 a.m. | 6075, 9545 kHz |
| 1, 2, 3, 6, 7, 8 p.m. | 49.38, 31.43 m |

News Broadcasts in Greek

| | |
|--------------------|---|
| 9:40 to 10:40 p.m. | 6075, 7235, 7285 kHz 49.38, 41.47, 41m |
|--------------------|---|

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.

Sunday

| |
|---------------------------------|
| AM 0:00 News |
| 0:05 Interlude |
| 1:08 Night Train (Rock) |
| 3:05 Jonathan Fields (Rock) |
| 4:05 American Top 40 |
| 5:05 Jeanie McWells (Jazz) |
| 6:05 Close to You |
| 6:30 Banners of Faith |
| 7:05 Master Control |
| 7:30 Protestant Hour |
| 8:05 Sunday Serenade |
| 10:05 Amen Corner |
| 11:05 Carmen Dragon (Classical) |
| PM 12:00 News (15 minutes) |
| 12:15 Army News Notes |
| 12:30 Revelations in Jazz |
| 2:05 Athens in Dimension (Rock) |
| 4:05 American Top 40 |
| 5:05 Jeanie McWells (Jazz) |
| 6:05 Golden Days of Radio |
| 6:30 Playhouse 25 |
| 7:05 Drama Theater |
| 7:30 Focus on Jazz |
| 8:05 First Hearing |
| 9:05 Young Sound |
| 10:05 Navy Concert Time |
| 11:05 Serenade in Blue (Jazz) |
| 11:30 Session |

Monday — Friday

| |
|---------------------------------|
| AM 0:00 News |
| 0:05 Don Tracy |
| 1:08 Night Train (Rock) |
| 3:05 Roger Carroll (Rock) |
| 4:05 Bob Kingsley (Rock) |
| 5:05 Gene Price (Country) |
| 6:05 Good Morning Athens (Rock) |
| 7:00 News (15 minutes) |
| 7:15 Swap Shop/Bulletin Board |
| 7:30 Good Morning Athens (Rock) |
| 8:05 Roger Carrol (Rock) |

THE GRACE OF THE WALTONS

A fitting preface to John Steinbeck's great American novel might be the citation of the Swedish Academy when announcing the Nobel Prize award to the author of *The Grapes of Wrath*. It said:

His sympathies always go out to the oppressed, the misfits and the distressed; he likes to contrast the simple joy of life with the brutal and cynical craving for money. But in him we find the American temperament also expressed in his great feeling for Nature, for the tilled soil, the waste land, the mountains and the ocean coasts, all an inexhaustible source of inspiration to Steinbeck in the midst of, and beyond, the world of human beings.

A fitting preface to Earl Hamner, Jr.'s Emmy award-winning television series *The Waltons* might be

The ideal man, family, or society has yet to be realized. The *Walton Family* series has somehow managed to convince millions of viewers that an ideal family did exist during the crippling poverty of the Depression. Their life was simple: scarce luxury, hard manual work, daily prayer, and do - it - yourself entertainment.

Prefaces aside, let us examine some of the possible comparisons that could be made between Steinbeck's migrant Joad family in *The Grapes of Wrath* and Hamner's Blue Ridge Mountain, Virginia Waltons.

Steinbeck wrote about man's frustrations, pain, injustice, and grotesqueries. In contrast, the Waltons manage to overcome all such sities. Nothing mars their solidarity and unswerving optimism. The Joad's grimly naturalistic life had no happy ending: the bank had foreclosed on their farm and the only choice left was to migrate from Oklahoma to California in search of a better means of survival.

The era is the same for both families

— the 1930's and the Depression. But the Waltons have food - a - plenty for seven children, two grandparents, a Ma and a Pa. Tom had seven plus, including friends, to feed and shelter. Most of the time all they had to eat was fried dough and potatoes. At the brink of one Walton melodrama, the instant - plot - formula saves John-Boy (the eldest child) from death when his appendix nearly bursts. His parents get him to the doctor in the nick of time and the Waltons, once again, elude a possibly catastrophic end. Another day is saved for Grandma when the children give her the money they have saved for the circus to buy a new pair of reading glasses! Effusive thank-you's and gay laughter conclude the episode. By contrast, Joad's daughter, Rose of Sharon, shares few such laughing moments with her family. In her early teens, pregnant, unmarried, her only remaining hope is that her boyfriend will marry her.

The agonizing plight of Steinbeck's Joads is a landmark of social realism depicting the futile struggle of a family trying to survive the Dust Bowl days of the 30's. The plight of the Waltons during the same era may draw an occasional, sentimental tear, but in the end their struggle somehow resolves itself with a happy ending. In the final analysis, it blissfully ignores the stark reality of the Depression surrounding them.

What conclusions can we draw from these comparisons? Both plots do offer divergent insights into man's struggle within his society — Steinbeck's approach being unsparing realism, the Waltons' glossy-eyed romanticism. Steinbeck's work will stand as potent social commentary; the Walton's superficial tribulations, from another viewpoint, may help us to better understand our own roles as members of society.

—SOPHIA NICHOLAS

Saturday

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|-----------------------------------|
| 9:05 Woman's World |
| 10:05 Tom Cambell (Rock) |
| 11:05 Remember When |
| PM 12:00 News (15 minutes) |
| 12:15 Paul Harvey (News) |
| 12:30 Larry Scott's Country Gold |
| 1:05 Viva |
| 2:05 Roland Bynum (Soul) |
| 3:05 Music Machine (Rock) |
| 5:05 Gene Price (Country) |
| 6:00 News (30 Minutes) |
| 6:30 Armed Forces Digest |
| 6:45 Swap Shop/Bulletin Board |
| 7:05 Drama Theater |
| * 7:30 Ira Cook (Popular) |
| 8:05 Charlie Tuna (Rock) |
| 9:05 Pete Smith (Easy listening) |
| 10:00 News (15 minutes) |
| 10:15 Starflight (Easy Listening) |
| 11:05 Wolfman Jack (Rock) |

* This program is pre-empted on Mon., Wed., and Fri. for the programs, 'Meet the Press,' 'Face the Nation,' and 'Issues and Answers,' respectively.

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|----------------------------------|
| AM 0:00 News |
| 0:05 Interlude |
| 1:08 Night Train (Rock) |
| 3:05 Johnny Darin (Rock) |
| 4:05 Young Sound (Rock) |
| 6:05 Message of Israel |
| 6:30 Good Morning Athens (Rock) |
| 8:05 The Treehouse |
| 9:05 Continental Country |
| 11:05 Jim Pewter (Rock oldies) |
| PM 12:00 News (15 minutes) |
| 12:15 Air Force Weekly |
| 12:30 School's Out |
| 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 Theater |
| 7:30 Grand Ole Opry (Country) |
| 8:05 Finch Bandwagon (Big Bands) |
| 9:05 Young Sound |
| 10:05 Bobby Troup (Jazz) |
| 11:05 Jazz Scene |

MAKING SMOKE IN A PIECE OF WOOD

A NY young man who takes his philandering seriously (and it is unthinkable that a gentleman should not do so) already knows or should know Dumpendorff's famous observation: 'The spectacle of the male making smoke in a piece of wood affects the female deeply and induces in her a powerful urge to demonstrate and reinforce her feeling of inferiority by an act of submission.'

He should also know what Confucius wrote on a wall in Hankow: 'There are eight things a woman cannot do and one of them is smoke a pipe.' This is one of the eternal truths.

I am aware that women's libbers will shout, 'Rubbish, of course we can,' but they will be wrong. As anyone who has seen them at it knows, they are capable only of a grotesque parody, and they soon give up in despair. The barrier is psychological and one impossible for a female to surmount.

Over the years I have acquired a large collection of pipes, all of which I love dearly. When age, and the failing ability to leap safely from upstairs windows in emergencies, forced me from the arena, I mounted all my old comrades - in - arms on wall plaques in the trophy room where I am able to contemplate them with pleasure recalling the conquests associated with each.

The pride of my collection is a particularly devilish outsized Meerschaum. Its bowl represents a cross-eyed bald-headed vulture with outstretched wings. It was diabolically efficient and I used it on occasions when preliminary reconnaissance and subsequent reflection suggested that only the very best troops had any chance of taking the citadel. Even when unlit it seemed to have an overpowering hypnotic effect on the viewer.

Here, for the benefit of serious students of the pipe, I offer the selected fruits, a compote, of some twenty-five years' experience.

Let us assume that you have progressed to the stage where you are alone in a room with the lady. You have, of course, already ascertained that no interruptions are expected. It is galling

beyond words to have a magnificent build-up performance demolished by the unexpected arrival of a visitor. Now take command. Tell her to sit down 'over there where you may see clearly all that I am going to do.' This is the invaluable intrigue factor. Fix her silently with your stare until her glance drops. This is the 'recognition of authority' factor.

'I want you to concentrate,' inform her. 'Are there any things you have left undone? Have you left a pan on the stove, a dish in the oven, a tap running? Can you think of one single reason why you cannot give me your complete, undivided attention for the next hour?' When she says 'no,' as she will, ask her if she has disconnected the telephone. Of course, she will have forgotten to do this. Tell her to do so and to resume her seat.

Her expression at this stage — if all is going well — will be a mixture of wonderment and apprehension. Then make the request 'May I smoke?' and slowly, deliberately, bring out your smoking gear. If she attempts to speak, silence her with an admonishing hand. 'I should deem it a great favor if you would please refrain from speaking whilst I am preparing my pipe. This is a serious matter.'

Her eyes should now be slightly dilated and the lower lip slightly fallen. Light up and do a few simple loops. If the gods are favouring your mission, her eyes will follow them, with a fixed unblinking stare, right up to the ceiling and down again. Follow this with the rapid puff-puff (in my best days I could do over two hundred to the minute). Her eyes ought to be half dilated now as she watches the human volcano.

The room will have rapidly filled



with smoke and if you have used the correct blend — my favourite is two parts oriental to one Kentucky saturated with attar of roses — she may swoon at this point. She will, at the very least, certainly be in a semi-mesmerised condition.

You will, of course, check progress with quick glances. If you think she requires more, apply the 'linked hearts' formation. However, it is rarely necessary to go beyond the halo. To perfect this takes several years but years profitably spent, for its effects are devastating. In this, the second most difficult of all the routines, a thick halo of smoke crosses the room and encircles her head. If she, unexpectedly, has a paroxysm of coughing, much of your good work will have been undone and it will be necessary to repeat part of your recital to put her under the influence again. I have found that 99% of the time the halo is fatal. The eyes dilate fully and the mouth drops open.

I have pondered for some time whether I should give more information on the Cochin Cyclone, the most startling of all routines. I hesitate not only because it is the most difficult, but because it is highly dangerous. I would implore any young man not to attempt it until he has been given permission by the I.P.A. (International Pipesmokers Association): they will insure that there are doctors in attendance.

As its name suggests, the Cochin Cyclone originated in Cochin and was first demonstrated by a Chinese called Say Wen. When I first saw him do it I suspected a trick, but he convinced me that it was not. For one thousand rupees and six cows he undertook to instruct me in the mystery, but he repeated many times, 'Not do often, very dangerous. Many try, many die.'

I heeded what he said and performed it only six times on those extremely rare occasions when the woman refused to succumb to the normal routine. It was then a question of packing up and going home without supper or pulling out all the stops in a final effort. It proved irresistible — all six immediately went under.

Just picture it. The steady inhalation of smoke for some fifteen minutes in which time I swell to ten times my normal size. Then, a fierce yell as exhalation and take-off begins. The smoke, hissing like a cyclone, pours from my nose, ears, and through the top of my head. No woman with the slightest sense of fair play fails to reward such a meritorious effort with the appropriate prize.

—JOHN BRYCE

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