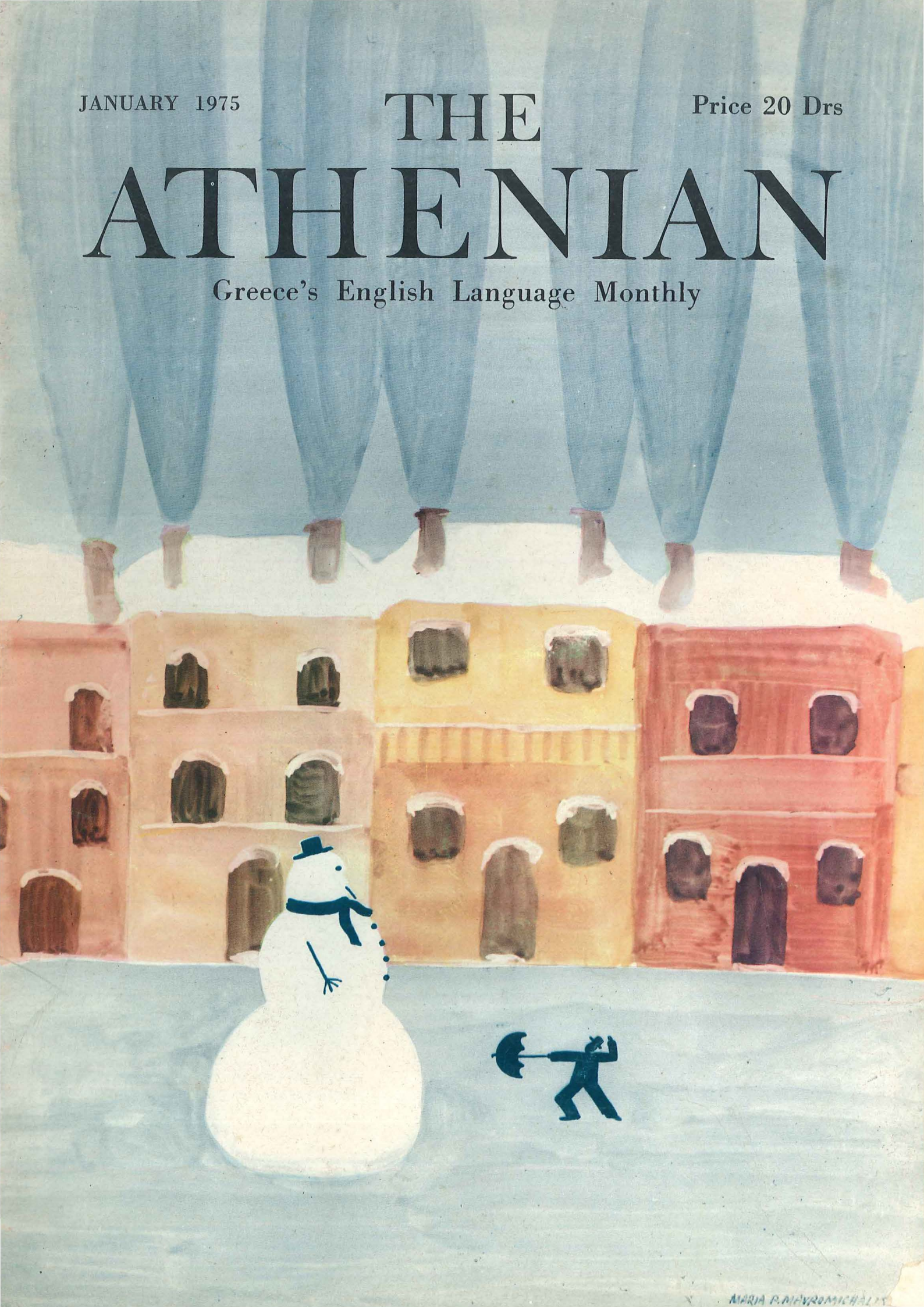


JANUARY 1975

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THE ATHENIAN

Greece's English Language Monthly





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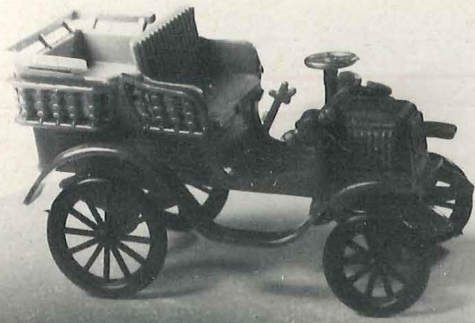
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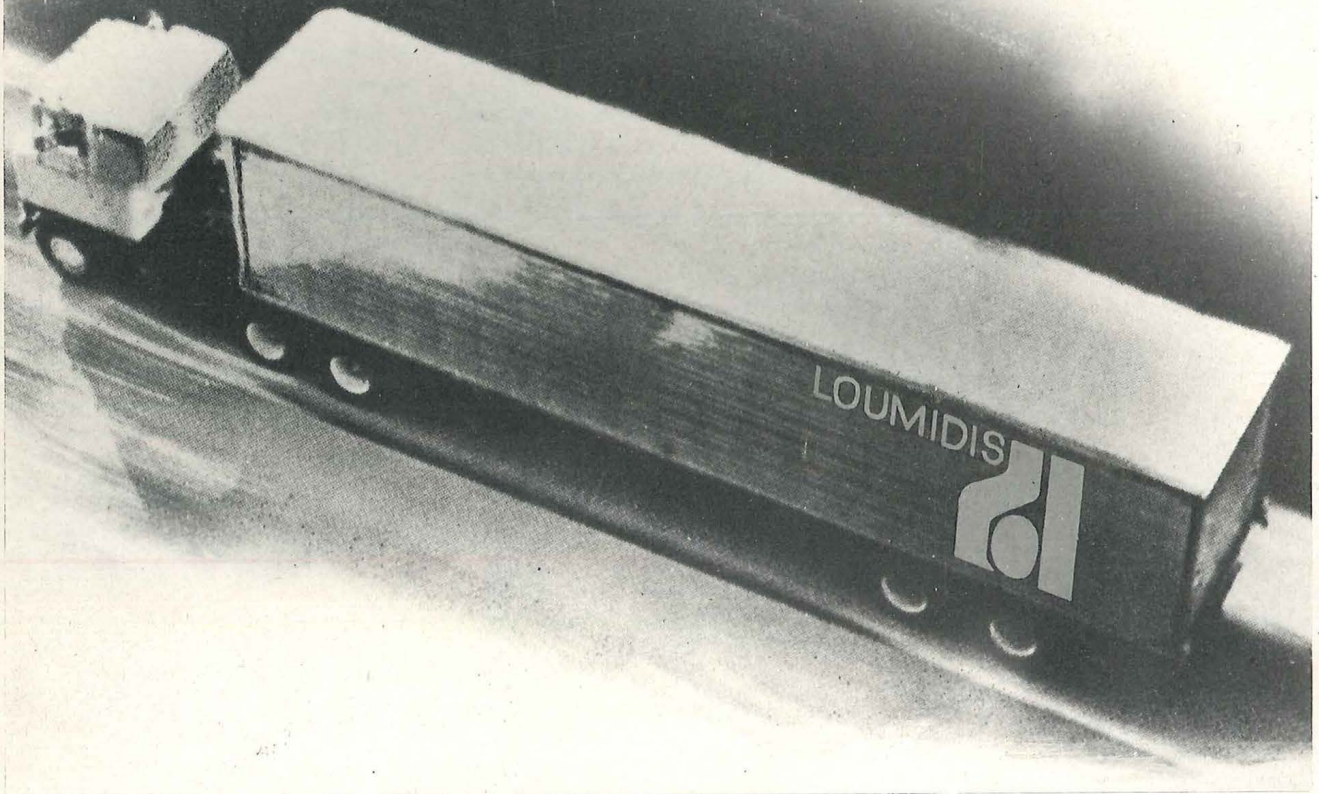
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 LOUMIDIS

cad

community calendar

Because of the impending holidays it was necessary for the Athenian to go to press early. As a consequence the Community Calendar is incomplete. Please check with the various Institutes for their cultural programmes.

JANUARY 2

Duplicate Bridge — Bidding in English. American Club, 7:30 p.m. Open to all. Call Jo Heller 894-3376.

JANUARY 6

Blessing of the Waters — 'Epifania'. Aghios Spyridon, Piraeus, 11 a.m.
St. Andrew's Womens Guild — Will meet at the home of Nancy Preston, 24 Voraou Ipirou, Philothei, Tel. 682-2540.

JANUARY 9

Greek Folk Dances — Lyceum of Greek Women. Aliki Theatre, 6:30 p.m.
Duplicate Bridge — See January 2.

JANUARY 10

The Canadian Women's Club — Will meet at the American Club for wine, cheese and pizza, 8 p.m.

JANUARY 14

Lions Cosmopolitan Club — Luncheon. Athenee Palace Hotel, 1:45 p.m. Information: 601-311.

JANUARY 16

Greek Folk Dances — See January 9.
Duplicate Bridge — See January 2.

JANUARY 17

AWOG — A visit to the Benaki Museum. Call Maureen Huth at 801-2859 or Bonnie Palavitchi at 801-7696.

JANUARY 23

Greek Folk Dances — See January 9.
Duplicate Bridge — See January 2.

JANUARY 28

Lions Cosmopolitan Club — Dinner. To be addressed by H.E. the British Ambassador, Mr. Brooks Richards. Athenee Palace Hotel, 8:45 p.m. Information: 601-311.

AWOG — A visit to a goldsmith followed by a visit to a weaver. Call Liz Wakeman at 801-4789 or Tomiko Finley at 681-8825.

JANUARY 29

Lecture — *Cancer and Schizophrenia*. Organized by the Greek-German Medical Association. The Goethe Institute, 9 p.m.

JANUARY 30

Greek Folk Dances — See January 9.
Duplicate Bridge — See January 2.

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The ATHENIAN is pleased to list events or information of community interest. If you wish your activity to be listed please send all details to Maggie Dean Logothetis at least one month prior to publication date.

INSTITUTES

BRITISH COUNCIL, 17 Kolonaki Square, Tel. 633-211. Courses in English language: First Certificate, Proficiency and Diploma examinations of the University of Cambridge; GCE Ordinary Level examinations for the University of London. Morning conversation classes for ladies. Non-examination courses: *Survey of British Life and Institutions* (mornings only) and *Introduction to English Literature* (evenings only). Lending library of disc and tape material for English language study. A training course in English language methodology (for Greek teachers) is planned.

FRENCH INSTITUTE, Sina 29, tel. 610-013. Courses in the French language: fundamental, intense, advance, specialist. Courses in teaching, translating and commercial French. There is also a lending library for French books and records.

GOETHE INSTITUTE, Phidiou 14-16, tel. 608-111. Courses in German language, commercial correspondence, shorthand, literature, translation, German for the legal profession begin October 14. Lending library for books, records and some films.

HELLENIC AMERICAN UNION, 22 Massalias, tel. 629-886. Courses in the English language, American Civilization and American Cinema begin October 7. Examinations for the University of Michigan, T.E.F.L. and E.C.F.M.G. Greek for foreigners also offered. A lending library of books in Greek and English.

ITALIAN INSTITUTE, Patisision 47, tel. 529-294. A 4-year diploma course in the Italian Language which gives the holder the right to teach Italian in Greece. This can be followed by a two-year course in Italian Civilization and/or a two-year course in interpreting, simultaneous translation and stenography. Lending library of Italian books and films, a reference library of newspapers and periodicals, facilities for transferring Italian records to tapes and language laboratories.

SPANISH INSTITUTE, Koumbari 8, tel. 634-931. A two-year diploma course in the Spanish language. Courses begin on October 1. Greek for foreigners can be arranged. Classes for young children from Spanish or Latin-American families can also be arranged.



SAINTS DAYS OCCURRING DURING THIS MONTH: 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.

JAN. 1 Vassiliki, Vassili, Vasso, Basil
JAN. 6 Epiphany (Epifania) a Public Holiday.
Theofania, Fanny, Fotis, Fotinos, Fotini, Fofo, Ourania, Theodouli
JAN. 7 Yannis, John, Joanna, Yannoula
JAN. 11 Theodosios, Theodosia
JAN. 17 Andonis, Andonia, Ada
JAN. 18 Athanasios, Athanasia, Thanasi, Kyriellou

JAN. 20 Efthymios, Thymos
JAN. 22 Anastasios, Anastasia, Tassos, Tassia, Tassoula, Anestis, Timotheos, Timothy
JAN. 25 Gregorios, Gregory
JAN. 26 Xenofondos, Xenofon
FEB. 10 Haralambos, Harikleia, Harilaos, Harry.

NATIONAL HOLIDAYS

JAN. 1 New Years Day
JAN. 1 Cuba
JAN. 1 Sudan
JAN. 4 Burma
JAN. 26 Australia
JAN. 26 India
FEB. 6 New Zealand

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publisher's note

This is the first issue of the Athenian to be published in the new Republic of Greece. After over a year of crises, tragedy, and major events, we may now, with the elections and referendum behind us, turn our attention to the immediate issues facing the country. This Alec Kitroeff does in Turning Point and on another page Greece's membership in the European Economic Community is examined in the light of its changing status.

'If we do not heed our men of vision', says Jeffrey Carson in, A Conversation About Conversation, 'the alternative is desolation'. Mr. Carson's 'conversation' is with one such man of vision, Byron Antipas. Living as we do in an age when the growing awareness of the danger to nature has led to despair about the future, it is worthwhile remembering that there is still much to preserve.

Nikos Stavroulakis concludes his series on icons with a discussion of some examples of 'folk' icons which reveal a fresh and individual approach to traditional subject-matter.

Our cover is by Maria Mavromichalis. The 'Man with the Umbrella' who frequently appears in the artist's work is Everyman. He is shown here duelling with a snowman.

goings on in athens

MUSIC

Musical events held at the various institutes are listed under Community Calender.

THE ATHENS STATE ORCHESTRA holds regular Monday night concerts. Rex Theatre, Panepistimiou Street, 8:30 p.m. Tel. 620-320.

THE LYRIKISKINI (National Opera Company), Olympia Theatre, Akademias Street, Tel. 612-416 will be presenting *Orpheus* and *Eurydice*, and *La Boheme* during January. For further details call the Lyriki Skini.

MISCELLANY

CONSERVATOIRES

The three conservatoires listed are the recognised schools of music in Athens. Foreigners are accepted if professors of the instrument they wish to study speak their language.

Ellinikon Odion, Didotou 53, Tel. 620-098. Founded in 1899.

Ethnikon Odion, Mezonos 8, Tel. 533-175. Founded in 1926.

Odion Athinon, Piraios 35, Tel. 522-811. Founded in 1871.

FOR THE KIDS

CREATIVE DRAMA AND ART, courses for boys and girls over the age of six. Group and individual drama, English in action, making and talking. Small classes for individual attention. Ruth Burns Pantoleon, your play instructor, was trained in Educational Drama at the Bristol Old Vic Theatre School, Bristol, England and at the University of London. Call her for more details at 691-4378.

PLANETARIUM

The Planetarium, Syngrou Avenue (near the Race Course). January 5 at 12 noon: *The Winter Sky*. January 6 - 26: *The Universe of the Ancient Greeks*, Wednesday, Friday, Sunday, 7 p.m. January 26 at 12 noon: *Music Under the Stars* — Igor Stravinsky: *King of the Stars*. January 27 - February 16: *The Universe and Cosmological Patterns*, Wednesday, Friday, Sunday, 7 p.m. February 2 at 12 noon: *February Horoscopes*. In Greek but of interest to all. Foreign language programmes may be arranged by contacting Mrs Vereketi at 933-3333.

ST. ANDREW'S WOMEN'S GUILD asks you to rummage about for all those things you no longer need for their Rummage Sale. Please call 801-2382 or 801-9749.

THE YOUNG MEN'S CHRISTIAN ASSOCIATION (XAN) is looking for young people who would like to offer their services to help run nine-week summer camps in Europe. Visit Omirou 28, 2nd floor or call 626-970 between 10 a.m. and 12 noon and 5:30 p.m. and 7:30 p.m.

MUSIC & MOVEMENT

The Matey School, Dimocharous 27, Tel. 711-429. Courses in the 'Orf' System, modern dance, ballet, ladies' exercise classes to music. Children from the age of three but there is a waiting list. Greek, English, French, German spoken.

The Pratsica School, Aristodemou Pappa 4, Tel. 646-6972. Mrs Pratsica has her own system. Ladies' exercise classes to music. Children from the age of three. Greek, English, German spoken.

The Karela School, Mithimnis 19, Platia Amerikis, Tel. 858-235. Courses in the 'Orf' System, modern dance, ballet, ladies' exercise classes to music. Children from the age of four and a half. Languages: Greek, French, German.



ADULT EDUCATION

The Athens YWCA (XEN), Amerikis 11, tel. 624-291. Courses in pottery and painting, handicrafts, Greek for foreigners and gymnastics beginning October 1. For all information contact Miss Griva.

The Athens YMCA (XAN), Omirou 28 & Akademias, tel. 614-944, 626-970. Courses in English (Lower Cambridge), French and Greek for foreigners, shorthand, accounting, sewing, gymnastics.

Downtown Campus of Deree College, Athens Tower 'C', tel. 780-329. Day and evening courses in the English language, the Greek language and Business Administration.

The American Community Schools are offering evening classes at the Halandri Campus: Conversational Modern Greek; The History of Ancient Greek Thought; Film-Making, from Screenplay to Screen; Greek Folk Dances; Introduction to Digital Computers and Photography. Open to all. For further information contact the Community Relations Office, Tel. 659-3200.

YOGA

The Yoga Institute, Mavromateon 2a (by the National Museum), Tel. 819-345 between 8-9 a.m. and 1-4 p.m. One hour twice weekly: 600 Drs a month. One hour a week for ten weeks: 650 Drs. Miss Milioni studied Yoga for ten years in Australia and India. This institute has an excellent reputation.

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BADMINTON

Those interested in forming a Badminton Club please contact Squibb, Messoghion Avenue and Tzavella 67, Kato Halandri. Tel. 671-0611 Ext. 21.

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.

RIDING

The Riding Club of Athens (Ipikos Omilos Athinon), Geraka. Initial inscription 4,000 Drs. The yearly membership fee is 3,000 Drs. Riding and riding lessons extra. Call 659-3830. Open daily 8 a.m. - 11 a.m. and 3:30 p.m. - 6 p.m. Closed Mondays.

The Riding Club of Greece (Ipikos Omilos Tis Ellados), Paradissos. Initial inscription 10,000 Drs. The yearly membership fee is 2,500 Drs. Riding and riding lessons extra. Open daily 8 a.m. - 12 noon and 3 p.m. - 5 p.m. Closed Mondays.

EXCURSIONS

The following clubs plan interesting excursions too numerous to list in the limited space available. Please contact them direct for all information.

The Greek Touring Club, Polytechnion 12, Patissia, tel. 548-600.

The Greek Alpine Club, Karayiorgi Servias 7, Syntagma, tel. 323-1867. Open between 10 a.m. and 12 noon, 6:30 p.m. and 8 p.m.

The Federation of Greek Excursion Clubs, Dragatsaniou 4, Platia Klathmonos, tel. 323-4107.

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

MUSEUMS

- THE AGORA MUSEUM**, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka (Tel: 321-0185). The Stoa was reconstructed in 1953-56. Used in ancient times for promenading, retail trading, etc., it now houses the finds from the Agora excavations many of which were the everyday paraphernalia of the bustling market place. Originally built for the city by Attalos II of Pergammon (159-138 BC). Open daily: 9 a.m. - 5 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.
- THE ACROPOLIS MUSEUM**, located on the Acropolis (Tel: 323-6665). This museum contains all the portable objects discovered on the Acropolis since 1834 save for bronzes and vases which are housed at the National (see below). Open daily: 9 a.m. - 5.00 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.
- ATHENS NUMISMATIC COLLECTION**, first floor, National Archaeological Museum (Tel: 817-769). One of the world's finest collections of tokens, coins and seals from the 7th century B.C. to the present. Open Daily: 8 a.m. - 2.30 p.m. Closed Sundays and Mondays.
- BENAKI MUSEUM**, Vassilissis Sophias and Koumbari St. (Tel: 611-617). A treasure of art — predominantly Greek — from prehistoric times to the present, housed in a fine neo-classical building. A unique collection of folk costumes and handicrafts, historical relics of Modern Greece, Byzantine and post-Byzantine icons, manuscripts, church vestments, etc., an unusual display of Chinese porcelain, to name a few. Open daily: 8.30 a.m. - 2 p.m. Closed Tuesdays.
- BYZANTINE MUSEUM**, Vassilissis Sophias 22 (Tel: 711-027). In the Florentine-style villa built in 1848 for the Duchess of Plaisance. Byzantine and post-Byzantine icons; frescoes; illuminated manuscripts, church vestments with remarkable examples of the art of embroidery; church plates and jewellery. Open daily: 9 a.m. - 4 p.m. Sundays and holidays, 10 a.m. - 2 p.m. Closed Mondays.
- THE GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia (Tel: 801-5870). The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Exhibition halls open daily and Sundays from 10 a.m. to 5 p.m. Closed Fridays.
- KERAMIKOS MUSEUM**, Ermou 148 (Monastiraki) (Tel: 363-552). Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture and a collection of pottery from the pre-Mycenaean period down to the Roman period. Open daily: 9 a.m. - 5.00 p.m. Sundays and 10.00 a.m. - 2 p.m. Closed Mondays.
- MUSEUM OF GREEK POPULAR ART**, Kythathineon 17, Plaka (Tel: 321-3018). A limited but excellent collection of embroideries, traditional folk costumes, wood-carvings, jewellery, metal-work, and pottery attesting to the craftsmanship and traditions of pre-industrial Greece. Open daily: 10 a.m. - 2 p.m. Closed Mondays.
- NATIONAL ARCHAEOLOGICAL MUSEUM**, Tositisa and Patisision Street. (Tel: 817-717). The world's finest collection of ancient Greek art - from the prehistoric

Geometric period down to the Hellenistic. Finds from Santorini are on display on the first floor up. Open daily from 9 a.m. - 4 p.m. Sundays 10 a.m. - 2 p.m. Closed Mondays.

- NATIONAL HISTORICAL MUSEUM**, on Stadiou St. (near Syntagma) (Tel: 323-7617). 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 a.m. - 1 p.m. Closed Mondays.
- NATIONAL PICTURE GALLERY**, Vassileos Konstantinou (opposite the Hilton Hotel) (Tel: 711-010). 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: a collection of sketches, including drawings by Rembrandt, Van Dyck, Watteau and others, and the exhibit of engravings - from Durer and Brueghel to Braque and Picasso. Open daily: 9 a.m. - 1 p.m. 4 p.m. - 8 p.m. Sundays and holidays, 10 a.m. - 2 p.m. Closed Tuesdays.

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. 9 a.m. - 1 p.m., 6 p.m. - 9 p.m.)
- AMERICAN SCHOOL OF CLASSICAL STUDIES** — GENNADIUS LIBRARY — Soudias 61. Tel. 710-536. a research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. (Mon. - Fri. 9 a.m. - 1:30 p.m. and 5 p.m. - 8 p.m., Sat. 9 a.m. - 1:15 p.m.)
- ATHENS COLLEGE LIBRARY** — Psychico. Tel. 671-4628 ext. 60. 25,000 books in English. (Mon. - Fri. 8:30 a.m. - 1 p.m., 2:30 p.m. - 4 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. - Thurs. 9 a.m. - 1 p.m., 6 p.m. - 8:45 p.m., Fri. 9 - 1 Closed Sats.)
- 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. 9:30 a.m. - 1 p.m. 5 p.m. - 8 p.m., except Saturday).
- GERMAN ARCHAEOLOGICAL INSTITUTE** — Pheidon 1. Tel. 620-270. (Mon-Sat. 9 a.m. - 12; 2 p.m. - 5 p.m.; - 8 p.m. — according to the holder's card.
- 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** — Mas-

salias 22, 7th floor. Tel. 638-114. Most books in Greek; a few books in English on ancient and modern Greece; records. (Mon - Fri. 8:30 a.m. - 1:30 p.m., 5:30 p.m. - 8:30 p.m. Closed Sats.

- ITALIAN INSTITUTE LIBRARY** — Patisision 47. Tel. 529-294. (Mon. - Fri. and every other Saturday 9 a.m. - 1 p.m.)
- NATIONAL RESEARCH CENTRE LIBRARY** — Vassileos Konstantinou 48. Tel. 729-811 (Mon. - Fri. 8 a.m. - 1 p.m., 4 p.m. - 8:45 p.m., Sat. 8 a.m. - 1 p.m.)
- 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 Konstantinou. Tel. 520-585, ext. 24 Books on drama and theatre. (Mon-Sat. 7.30 a.m. - 2 p.m.)
- POLYTECHNIC SCHOOL LIBRARY** — Patisision St. tel. 611-859. Books on architecture, engineering, etc. (Mon. - Fri. 8 a.m. - 7:45 p.m., Sats. 8 a.m. - 1:45 p.m.)
- PIERCE COLLEGE LIBRARY** — Aghia Paraskevi. Tel. 659-3250, ext. 334. (Mon. - Fri, 8:30 a.m. - 6 p.m.)
- PARLIAMENT LIBRARY** — Vassilissis Sophias Ave. Tel. 323-8350. (Mon. - Sat. 8 a.m. - 2:30 p.m.)

ART GALLERIES

The following exhibitions may be subject to change.

- GALLERY ORA** — Zanglis, paintings, first and second levels (January 8 - 25). Diamantopoulos, paintings, first and second levels (January 27 - February 12). Xenofondos 7. Open daily 9 a.m. to 2 p.m. and 6 p.m. to 9 p.m. Closed Sundays. Tel. 322-6632.
- GALLERY ZOUMBOULAKIS - TASSOS** — Group Show (until January 20). Tsarouchis, watercolours (January 20 - 31). Georgiades, gouache (from February 3). Kriezotou 7. Open daily 8:30 a.m. to 2 p.m. Tuesday, Thursday and Friday evenings open 6 p.m. to 9 p.m. closed Sundays. Tel. 634-454.
- GALLERY IOLAS - ZOUMBOULAKIS** — Pavlos, paintings and objects (until January 31). 20 Kolonaki Square. Open daily 11 a.m. to 2 p.m. and 6 p.m. to 9:30 p.m. Closed Sundays and Mondays. Tel. 608-278.
- DIOGENES INTERNATIONAL GALLERY** — Zografos, oils (until January 31). Kydathineon Street, Platia Filomousou Eterias. Open daily and Sundays 10 a.m. to 2 p.m. and 6 p.m. to 10 p.m. Tel. 322-4618.
- DIOGENES INTERNATIONAL GALLERY** — Permanent group show of Greek and foreign artists. Diogenes Street, Plaka. Open daily and Sundays 10 a.m. to 2 p.m. and 6 p.m. to 10 p.m. Tel. 322-6942.
- NEES MORPHES** — Stylianides, paintings (January 8 - 23). Georgas, paintings (January 24 - February 10). Valaoritou 9a. Open daily 10 a.m. to 1:30 p.m. and 6 p.m. to 9 p.m. Closed Saturdays 2 p.m. Closed Sundays. Tel. 616-165.
- GALLERY PARNASSOS** — Petridou, paintings, first level, Filiastidis, paintings, second level (until January 8). Simikatos, paintings, first level, Alexandridis, paintings, second level, Papaspiropoulos, paintings, third level (January 9 - 28). Koronaios, paintings, first level, Mastihiades, paintings, second level, Kavayias, paintings, third level (January 29 - February 17). Aghiou Georgiou, Karitsi 8. Open daily from 9 a.m. to 1 p.m.

goings on in athens

and 5 p.m. to 9 p.m. Open Sundays. tel. 322-5310.

ATHENS GALLERY — Zouni, constructions (until January 31). Solongas, paintings (February 1 - 28). Glykonos 4, Dexamini. Open daily 10 a.m. to 1:30 p.m. and 5 p.m. to 9 p.m. Closed Saturdays 1:30 p.m. Closed Sundays. Tel. 713-938.

GALLERY LYBERAKI — Group Show (January 1 - 31). Solonos 19. Open daily 10 a.m. to 2 p.m. and 6 p.m. to 9:30 p.m. Closed Sundays 2 p.m. Tel. 626-595.

GALLERY DESMOS — Votsis and Kourousis, paintings, Savides, sculptures (until January 4). Svoronov, constructions, (January 7 - 31). Leoforos Syngrou 4. Open daily 6 p.m. to 9 p.m. Closed Saturdays and Sundays. Tel. 910-521.

GALLERY SEVEN — Leonor Fini, paintings (until January 31). Jean Paul Cleran, lithographs (February 1 - 28). Voulis 7. Open daily 10 a.m. to 1:30 p.m. and 5 p.m. to 8 p.m. Closed Wednesdays and Saturdays 1:30 p.m. Closed Sundays. Tel. 324-1695.



THEATRE

Regular evening performances begin at 9:00, 9:15, or 9:30. Matinees are at 6:00, 6:15 or 6:30 on Saturdays and Sundays — as well as on one week-day. It varies from theatre to theatre.

ABSDURD PERSON SINGULAR — Pavlos Matessis' adaptation of the Allen Ayckbourn play stars Vera Zavitsianou and Angelos Antonopoulos. This English middle-class farce is directed by Minas Christidis. Lilla Papayanni, Katerina Vassilakou and Nikos Aperghis complete the cast. (*Diana*, Ippokratous 7, Tel. 321-0237)

THE ADVENTURER — Written in 1835 by A. Hourmouzis and never before produced, this period satire is set in the early days of the new 'free' Greek state under the Bavarian autocracy. Hourmouzis, a leader of the Revolution, having first suffered through it, was one of the first to suffer from it. The Elefthero Theatre group presents the play under team direction with music by George Papadakis and sets and costumes by Savvas Haratsidis. (*Vretania*, Panepistimiou 7, Tel. 322-1579).

THE ADVENTURES OF ADAM AND EVE — This new play by actor-director-playwright Dimitri Potamitis has been influenced by Cohout's *August*, *August* which was so successful last year. (*Erevna*, Ilission Kerassountos, Tel. 780-826).

ALEXANDER'S SEAR — Kakia Analyti and Kostas Rigopoulos give remarkable performances in Kostas Mourselas' bitter satire of social cannibalism. With Makis Rematas, Ilias Logothetis, Nikos Pangratis and Katerina Bobou. Victor Pagoulatos directs with sets by George

Anemoyannis and musical arrangement by Danae Evangelididis. (*Analyti*, Antoniadou 4, opposite OTE, Tel. 839-739). See Review.

THE CHERRY ORCHARD — Elli Lambetti and Dimitri Papamihail star and Minos Volonakis directs the Chekhov classic. (*Dionysia*, Amerikis 10, Tel. 624-021).

DANTON'S DEATH — Alexis Minotis, the new general Director of the National Theatre, opens the season with George Buchner's epic of the French Revolution. Minotis himself directs an enormous cast of nearly one hundred employing all the actors and actresses of the theatre. An important production not to be missed. (National, Aghiou Konstantinou - Koumoudourou, Tel. 523-242).

DRUMS IN THE NIGHT — Nikos Kourkoulos stars in this drama by Brecht, translated and directed by Alexis Solomos. Sets and costumes are by Ioanna Papantoniou. The cast includes George Moschidis, Nora Valsami, and Kaiti Lambropoulos. (*Kappa*, Kypselis 2, Tel. 883-1068).

FEAR AND MISERY UNDER THE THIRD REICH — Known in English also under the title *The Private Life of the Master Race*. Another Bertolt Brecht play, this one presented by Karolos Koun and translated by Petros Markaris. (*Technis*, Stadiou 52, Tel. 322-8706).

FOR A JUNTAFUL OF DOLLARS — A handful of entertainment from the pens of Freddy Germanos and Kyr. A new review with music by Stavros Xarhakos, lyrics by Nikos Gatsos, sets by Nikos Petropoulos, choreography by Vanghelis Silinos and directed by George Mihailidis. Stavros Paravas, Zoe Laskari, Dionysis Papayannopoulos, Yannis Mihalopoulos, Betty Arvaniti, Anna Madzourani and Titika Stasinopoulou lead a cast of over seventy. (*Kotopouli*, Panepistimiou 48, Tel. 614-592).

I WANT TO SEE MUSSOV — A Russian farce as adapted by Mark Sauvejon and translated by Marios Ploritis. Presented and directed by Kostas Moussouris, sets and costumes by John Stefanellis and musical arrangement by Alkis Lymouris. Though the farce is weak, the presentation is excellent. Mimis Fotopoulos is the guest star. (*Moussouris*, Karytsi Square 6, Tel. 322-7248) Reviewed in Nov. issue.

ISABELLA, THREE CARAVELS AND A STORY TELLER — Karolos Koun presents this satirical folk play based on Christopher Columbus and Queen Isabella. This work by Dario Fo has been translated by Kostis Skalioras. (*Veaki*, Stournara 52, Tel. 523-522).

MANDO MAVROYENOUS — Aliko Vouyouklaki and Manos Katrakis star in George Roussos' historical drama about a great heroine of the War of Independence. The music

by Mikis Theodorakis was especially written for this play with lyrics by Vanghelis Goufas. Sets and costumes by Spyros Vassiliou. Directed by Kostas Mihailidis. Nikitas Tsakiroglou, Athina Mihailidou, Anna Paitatzi and Vyron Pallis are among a cast of thirty actors. See Review. (*Aliki*, Amerikis 4, Tel. 323-6447).

MIKROASTIKA — The famous record of the same name describing the life of the petit bourgeoisie in Athens in the Fifties has been adapted to the stage, duly expanded and enriched. The original music and words by Loukianos Kilaidon and Yannis Negropontis has been preserved. Hara Kandreviotou is the director and Dimitri Yeros has designed the sets. (*Mikro Theatro*, Kerkyras and Riou, Tel. 822-5156).

PLUTUS — The modern Greek text of this Aristophanes classic has been made by the famous poet Kostas Vernalis. Music by Nikiforos Rotas. Sets, costumes and masks by Liza Zaimi. The founder of the Free Circle which presents this production, Kanellos Apostolou, is the director. He also leads a cast which includes Olga Tournaki, Iakovos Psaras and Athanassios Proussalis. (*Rialto*, Kypselis 34, Tel. 837-003).

THE PRIVATE TUTOR — Xenia Kaloyeropoulou and Yannis Fertis present Brecht's adaptation of Lenz's play, *The Private Tutor*. (*Athina*, Derigny 10, Tel. 837-330) See Review.

RED ROSES FOR ME — Sean O'Casey's play about the younger generation's desire for artistic and political freedom. This production of Kostas Karras emphasizes the heroic rather than the human side of the drama. The music by Stavros Xarhakos is excellent. Adapted by Pavlos Matessis, directed by Kostas Bakas and sets and costumes by Ioanna Papantoniou. Kostas Karras leads a cast including Nelli Anghelidou, Anna Veneti and Stavros Konstantopoulos. (*Alambra*, Stournara 53, Tel. 527-497).

REQUIEM FOR A NUN — A revival of the play based on the novel by William Faulkner. Translated and directed by Dimitri Myrat. Sets are by Petros Zoumboulakis. Voula Zoumboulaki, Myrat and Soula Athanassiadis are in the cast. (*Athion*, Voukourestiou 10, Tel. 323-5524) See Review.

THIS TREE WAS NOT CALLED PATIENCE — A story of resistance against dictatorship that links the German occupation with the Junta period. The Repertory Theatre of Nikos Hadziskos and Titika Nikiforaki present this play by Notis Peryalis with music by Theodorakis and sets by Periklis Dourannis. The cast, directed by Hadziskos, includes Maria Foka and Nikos Pangrios. (*Kava*, Stadiou 50, Tel. 321-0237).

THE TRIAL OF THE HARRISBURG SEVEN — Rev. Daniel Berrigan's theatre-documentary has been translated and directed by Minos Volonakis. It presents the famous trial of Roman Catholic liberals in the U.S. during the Vietnam War. Alekos Alexandrakis and Nonina Galinea are the

leading actors. (*Sineak*, Panepistimiou 48, Tel. 620-320).

THE TRIAL OF THE SIX — Another documentary based on the trial and execution of six political and military leaders after the defeat of the Greeks in Asia Minor in 1922. Written by actor-director George Mihailidis. (*Anihto Theatro*, Kefalinias 18, Tel. 835-070).

WE HAVE A LEADER WITH EYEBROWS — Another satirical revue by Pretenderis and Mihailidis with music by Iakovidis, sets by Nikos Petropoulos and directed Fotis Metaxopoulos. The cast includes Moustakas, Fonsou, Voyadzis, Prekas and Stylianopoulou. (*Vembo*, Karolou 18, Tel. 523-453).

CINEMA

AMARCORD (Thimame) Like a good wine, Fellini mellows as he grows older. *Amarcord*, which means 'I remember,' is a collage of memories of his childhood in a small Italian town in the Thirties. One of his best works and certainly one of his most intelligible, the film blends humour, nostalgia, confusion, and even a touch of fear as fascism is glanced in passing. Fellini buffs will find his usual array of unusual characters. The early classroom scenes are brilliant comedy and the final wedding scene by the sea with a 'Paradisio' sign in the background, is a human yet gently absurd wink at Dante's *Divine Comedy*. All shot with the warm, glowing colours of a favourite faded photograph. (R)

CHINATOWN Roman Polanski, now working in America, has fused his technical fluency with an uncanny grasp of American style and subject matter to direct a near perfect detective entertainment about Los Angeles in the 1930's. Jack Nicholson is the glib, suspicious, professional private eye; J.J. Gittis has the cinematic charisma of Bogart at his best. Robert Towne (*The Last Detail*) has scripted the story which involves a neurotic Faye Dunaway and a talented John Huston. The film is Polanski's tribute to Huston who directed perhaps the best detective film of them all, *The Maltese Falcon*. Polanski noses his way into the film in a Hitchcock-like appearance. (R)

THE DAY OF THE DOLPHIN (O Thavmastos Kosmos Ton Delfinon) Mike Nichols (*Who's Afraid of Virginia Woolf*, *The Graduate*) directs the family flick of the year. George C. Scott is a scientist who trains dolphins to talk. The story becomes 'heavy' as somebody gets the idea of using these friendly creatures to assassinate the President!

THE DEVILS (E Demonismenes) Vanessa Redgrave and Oliver Reed in a true tale from French history at the time of Louis XIV embellished in perverse detail by Ken Russell. Certainly a more entertaining exorcism than *The Exorcist*.

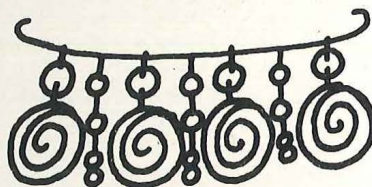
JAMES BOND, 007, THE MAN WITH THE GOLDEN GUN (O Anthropos Me To Chryso Pistoli) Guy Hamilton directs Roger Moore in his second Bond role. The gimmick here is the gun which is assembled from what at first looks like a cigarette lighter ... and so on.

KIERION A Greek Political film by Yiorgos Papalios which won awards this year at the Salonika Festival for direction,

production and as a film. It concerns a true episode in recent Greek history when an American agent, named Polk, was found dead with no indication of who killed him.

LACOMBE LUCIEN (Lacomb, Lucien, Praktor Tis Gestapo) The title refers to the main character, a French provincial youth who drifts into collaboration with the Gestapo during the closing months of World War II. Lucien (Pierre Blaise) is at first seduced by the glitter of power and the good life led by the German agents in an old chateau, but begins to develop a degree of tenderness as he falls for a young Jewish woman whose father he cruelly drives to self-destruction. Louis Malle has scripted and directed this tough but subtle film, which at times reminds one of Bresson's work. It is shot with flawless technique and a rich eye for cinematic texture.

LA GRANDE BOUFFE (To Megalo Fagopoti). The plot of this modern parable concerns four men from different walks of life who carry out a pact to die by eating in a Paris mansion belonging to one of the group. To describe the film in detail is to reduce the beauty, humour and horror of this fascinating work directed by Marco Ferreri (*Wedding March*, *Dillinger is Dead*). Marcello Mastroianni is a jet pilot with a mania for sex and an old Bugatti car; Ugo Tognazzi plays the chef who helps his friends to die through his art; Michel Piccoli performs memorably in a 'comedia del farte' style as a TV personality; and Philippe Noiret is a mamma's boy with a sad dog face. Andrea Ferreol, however, is the surprise star, who as a voluptuous Mother-Earth figure (Chaucer's Wife of Bath fleshed out by Rubens) tenderly nurses these men to their death.



LE GRAND BAZAR (To Megalo Paniyiri)

French farce starring the Four Charlot. **ENAS NOMOTAGIS POLITIS** (A Law-abiding Citizen) Sotiris Moustakas turns in a fine comic-tragic performance in Kostas Mourselas' funny yet bitter satire of Greek society and the jungle-like nature of the business ethic. Moustakas tries to be a good boy in the eyes of his mother, relatives and boss, but finally cracks and in a stirring speech to his fellow employees ('Dress as you like, come when you wish, leave when you wish, speak as you wish...') finds he is rewarded for his efforts with a trip to the mental hospital at Dafni. Directed by Errikos Thalassinou.

OCTOBER (Eisenstein) has been revived in an excellent print. A more loosely constructed work than *Potemkin*, *October* nevertheless has a greater epic sweep and cinematic variety as Eisenstein portrays the downfall of the ineffective Kerensky Government in 1917 and the beginning of the true Revolution.

THE ODESSA FILE (Aporitos Fkelos Odessa) Jon Voight plays the role of a German

journalist investigating war crimes against the Jews in the film version of Frederick Forsyth's bestseller. Ronald Neame directs.

THE TAMARIND SEED (Agapisa Ena Kataskopo) Blake Edwards who has given us everything from *Breakfast at Tiffany's* to *Days of Wine and Roses* now offers an adaptation of the Evelyn Anthony novel starring an unlikely couple, Omar Sharif and Julie Andrews. A romance set against an atmosphere of international espionage around Europe. (R)

THE TAKING OF PELHAM 1-2-3 (E Symmoria Tou Metro Tis Neas Yorkis) A new twist on hijacking; four fellows 'subjack' a subway in New York and hold it for ransom. Walter Matthau, Robert Shaw and Martin Balsam star; Joseph Sargent directs.

TO DIE IN MADRID The 1964 documentary about the Spanish Civil War directed by Frederic Rossif. A powerful film which makes clear the horror of the suffering that has still not been forgotten.

THE VOYAGE (To Telefteo Taxidi) Sophia Loren and Richard Burton in an adaptation of a short story by Pirandello. Directed by the late Vittorio de Sica.

WHAT (Ti) Roman Polanski's latest film might be better titled *Why?* Why did he bother to make this cotton candy which leaves the audience with a feeling of being had after an hour and a half? Supposedly a kind of kinky surrealist bedroom farce set in Italy where a wide-eyed and ample-breasted American chick (Sydney Rome) is seduced by Mastroianni and initiated into a house of strange pervers presided over by Hugh Griffith.

Z Vassilis Vassilikos' novel about the events surrounding the death of EDA member of parliament, Grigorios Lambrakis, in 1963 turned into an exciting political film by Costa Gavras. Godard's cameraman, Raoul Coutart has done a fine job of photography, Jorge Semprun has adapted the novel for the screen, and Yves Montand and Jean-Louis Trintignant head the cast. Irene Pappas makes a brief unnecessary appearance. Music by Theodorakis. The irony of the film is, of course, that most of the world accepted it as a condemnation of the Greek junta whereas the action took place during an earlier Karamanlis' administration.

ART CINEMAS

TENIOTHIKI (The Film Society of Greece) Kanaris One; tel. 612-046. Showings every evening at eight (except Sunday).

STUDIO Stavropoulou 33 (Platia Amerikis); tel. 861-9017. Call for exact dates:

Attica: A powerful documentary based on interviews and films of the 1971 New York State prison riot.

Finally We Got the News: Documentary of Detroit auto-workers.

SOUTH AMERICAN FESTIVAL featuring:

The Hour of the Furnaces: An Argentinian political documentary which, in chronicling oppression, shows how effective true political cinema can be.

Blood of the Condor: A Bolivian film.

Fidel: Shot in Cuba by Max Janor.

Tupamaros: A rough documentary but far better than Costa-Gravras' *State of Siege*.

Brazil: Report on Torture: A 1971 documentary shot in Brazil by American cinematographer, director and writer, Haskell Wexler.

restaurants and night life

RESTAURANTS

LUXURY, WITH MUSIC

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.

The Grill Room, Astir Vouliagmeni, Tel. 896-0211. For opulent dining few surpass the gracious restaurant of the lovely Astir Vouliagmeni hotel complex. Well prepared French cuisine served with elegance. Georges Diadaras at the piano. Entrees from 150 Drs. Call for reservations.

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.

Riva, Mihalakopoulou 114. Tel. 706-611. Very fine French cuisine served beautifully garnished. Chef Kourtis provides a fare both pleasant to the palate and to the eye. Maitre Kosta at your service. Chris Koures at the piano. Justifiably expensive. Daily 8.30 p.m. - 12.30 a.m. Closed Sundays.

Astera Taverna — Glyfada (on the coastal highway). Tel. 894-5675. Rustic decor with beamed ceilings and windows looking onto Glyfada bay. Food good. Table d'Hote 385 Drs per person. George Theodosiades' Orchestra and singer George Petrides. Floor show begins at 11 p.m. and continues until the early hours. Entertainers: Elia Phillipou, Kaiti Homata, Eleni Rodanou. Bouzouki: Polyhandriotis. Open daily from 10 p.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 centre, surrounded by plants. In the evening Loukas at the piano and the Trio Elenik create a very agreeable atmosphere. Pleasant bar. Expensive. There is a 10% increase in the prices. Open daily 12:30 p.m. - 3:30 p.m. and 8 p.m. - 1 a.m.

THE ATHENS HILTON STARLIGHT BUFFET With its twinkling panoramic view of Athens, fine array of Greek and International specialties and delicious sweets, it is a favourite with Athenians. Dancing to Alekos Laskarides and his Four Stars. All you can eat for 295 Drs per person! Every Tuesday. For reservations: 720-201.

RESTAURANTS WITHOUT MUSIC

Balthazar, Varnazou 27 at the corner of Tsoha (close to U.S. Ambassador's residence). Tel. 644-1215. Mr. & Mrs. Paleologus preside at this spacious old mansion decorated with paintings and a rare collection of glasswork. The international menu has not only been enriched with new dishes but the cuisine has improved. Entrees from 90 Drs. Open daily 8 p.m. - 1.30 a.m. Open for lunch from Nov. 15. Closed Sundays.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton), Tel. 726-291. Arcades and rustic furniture create a warm atmosphere reminiscent of the white houses on the Normandy coast. Chef Yanni offers a fine selection of well-prepared dishes: frogs' legs, escargots, kidneys flambe, prawn croquettes, crêpes, etc. *Vin maison* very good. Entrees from 100 Dr. Open daily 7:30 p.m. — 2 a.m. (Highly endorsed by several readers).

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, something between a bistro and a pub. Excellent fluffy omelettes from 45 Drs besides one or two other dishes served with salads. Service prompt and friendly. A spacious, comfortable bar. Open daily from 7:30 p.m. till very late.

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).

Lotophagus (The Lotus Eaters), Parodos Aharon 30-32, Kifissia. Tel. 801-3201. (Below train station). An unusual place both in decor and cuisine. A cottage set back in a garden tastefully furnished with ceramic tile tables set around a copper fireplace. Carefully prepared dishes graciously served. Sangria to start and an array of unusual hors d'oeuvres: Indian eggplant, Italian hot dip, and various salads unusually spiced. The main courses are marinated dishes and the desserts excellent. Quiet and refined. Entrees from 82 Drs. Reservation necessary. Open daily from 9 p.m. Closed Tuesdays.

La Toscana, Lamahou 5 (near Olympic Palace Hotel). Tel. 324-6790, 324-5783. This fashionable restaurant is located in a renovated old house on the fringes of Plaka. Small rooms separated by arches create a replica of a Tuscan house. Several rooms upstairs with handpainted ceilings and murals. The Italian personnel have now been replaced by Greeks. The food is fairly good but unreasonably expensive. Open daily 7:30 p.m. - 1 a.m. Closed Sundays.

The Eighteen, Tsakalof 20, Kolonaki. Tel. 621-928. A ground floor flat converted into a restaurant and bar with a very congenial atmosphere. A choice of four to five dishes and a variety of tasty salads. Tuna fish salad 22 Drs, veal casserole in lemon sauce 55 Drs, baba au rhum 25 Drs. The carafe of red Wine is worth

trying. Open daily 11:30 a.m. to very late. Closed Sunday lunch only.

Winter Clochard, Tsakalof 2, Kolonaki. Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at reasonable prices. The veal cutlet in curry sauce is perfect 100 Drs. Very efficient service. Open daily 9 p.m. - 2 a.m.

The Steak Room, Aeginitou 4 (close to the Hilton Hotel). Tel. 717-445. A cosy split-level candle-lit room. Excellent cuts cooked on an open charcoal grill and served with baked potatoes or french fries. Tasty salads with imaginative dressings. The owner, Mr. Papapanou is a charming host. Entrees from 145 Drs. Open daily and Sundays 6:30 p.m. - 1:00 a.m. The Steak Room has opened an Annex cocktail lounge almost adjacent to the restaurant. Open daily 6:30 p.m. - 2:00 a.m.

Mitchiko, Kithathineon 27 Tel. 322-0980. Well-prepared oriental dishes, served in a historic mansion in the Plaka — King Otto once lived there. Three stately rooms and a third with Japanese decor. Entrees from 175 Drs. Open daily from 1 p.m. - 3 p.m., 8 p.m. - 1 a.m. Closed for Sunday lunch.

Tabula, Hatziyanni Mexi 7 (near the Hilton). Tel. 716-134. Below street level, very cosy, rustic decor, dim lights. Joanna and Fotios, graduates of the Ecole de Tourism offer French and Greek specialties. The *plat du jour* usually worthwhile; the Tabula salad, special; very good onion soup. Entrees from 90 Drs. Open 9 p.m. - 4 a.m. Closed Sundays.

Pagoda, Bousgou 2, Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant atmosphere with a touch of Chinese decor. Offers quite a variety of dishes that are not extraordinary but quite acceptable. Sweet and sour pork, 73 Drs. Chicken with bamboo shoots, 80 Drs. Beef with mushrooms; 75 Drs. Spring rolls, 50 Drs. Open daily: 12:00 - 3:30 p.m. and 6:00 p.m. - 2:00 a.m.

Papakia, Iridanou 5 (about 2 blocks from Hilton). Tel. 712-421. An old, established restaurant offering attentive service and good food. International cuisine and Greek specialties. Duck with orange and olives, 120 Drs. Open daily 12 - 3 p.m., 8 p.m. - 2 a.m.

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.

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.

Corfu, 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 Corfu. 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 Corfu, 14 Drs. Open daily from noon to 1:00 a.m.

Delfi, Nikis 15. Tel. 323-4869, 323-8205. Formerly a taverna, now a full-fledged restaurant whose high standards have not only been maintained but actually improved. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A fine choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and *plat du jours*. Entrees from 55 Drs. Open daily from 11:30 a.m. - 1 a.m.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Avenue). A very ordinary looking sea food restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shell fish. Bouillabaisse 35 Drs, lobster salad 64 Drs, lobster 320 Drs per kilo, red mullet 252 Drs per kilo. Open daily 8 p.m. to midnight. Sundays open for lunch.

TAVERNAS WITH MUSIC

Myrtia, Markou Mousourou 35, Tel. 719-198. Excellent cuisine with pleasant music. Choose from specialties that appear in ritual fashion: cold and hot appetizers and pittas. Choice of stuffed chicken or roast lamb in lemon sauce. Highly recommended. Prices moderately high. Daily 9 p.m. - 1.30 a.m. Closed Sundays.

To Perivoli T'Ouranou, Lisikratous 19, Tel. 323-5517. An ordinary looking taverna with claim to fame for having smuggled songs of the resistance into their programmes during junta times. The same team directed by Kimon Vasilas present a well-chosen series of songs: Ioannidis, Moutafis, Tambaris, Diamandi are some of the performers. Very pleasant atmosphere but music rather loud. Food acceptable. Showtime 11.00 p.m. Min. charge 120 Drs. Entres from 120 Drs.

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.

Epta Sofi, Makriyanni 8, Tel. 922-4974. A popular taverna with entertainers Thanos Karras, Venya Papa, Panayiotis Foskolos and others. Show starts at 10:30 p.m. Entrees from 90 Drs. Minimum charge 100 Drs. Closed Mondays.

Harama, inside the rifle range (skopectirion), Kessariani. Tel. 766-4869. Entertainers: Vassilis Tsitsanis, Sotiria Bellou, Stavros Mihalopoulos. Programme begins 11 p.m. and continues through the night. Minimum charge: unspecified.

Steki Tou Yanni, Trias 1 (Kypseli). Tel. 812-953. A favourite taverna which has kept up its standards and atmosphere. Huge variety of appetizers brought to your table. Very good retsina. Full course approximately 180 Drs. excluding wine. Open daily: 7:30 p.m. - 1:30 a.m.

Palaea Athena, Elessa 4. Tel. 322-2000. A well known taverna in Plaka with picturesque interior. Entertainers: comedian Moustakas, singers Cleo Denardou and Terris Chrisos and Fotis Metaxopoulos and his ballet. Show at 11:30 p.m. Food edible. Entrees from 200 Drs.

Mostrou, Mnisikleous 22, Tel. 322-5558. A well known taverna with entertainers George Konstantinou, Dakis, Errica and Margarita Broyer, George Yerolimatos, Elena Kiraka. Show starts at 11:30 p.m. Entrees from 200 Drs. Closed Mondays.



TAVERNAS

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion). Tel. 664-2385. A well known country taverna in operation since 1910. Lovely summer garden and spacious rooms with rustic decor and a huge fireplace. Excellent slightly resinated kokinelli at 20 Drs per kilo. Starters include spicy pickles 6 Drs, country sausages 12.50 Drs, small tasty meat balls 20 Drs. From the various charcoal broils we chose lamp chops 53 Drs and pork shish-kebabs 49 Drs. Open daily 8 p.m. to midnight. Sundays open for lunch as well.

O Nikos, Skopelou, Kifissia. Tel. 801-5537. A bright little country taverna serving good food and retsina. Starters: stuffed vine leaves 33 Drs, fried squash 10 Drs. Kid and lamb chops 63 Drs, souvlakia 58 Drs. For dessert yoghurt, honey and nuts. Open daily 8:30 - 1 a.m. Sundays open for lunch as well.

O Platanos, Diogenous 4, Plaka. Tel. 322-0666. A very simple taverna but one of the oldest in Plaka. Weather permitting, tables are set out under the plane trees. Beside charcoal broils there is usually a *plat du jour* such as lamb with noodles 44 Drs or veal with eggplant in

tomato sauce 42 Drs. Open daily 8 p.m. to midnight. Closed Sundays.

Rodia, Aristipou 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.

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobile station at Nea Erithrea. Tiny, charming garden in summer and a warm wood-panelled room in winter. Cozy and intimate. Hors d'oeuvres excellent: an aubergine dish stuffed with walnuts and wrapped in ham especially recommended, 10 Drs; egg-plant salad, 11 Drs; stuffed vine leaves, 23.50 Drs. Entrees (mostly broils) from about 50 Drs. Open from 9:00 p.m. and for lunch on Sundays and holidays.

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.

Mike's Saloon, Vassileos Alexandrou 5-7, (between the Hilton and Capsis Hotels), Tel. 791-689. A new, attractive bar in an *art nouveau* setting. Drinks well prepared and served. Hot dishes as well as a regular menu. Generous portions of hot spaghetti with fresh sauces. Excellent chili con carne (50 Drs.). Popular for after-theatre suppers. Open daily for food and drinks from 11 a.m. until after midnight.

PUB - RESTAURANTS

Prince of Wales, Senopis 14 & Evrou (behind the Athens Tower). 777-8008. An English pub with a restaurant. Country decor with brick walls, benches and wooden beams. Large spacious bar. Omeletes 45 Drs, hamburger steak 60 Drs, sandwiches from 25 Drs, entrees from 85 Drs. Soft stereo music. A good place to eat after a movie or the theatre. Open daily from 11 a.m. to very very late.

Saloon, Alkmanos 39 (Leoforos Mihalakopoulou). Tel. 742-208. In saloon style with a long spacious bar. It has not managed to create a warm atmosphere. The food is fairly good and very reasonably priced. It has a piano player. Open daily from 8 p.m. - 2:30 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 Mytelli. 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 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.

BOITES

The boites are now in full swing. Once small, unpretentious places, those in Athens no longer fit the proper definition of the genre. They now operate in larger areas but one can hear popular singers performing the latest songs, frequently the work of the finest poets set to music. Drinks are served as well as dry fruit or sandwiches. Admission prices are about 130 Drs. and include one drink. Phone ahead to check on possible changes in programmes. Most boites are in Plaka.

Where times and minimum charge not given they are approximately in line with most Plaka boites: 10 p.m. midnight, minimum 130-150 Drs.



Arthontissa, Adrianou 134, Tel. 322-6105.

Entertainers: Yannis Parios, Dimitra Galani, Smokovitis, Zouni, Sounas Bouzouki: K. Papadopoulos. Musical direction: George Hatzinasios. Two shows: 10 p.m. and midnight. Minimum charge 140 Drs. Closed Mondays.

Egokeros, Lisiou 15, Tel. 324-4124. Entertainers: Mihalis Violaris, Dimitris Mitropanos, Christiana, Harry Klynn and others. Two shows: 10:15 p.m. and 12:30 a.m. Minimum charge 150 Drs. Closed Mondays.

Kariatiss, Plessa 11, Tel. 324-5930. Entertainers: Maria Koh, Andonigdis, Aleka Aliberti, Papakostantinou, Anna Chrysafti and others, who present a review of the history of the Greek popular song from 1933 to 1955. two shows: 10 p.m. and midnight. Minimum charge 140 Drs.

Esperinos, Ragana 13. Tel. 323-5935. Entertainers: George Zografos, Nitsa Theodoraki (the niece of the composer), Mary Dalakou. Two performances: 10 p.m. and midnight. Minimum charge: 140 Drs.

Kyttaro, Epirou 48 (opposite 3rd Sept Street) Tel. 824-134. Yannis Markopoulos has taken over the auditorium made famous last year by Dionysios Savvopoulos, who will not be appearing this winter. Also on the program are: Halkias, Garganourakis, Nikolaou, Alexandra, Romanou, Sidiropoulos. Santouri: Aristidis Moschos. Two programmes at 9 p.m. and 11 p.m.

Medousa, Dionisiou Aeropagitou & Makri 2 (near the Acropolis), Tel. 918-277. Entertainers: George Manos, Kaiana Balanika, Lilanda Likiardopoulou and others with Nikos Danikos' orchestra. A music-hall type revue. Daily show at 11:30 p.m. Saturdays 10 p.m. and 12:30 a.m. Minimum charge 140 Drs. Closed Sundays.

Orizondes, Skoliou and Hill (corner), Tel. 323-7427. Entertainers: Maria Dimitriadi, Aphroditis Manou, Dimitrief, Yannis Sirris. The three-hour show starts at 10 p.m. Minimum charge 140 Drs.

Rigas, Afroditi 9, Tel. 322-3702. Entertainers: Kaloyiannis, Xanthipi Karathanasi, Effie Panayotou, Fotis Fotiadis, Nina Zakoyanni, Natasa Dionisopoulou. Three shows: 10, 12, 2 a.m. Saturdays 9, 11:30, 1:30 a.m. Minimum charge 125 Drs. Closed Mondays.

Rizes, at the bottom of Odos Kékropos. Nikos Xylouris with Domna Samiou and others recently opened with a new show. (See comments under Record Reviews in this issue).

Skorpios, Kydathineon 15, Tel. 322-3881. Entertainers: Kostas Hadzis and his guitar. Also Loukas, Mihalopoulos, Nadia Hadzi and others. Two shows; 10 p.m. and midnight. Minimum charge 120 Drs.

Themelio, Kydathineon 35, Tel. 323-3619. Entertainers: George Dalaras, Haris Alexiou, Anna Vissy, Lambropoulos. Bouzouki: H. Nikolopoulos. Two shows: 10:30 p.m. and 12:30 a.m. Minimum charge 150 Drs. Closed Mondays.

Zoom, Kydathineon 37, Tel. 322-5920. Entertainers: Manolis Mitsias, Tsanaklidis, Pandis, Danezis, Eleni Mandelou with Theodorakis' orchestra. Two shows: 10 p.m. and midnight. Minimum charge 120 Drs. Open daily.

Zygos, Kydathineon 37, 322-5595. Entertainers: Viki Moscholiou, Themis Andreadis, Georgia Longou, Dimitris Xenidis. Two shows: 10 p.m. and midnight. Minimum charge 130 Drs. Closed Mondays.

NIGHT CLUBS — CABARETS

The Nine Muses, Akademias 43. Tel. 604-260, 601-877. A fashionable discoteque with all shapes, colours, sizes of old mirrors set on black walls creating a tasteful and discreet decor. Red tablecloths, dim lights, long and spacious bar. Excellent food, attentive service, good choice of music (and not too loud). From 9.30 p.m. till the wee hours. Entrees from 200 Drs.

Neraida, Vasileos Yiorgiou, Kalamaki. Tel. 981-2004. Dancing to the orchestra and entertainment by pop singers Nelli Manou and Danaï from 10 p.m. Greek show begins at 12:30 a.m. Filipo Nikolaou, Litsa Diamandi, Eleni Roda, Kondolazos, Dimitri Psarianos. Minimum charge: 280 Drs. Closed Sundays.

Copacabana, Othonos 10, Syntagma. Tel. 323-2061. Orchestra and well-selected international floor show including the well known Spanish ballet of Paco de Loutsio. Acceptable food. Minimum charge: 180 Drs.

Athinea, Panepistimiou 6. Tel. 620-777. Pleasant atmosphere, good food. Dancing to music by the Athinea Orchestra and songs by Elena & Georges. No floor show. Daily from 10 p.m. Closed Sundays. Min. charge 130 Drs. Entrees from 150 Drs.

Athinea, Syngrou 165. Tel. 934-3485. George Katsaros presents: Doukissa, Yannis Dounias, Katie Ambavi, Lefteris Mitilineos and Mouflazelos and Christina. Geo. Katsaros and his orchestra begin at 10.30 p.m. Show-time 12.30 a.m. Minimum: 250 Drs. Open Daily.



our town

The Third Fall of the House of Glucksburg

IF one excludes pistol shots and monkey bites, it was only the Third Fall of the House of Schleswig-Holstein-Sonderburg-Glucksburg. It was, however, the seventh referendum on the issue of monarchy in 153 years. Questions were raised in the past about the manner in which referendums were conducted and the validity of their results. The decisive majority that cast their ballots in favour of a republic last December left no doubt, this time, as to the wishes of the people.

It is ironic that Constantine, so firmly rejected by the Nation, was the first King of the Hellenes in recent years who spoke Greek well and without trace of an accent. While it could *not* be said of his ancestors that Greece was their 'home', it is probably true of Constantine. The dynasty was not, of course, Greek by blood and from the time that Prince William George, the younger son of the King of Denmark, was declared king in October, 1863 (after the fall of Otto and *that* house in 1862), its association with Greece was marked by 'arrivals' and 'departures' and its members remained — in the eyes of most of the populace — foreign. The only Greek connection of the dynasty was Aspasia Manou with whom King Alexander contracted a morganatic marriage. She was the daughter of a dashing equerry in the court of George I.

Supporters of the monarchy have always argued that kings united the country, but it can probably be more accurately said that their existence divided Greeks here and abroad more than any other single issue. (One of the first tasks awaiting the late Patriarch Athinagoras when he became Archbishop of North and South America in the thirties was to unite the Greek Orthodox Churches in the Americas which were then divided along political lines, Royalists and Venizelists having established separate churches so that even small communities barely able to

support one church were hopelessly split.)

The Greens and the Browns

VOTING procedures have long presented a problem. During the reign of George I, lead ballots were used in elections but this time they were paper. The voters were given two, one brown and one green. The brown one had the words, *Vassilemeni Dimokratia* (Crowned Democracy), and the green, *Avassilefti Dimokratia* (uncrowned Democracy), printed on them. About eight and one half percent of the population is illiterate while an equal percentage are colour blind and cannot distinguish between green and brown, but the statisticians agreed that the probabilities of many voters being both colour blind *and* illiterate were slight and that they would have little effect on the vote. It was thought by others, however, that the assignment of *green* to the uncrowned democracy and *brown* to the crowned, carried a subtle message, green being associated with renewal and hope and brown with less inspiring things. It would certainly have detracted from the dignity of the occasion if citizens had had to walk into a polling station and ask for a *kafe* — the most commonly used word in Greek for brown — especially since so many polling stations are cafés requisitioned for election day. As it was voters were obliged to accept both ballots but one fashionable lady in a fur coat managed to both announce her political beliefs, and maintain her dignity by entering the polling station and grandly asking for a 'Marron' (chestnut) ballot.

The Rise and Fall of Women

THE 128 students studying obstetrics at Athens' largest maternity hospital, Marika Iliadou (also known as Elena Venizelou), spent the early part of December on a hunger strike.

Inspired by the rallying spirit of mid-November these aspiring midwives spent most of their time on the balconies

of the institution shouting for better conditions. The school's regulations that apply to them have not changed since 1932 and the young ladies now believe them to be too strict. They have petitioned for the following: permission to read newspapers and listen to the radio in their rooms; to be allowed to open their own letters; to be given a day off once a week; to receive a basic wage of one thousand drachmas per month (their food and board are *gratis*); to be allowed more lessons in broader fields; and, finally, to wash fewer floors and assist at more births.

Meanwhile up at Aghia Paraskevi the young ladies at Pierce College (Deree) staged a sit-in, we are told. Among *their* demands was one that intrigued us: that teachers speak to them without sarcasm. What we think they really should do, however, is join forces with the girls down at Elena Hospital and devise some sort of strategy to deal with that still all too prevalent husband who goes into a dead faint when he hears that his wife has given birth to a daughter. Perhaps a little Sarcastic Dialogue could be devised. The midwife might appear before the husband, for example, and instead of the usual, 'Your wife has presented you with a son', announce, 'Brace yourself, Mr. Papapoulos, your wife just gave birth to a boy'.

Despite all of this feverish activity on the part of young women, a great number of older women still tend to be sentimental and many responded emotionally to the King's appeals on television: he reminded many of them of their own sons and, when they didn't have one, of the son they *might* have had. One lady of our acquaintance stifled her maternal instincts long enough to cast a green ballot but afterwards shed a small tear for the ex-King wishing that he had at least lost by a lower percentage so that his defeat would have been 'less humiliating.'

Agni Roussopoulou, writing in *Ta Nea* shortly before the referendum, addressed herself to members of her own sex on the subject of 'How Women

Vote', and delivered a mild reprimand to the sentimentalists. Contemplating the fact that 66 percent of Athenian women voted for Karamanlis in the November elections, she came to three conclusions: women are more attracted by the appearance of candidates, more easily influenced by advertising, and more readily victimized by fears than are men.

She reminded her readers that although Mr. Karamanlis is handsome, elegant in dress, and speaks with confidence and ease, it was essential that they recognize his abilities as a statesman as well. This latter qualification, however, could not necessarily be attributed to the monarch just because he, too, was handsome, elegant in dress, and spoke in an effective manner.

'Why should we cry because a young man wants to return to the tombs of his ancestors? Everyone can do that without having to be a king. Surely there can be no government which would prevent a son from putting a few flowers on the grave of his father, or holding a memorial service in his honour, so long as he was not giving a political connotation to these acts. What a pity if these simple displays of filial affection should become the reason to shackle the entire country with a form of government which has proved a source of ethnic catastrophe!'

She urged women to follow the example of our old hero, Odysseus, and tie themselves up, plug their ears, and not listen to the siren's song! The recent elections proved that the polling stations are not places to be afraid of but opportunities for self-expression! If women were to use logic and *think*, then their children and grandchildren would have no reason to regret what they had done!

While we are on the subject of women, we wish to note that although 'Ladies First' is appropriate for entering living rooms and leaving sinking ships, in the matter of going to prison it is a singular breach of social etiquette. Despina Papadopoulou's three-day sojourn in prison last month turned a figure of ridicule into an object of compassion. Accused of receiving 750,000 drachmas from the state without working, the former First Lady was taken from her place of questioning to Korydallos Prison in a Black Maria. She appeared very nervous and upset. Most Athenian newspapers expressed surprise and disapproval. 'It is unfair to start with a woman', 'What is her crime in comparison to those of others committed in the last seven years?', 'The meaning of punishment has been

diminished', they cried. Mrs. Papadopoulou was escorted to her cell and then to the dining hall. 'I am not hungry', she said, 'I only want a glass of water'. (She did not, like the girls at Elena, go on a hunger strike, however.)

One thoughtful journalist was reminded of a judge condemned to execution by the guillotine during the French Revolution. When they came for him they found him in bed pretending to be sick. 'I'm dying,' he said. 'Why don't you execute my wife instead?'



Museum at Delphi

THE Sikelianos Museum is to become a reality at last. It is to be housed in the edifice which the almost legendary poet built fifty years ago overlooking the village of Delphi. It was at Delphi that Sikelianos, together with his first wife, Eva, founded the Delphi Festivals which were the prelude to the summer festivals of today. The building which is only steps away from the brooding cemetery where Sikelianos lies buried, is in a very dilapidated condition. It will be restored and will house the heirlooms which have been kept at Athens College since 1968: his library, furniture and archives. His widow, Anna Sikelianou, will leave other memorabilia on her death. 'I will bequeath everything to the museum which for so many years has been my dream', she says.

Costas Varnalis

ONE of the distinguishing marks of modern Greek culture is the reverence felt by the general public for its poets. The funeral of Palamas during the German occupation and that of Seferis during the junta period were national demonstrations. It would be hard to imagine fifty thousand mourners attending the funeral of a T.S. Eliot or W.H. Auden.

Costas Varnalis, who died last month at the age of ninety — some say ninety-two — was the last in a generation of poets, which included Anghelos Sikelianos and Nikos Kazantzakis, who were born in the mid-1880s and flowered at the time of the First World War. Varnalis not only fought the cultural battles of the times but was persecuted by every repressive regime for half a century. Fired as a teacher during the rule of General Pangalos, he was forced to pursue journalism under an assumed name in the Twenties. He was attacked by Kondylis, exiled by Metaxas to the island of Anafi in the Thirties, hounded by fascists in the Forties. His work was banned and his name was unmentionable during the junta of the Sixties and Seventies.

On the evening of December 16th, thousands gathered at the Aliki Theatre to honour the poet who was too ill to attend. Two members of a younger generation of poets paid homage to him: Yannis Ritsos wrote a verse for the occasion, and Nikiforos Vrettakos praised him as a teacher. The popular singer, Bithikotsis, sang some of his favourite poems set to music. Afterwards, Spyros Yannatos, President of the Union of Journalists, accompanied by others, visited the ailing man at his home, and presented him with an honorary diploma and a gold medal in acknowledgment of his contribution to Letters. These were accepted by the clear-headed old poet with a few words. Two hours later Costas Varnalis was dead of a heart attack.

The funeral on December 18th was attended by representatives of the government. While the thousands who gathered sang songs of freedom, his coffin was carried through the streets by young people. He had at least the good fortune to live to see democracy restored and to receive the tribute he well deserved.

THE
ATHENIAN
is phototypeset by
FOTRON S.A.

TURNING POINT

THE definitive abolition of the monarchy was a long-awaited step and the results of the referendum turned out more or less as most observers had expected. At the time of writing, the new constitutional scheme envisaged by the Karamanlis government, has not yet been announced and what sort of president would be the head of state was still a question mark. The Premier did say, however, that the new constitution would reinforce the executive power but that the Government would still be answerable to parliament for its actions.

Whatever happens next on the political scene, one can be more certain than ever before that the will of the people will be heeded, taken into consideration, and complied with. Although it is doubtful that politicians can pinpoint the precise reason for the phenomenon, many of them admit, in private conversations, that they have been taken aback by the high degree of political maturity displayed by the people during the recent elections and the referendum. To this others answer that the Greek people have always been politically mature but that they have been rarely permitted a true expression of their will while subsequent compliance with it has been an unusual event, indeed, in the past century and a half. In this respect the country would appear to be at a turning point in its history and, barring accidents, all should go well with us in the years ahead.

Mr. Karamanlis' policy statement in parliament covered every aspect of public life and was well received. The coming year is to be one of austerity and retrenchment. Our economy is to be put back to assure that its growth will continue from 1976 onwards. Greece's links with the West will be maintained but the government continues to stand firm on its decision to withdraw from the military sector of the North Atlantic Alliance while, at the same time, bilateral agreements covering the status of American military bases and facilities in Greece will be reviewed.

Every effort will be made to secure full membership in the European Economic Community and Greece's

commercial relations with other countries will be developed to the utmost. In this respect, Mr. Karamanlis envisions Greece as an important economic and commercial centre to be used as a bridge between the West and the developing countries of the Middle East. He also promised to streamline and decentralise the administration and achieve a fairer distribution of the national wealth by imposing heavier taxation on high incomes while lightening the tax load on lower income groups. He also promised to increase workers' wages only insofar as such increases would not lead to inflation.

The general consensus of opinion is that the Greek economy is healthy enough to pick up pace again, if the oil producers do not push up oil prices, and assuming war does not break out in the Middle East and that some credit restrictions are eased. What is required is the opportunity to work undistracted in a climate of political stability. It would seem that the country is now assured of such stability for the next four years, at least — time enough for Mr. Karamanlis to fulfil most, if not all, of his political, social and economic plans.

— ALEC KITROEFF

COMMON MARKET:

BACK DOOR OR FRONT DOOR?

IN the not-so-distant past, when Greece was being ruled by other than democratic parliamentary processes, the country was widely advertised as providing foreign investors with 'back-door entrance' to the European Economic Community. The assumption of this slogan was, of course, that the Greeks did in fact guard such a 'back door' and that investors who could not get to the EEC through the 'front door' could manage it via Greece.

Slogans apart, Greece's relations with the Common Market have had an uneven history since the old Karamanlis administration, back in the late 50's and early 60's, decided to join one of the West European economic groupings then in the process of formation. Greek negotiators, headed by economist John Pasmazoglou, rightly chose to place their stakes with the EEC rather than with the now defunct European Free Trade Association (Many Greeks thought that EFTA was aptly named because of its seven members).

It was felt at that time, however, that the Greek economy was not strong

enough to withstand the shock of full membership in the EEC, as it was feared that Greek producers would be incapable of surviving an 'invasion' of duty-free European products. The solution arrived at was that of an 'associate' status (or 'half membership'). After lengthy negotiations, and amid great publicity, an association agreement was signed in Athens on July 9th, 1961, by such well-known political figures as Paul Henri Spaak of Belgium, Messrs. Couvre de Murville of France, Colombo of Italy, Erhard of West Germany and, on the Greek side, by Messrs. P. Kanellopoulos, E. Averof and the late A. Protopapadakis.

The association accord, which came into effect on November 1st, 1962, was rightly hailed as a milestone in Greece's trade relations and foreign relations in general. It contributed substantially toward 'Europeanizing' the orientation of the economy and helped modernize its structure. Local producers were faced with the responsibility of entering a wide, highly-sophisticated market and were thus forced to make their

production and marketing methods more efficient in an effort to confront international competition.

The association accord established a 'customs union' between Greece and the EEC that essentially worked this way: Greek manufactured products as of 1962 were treated on the same basis as EEC products. Furthermore, inasmuch as EEC member countries abolished customs duties among themselves on July 1st, 1968, Greek manufactured products were privileged to be admitted to the six member countries free of all import duties as of that date.

On the other hand, Greek duties on the import of EEC industrial goods were abolished only gradually in order to spare the Greek market (and the manufacturers in particular) the pinch they would feel as a result of an unrestricted inflow of West European products. So it was arranged that such import duties would be abolished over a period of 12 years (1962 through 1974), except for a lengthy list of products similar to those already produced in Greece (or likely to be produced in the near future), for which the transition period was extended to cover a total of 22 years — until 1984 — as a protective measure in favour of Greek production.

It was the special status which Greek industrial items thus acquired in the wider EEC market and the corresponding protection which Greek industry enjoyed in the face of EEC competition that encouraged several foreign companies, principally American, to set up plants in Greece from which to export their output, duty-free, to the Common Market.

This 'back-door entrance' to the EEC was widely advertized as providing the principal incentive to foreign investors in Greece (and in the publicity-minded rush to admit foreign businessmen to the country, not much care was always exercised in examining their credentials). It is an incentive which evidently is due to vanish as the last customs barriers fall within the next ten years. There are, of course, other strong incentives for investing in Greece, incentives such as the cost of labour (which is relatively low in comparison to that of the EEC and is likely to remain so, despite wage rises); geographic location; the existence of untapped raw material; and a whole array of legal incentives enacted in favour of industrial and tourist development, particularly in the rural areas.

The 12-year transition period came to an end on November 1st, 1974. As of that date, a good many EEC industrial

items have entered the country free of all import duties. At the same time, a new Tariff Schedule came into force in Greece. This is based on the Brussels Tariff Nomenclature which takes into account the tariff abolitions and simplifies, in general, procedures for the estimate of import duties.

The end of the first transition period thus brought the integration of Greece's economy into that of Western Europe one step closer. The timing coincided with Greece's return to parliamentary rule and hence to 'acceptability' among Western Europe's family of nations. The EEC marked the event by according a warm welcome to the Greek Minister of Coordination and Planning, Mr. P. Papaligouras, when he recently attended the Association Council meeting in Brussels.

This welcome carried a special significance. After the April, 1967 coup, the EEC Commission expressed its displeasure at the suspension of democratic processes in Greece by placing in 'cold storage' all procedures of the association accord other than tariff reductions. These procedures included, principally, EEC financial assistance to Greece and the alignment of Greek agricultural policy with that of the EEC.

The first 'defreezing' of these procedures took place last month when the EEC agreed to ask the European Investment Bank to release \$56.7 million in aid that has been tied up since 1967, as well as to participate in talks, on further economic assistance, due to be held soon. In the field of a common Greece-EEC agricultural policy, the Community agreed to conduct negotiations regarding fruits and vegetables, cereals, pork meat, eggs, and poultry, as well as wines.

Greeks are no longer content with 'second-class membership' and are eager to enter the EEC through the front door as full members. The 1961 association accord was not specific on the matter of Greece automatically joining the Community as a full member at the end of the tariff abolition in 1984. Full membership was a separate event that could take place, following special negotiations, independently of the transition period: that is, before or after 1984.

Following normalization of the association accord in all its aspects, the Greek Coordination Minister formally put before his EEC colleagues in Brussels Greece's request for full membership in the Community at the earliest date possible. The EEC ministers took cognizance of the Greek

statement 'with satisfaction' — but took no action on it at this date and assumed no commitments.

Thus Greece will have to wait a while before entering through the Common Market's front door. The nine member nations of the EEC are not closely bound as yet among themselves, torn as they are between national interests on the one hand and Community ideals on the other. They have hardly gone beyond a customs union and barely started on the road to an agricultural or economic union, with political union still a long distance ahead. The Greeks, however (despite the sacrifices involved), want to join the nine members as they feel that Greece is, indeed, an active part of Western Europe. The next few months will tell whether Greece has any immediate prospects of becoming the Community's Number Ten.

—A.M.E.

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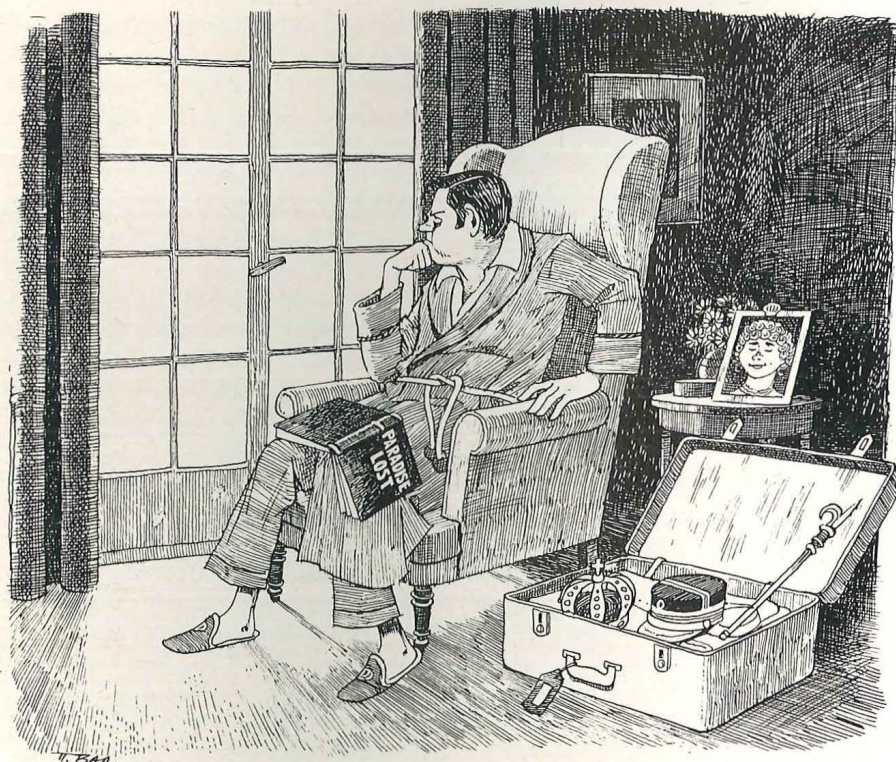
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A DIVISIVE ISSUE

Sketch by Paul Valassakis



THE two or three weeks before the referendum on the monarchy provoked a great deal of enthusiasm and not a little rancour between people who had heretofore been the best of friends. Peaceful dinners were transformed into battlegrounds and even the sacred family unit in some cases was split asunder.

One such family was that of our good friend Vassilis Vassilikos who, in spite of his name, is a rabid anti-monarchist. He is also an electronics buff and, inspired by the Nixon tapes, he left his recorder on in the family's dining room on the eve of the referendum to capture for posterity the discussion on this vital issue. This is what future generations will hear:

MAMA VASSILIKOS: Vassili, children, Papou, Yaya, come and eat. (The sound of footsteps, chairs scraping, and then grunts and wheezes as Grandpa and Grandma take their seats at the table).

PAPA VASSILIKOS: Yannaki, why is your face red? You look as if somebody slapped you.

YANNAKI V.: Somebody did, Papa. I stuck an anti-royalist sticker on a man's car when he was stopped at a red light. He came out of the car and slapped my face.

PAPA V.: Serves you right for tangling with a royalist.

YANNAKI V.: But he wasn't a royalist. He said so. He also said that if he wanted a sticker on his car he'd stick it on himself.

PAPA V.: What did you do then?

YANNAKI V.: I stuck another one on his coat as he was getting back in his car.

MAMA: You ought to be ashamed of yourself. Anyway, I'm going to vote for Constantinos. He's such a nice young man and he looked so sad on TV. Everybody else has come home. Why shouldn't he?

GRANDMA: After the disaster in Asia Minor, he doesn't deserve to come home. He should be hanged.

PAPA: Mama, we're not talking about *that* Constantinos. This is his grandson — Frederiki and Paul's son.

GRANDMA: They should all be hanged. Pass me the mustard, please.

MIMICA V.: (reproachfully) Grandma, just because Eleftherios Venizelos kissed your hand once when you were a young girl, you don't have to string up every member of the royal family.

GRANDPA: Stability, tradition, continuity! That's what a royal family means! Things we won't have with a President. Glamour, pageantry — *leventia!* A King leading his troops, sword in hand, on a white charger. What could be more inspiring!

MIMICA V.: (reproachfully) Grandpa, just because you acted the part of Constantine the Great in a school play at Roberts College!...

GRANDMA: Constantine? Hang him, I say, hang him.

PAPA: Mama, we're talking about Constantine the Great, now, the first Christian Emperor of the Holy Roman Empire. (Then thoughtfully) I wonder what has become of the King's horse up in Tatoi?

GRANDMA: He should be hanged too. Pass me the moussaka, please.

PAPA: (to his wife) Angeliki, I forbid you to vote for the monarchy! No person in his right mind would vote for a medieval anachronism and I like to think of you as an intelligent woman.

MAMA: I shall vote as I like. We're a democracy again, haven't you heard?

YANNAKI V.: I'm sorry to have to say this, Mama, but I agree with Papa. I'd hate to think I have an anachronistic mama.

MAMA: If you don't shut up, you're going to have an anachronistic mother and another slap in the face at the same time!

MIMICA V.: I can't bear these family quarrels. I'm going out with Costandino.

GRANDMA: He should be hanged too.

MIMICA V.: (reproachfully) Grandma, Costandino is my boy friend and he is a great grand-nephew of Eleftherios Venizelos, if you must know.

GRANDMA: He must be a nice young man, then. But tell him to change his name and bring me the baklava while you're up, will you?

— ALEC KITROEFF

The King, The Queen and the People

THE King is a man thirty-nine years old, and appears older than he is. His face is pale and worn, and his eyes dim; his appearance is sad and suffering, and his look anxious.

The Queen is a woman of thirty-five, who will not grow old for a long time; her *embonpoint* will preserve her. Her beauty, famous fifteen years ago, may still be perceived, although delicacy has given way to strength. Her face is full and smiling, but it would seem that she smiled provisionally. Nature had provided her with a remarkable appetite, and she takes four meals a day. One part of the day is devoted to gaining strength, and the other in expending it. In the morning the Queen goes out into her garden, either on foot or in a little carriage which she drives herself. She talks to her gardeners, she has trees cut down, branches pruned, earth levelled; she takes almost as much pleasure in making others move as in moving herself, and she never has so good an appetite as when the gardeners are hungry. After the mid-day repast and the following siesta, the Queen goes out riding, and gets over a few leagues at a gallop to take the air. In the summer she gets up at three in the morning to go and bathe in the sea at Phaliron.

The King, when he goes through the streets of Athens in Palikar costume, on a prancing horse, which he rides gracefully, may produce some sensation.

His mind, according to all those who have worked with him, is timid, hesitant, and minute. When he wishes to study any affair, he has all the papers brought him, scrupulously reads them from one end to the other, without forgetting anything; he corrects the faults of spelling, alters the punctuation, criticising the writing; and when he has examined everything, he has learned nothing; after that, still less has he decided on anything. His last word in every business is always, "We will see".

The Queen is prompt for resolves; she possesses the qualities of a general commanding an army. I do not know if she reflects much before deciding, but she certainly does not reflect long; every year, affairs would remain in suspense if the King reigned alone; but he makes a three months' journey for his health; on leaving, he makes over the regency to the Queen. The Queen takes the pen, and signs without examination all the

laws which the King has examined without signing.

The Queen enjoys herself in Athens; but the things she likes are her palace, her garden, her horses, her farm, and the salutations she receives in the streets. The King likes his kingly crown; he would like to have an emperor's crown, but he does not love his people.

The best proof of what I assert is, that this Government, in more than twenty years, has done nothing for Greece — it has only laboured to maintain itself in its place, and to vegetate in peace. All the great works have been done by individuals such as M. Arsakis, M. Stournaris and M. Sina, with the approval of the Government.

Every intelligent man is proud of being a man, and jealous of his freedom. Greeks hate obedience. The love of liberty must be deeply sunk in their souls, when so many centuries of obedience have not been able to tear it out. At all times Greeks have possessed the feeling of equality. For intelligence and instruction they have all got about an equal dose, and all of them, or very near it, think they belong to the aristocracy of intelligence.

When a Minister passes through Ermou Street on his way to the Palace, the grocer, or barber readily calls out to him 'Ho, my poor friend! how badly you are governing us!' The Minister answers, 'It is easy to see that you do not hold the handle of the frying-pan'.

I have recognised in the Greeks two political virtues — the love of freedom, and the feeling of equality; a third must be added — that of patriotism.

In their love of their country, the Greeks strangely blind themselves as to the real importance of Greece. According to them, all the events of Europe have in Greece their centre and end. If England has made a Universal Exhibition, it is to put in view the products of Greece; if France has made a revolution, it is to supply interesting articles to the newspapers of Athens.

The Greek nation is the first in the world; Greece, a country without its equal; the Seine and the Thames are subterranean branches of the Cephissus and Illissus..... Finally, the inhabitants of the Ionian Islands, who are richer, happier, and a hundred times better governed than the subjects of King Otto, revolted after the events of 1848; they wanted to be ruined by taxes,

robbed by tax-gatherers, ravaged by brigands, ill-used by soldiery, and to enjoy all the advantages which a deplorable government has for twenty years been securing for Greece.

All Greeks, without exception, are apt to discuss public affairs — all talk of them, if not wisely, at least with a knowledge of them — all take a passionate interest in the smallest debates of the session. I will say more: all know thoroughly the public men who are quarrelling over the public interests, and, if balloting for a list could be applied in any country, it would be in Greece. But they want the first virtues of a citizen — probity and moderation.

The King, since he allowed a constitution to be snatched from him, has only thought of how to take it back again. All hearts are not his. The principal argument of the partisans of the monarchy is, that monarchy is a stable government. To this the antimonarchists will have no retort until the people have learned to be stable themselves.

Extracted from
Edmond About's
*Greece and the Greeks
of the Present Day* (1854)

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CONSERVATION is a concept with which it is impossible to disagree, if easy to neglect. Clean air, clean water, abundant wildlife? Certainly! Who, after all, would war against flowers in the age of love! That concrete results, however, require sacrifice and diligent action is a less appealing truth.

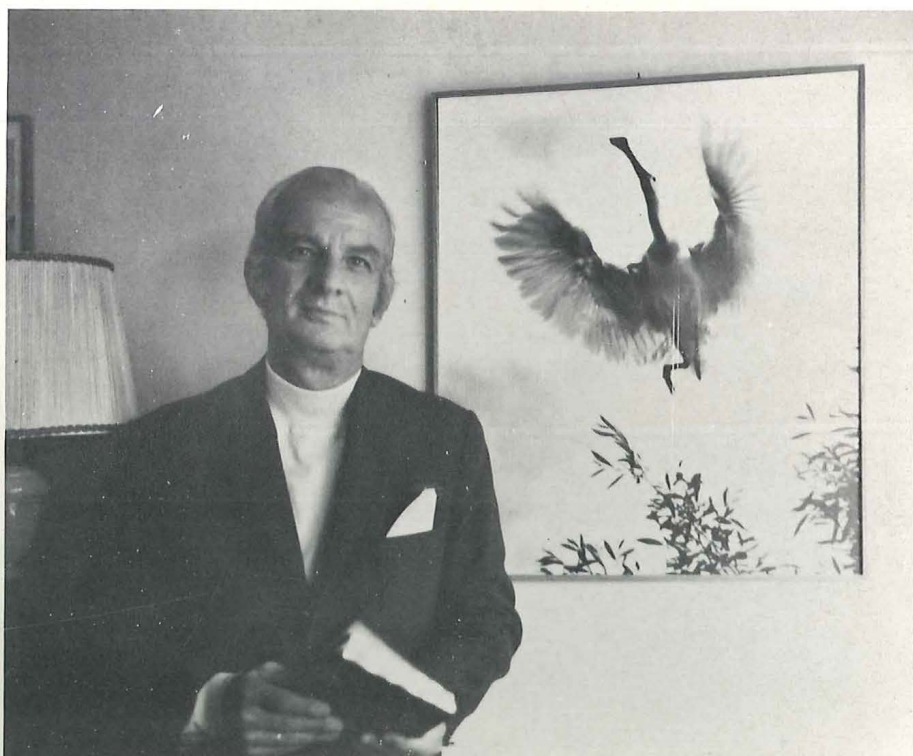
No one, not even dedicated conservationists such as Mr. Antipas, want to have Greece remain a remote Theokritan backdrop for romantic tourists. Greece, however, in eliminating backwardness is in danger of eliminating its beauty with it. 'Natural beauty', says Mr. Antipas, 'is harder to develop than industry: it is an irreplaceable resource.'

Greece still maintains a reputation for incredible natural beauty. Its diversity is less known. While most travellers content themselves with routine excursions to the famous and well-trodden places, returning home with raves (quite justly) for 'ancient Aegean light' and sunsets at Sounion, few have explored the lesser known richnesses of landscape which make Greece so fertile for the naturalist, the conservationist and the mountain-climber. There are the great forests of Macedonia and Epiros, with their wolves and foxes and boar; the snow capped mountains, with their miniature late-blooming flowers and mythologically enriched panoramas; the wet lands alive with multitudes of rare birds; the offshore crags and searocks with their monk-seals and cormorants and falcons. No other European country can surpass this diversity, this legacy of sheer magnificence.

My interest in Greek conservation has been almost wholly stimulated by my friend, Byron Antipas, who has with justice been termed, by American conservationist David Brower among other, 'Greece's one man conservation movement.'

Excited by observations made on an extended hiking trip in the beautiful and lonely mountains of the Peloponnisos, I returned to his office recently, a cluttered room lined with beautiful bird photographs, reports, studies, maps, magazines, and books in a half-dozen languages. A man of great charm and warmth, Mr. Antipas seems always pleased to welcome anyone with even a modicum of interest in his abiding passion: conservation.

Born in Constantinople in 1910, Byron Antipas came to Greece at the age of fifteen and graduated from the University of Athens in the field of economics. After thirty-seven years with the Bank of Greece, Antipas resigned his post as inspector general in



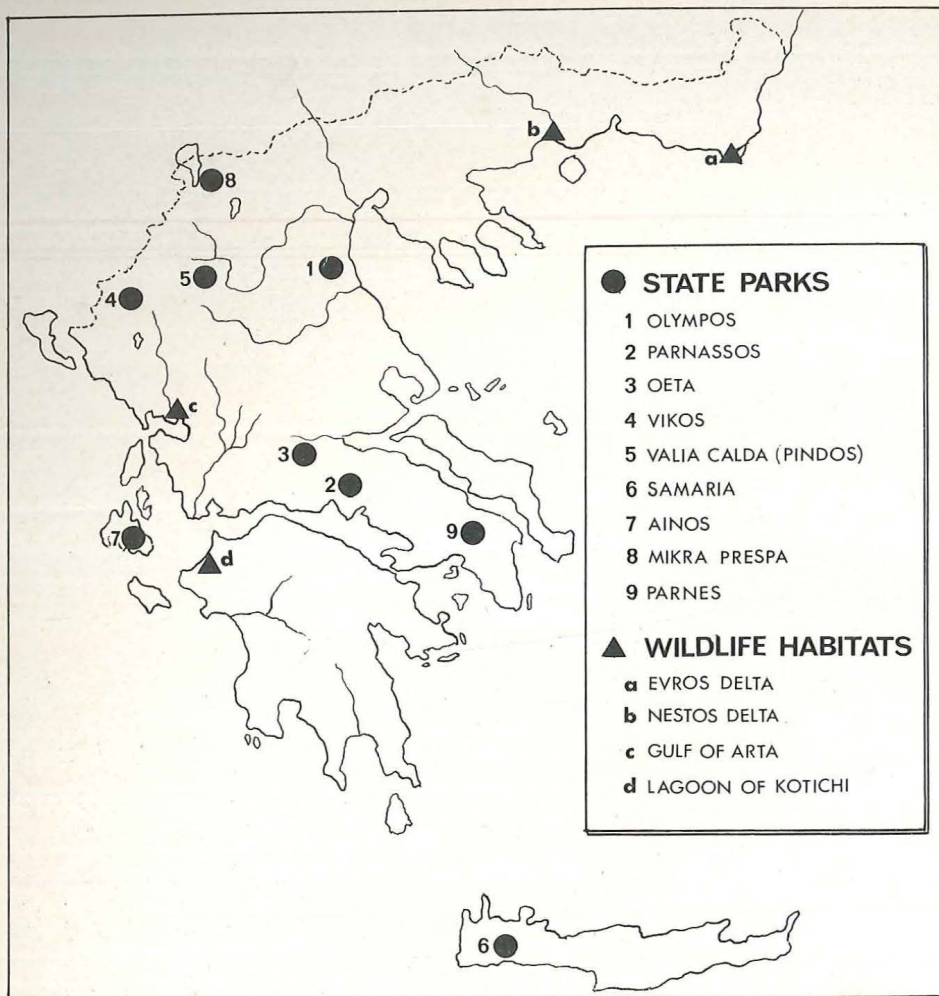
Photograph by Elizabeth Carson

A CONVERSATION ABOUT CONSERVATION

WITH BYRON ANTIPAS

The White Pelican, a scarce species declining in numbers, is a large impressive waterbird, with long thick beak, flesh-coloured, four-toed, webbed feet, and well-preened glittering white plumage. These birds swim gracefully in the water, then lift to fly in long lines, soaring at great heights and showing black beneath a wide wing. They are an enthralling sight, and one would travel far to see them.

The best — in fact almost the only — place to see them is in northern Greece. But it is a diminishing species, for it requires a specialized habitat less and less common in Europe: marshland, swamp, and delta. Obviously, strong conservational measures are called for if the White Pelican is to be preserved for the delight and education of succeeding generations. Such a movement is active in Greece, and one of its brightest lights is Byron Antipas.



1967 to apply his vast reservoir of energy to the furtherment of these passionate aims, whose need loomed so evidently and so threateningly. 'There is so much to protect, so much work!' exclaims Mr. Antipas. 'Experience has shown us that governments cannot be left to draft appropriate measures unprovoked. I felt that here I could be of some service to my country, to mankind.'

Although it has been his hobby for twenty-five years, Mr. Antipas's first extended campaign in conservation after his retirement from economics resulted in 1974 in the creation of the Mikra Prespa National Park, near Florina on the Albanian border. 'Prespa is an amazing place', says Mr. Antipas, his face growing animated when this most beloved of projects is broached, 'one of the most enchanting in all Greece. There are two lakes, with a narrow causeway between them, very important for the birds. To row out on Lake Mikra Prespa with one of the local fishermen is a wonderful experience. Since ancient times, Greece has been rich in wet lands where a great number of bird species have found their optimal breeding range. Hundreds of thousands of geese, swans, and ducks from northwestern Europe are concentrated

there during the migration period. The Mikra Prespa lake is a real paradise for anyone who is at all interested in observing these wonderful birds in their natural habitat. There is not its like in all of Europe.

'Ornithologists,' he continues, 'are conducting extensive studies on the 180 different species living there.' Mr. Antipas, himself a dedicated ornithologist, has conducted a census of storks on the lake, large silent birds which fly in a beautiful V-formation. 'But the most unusual aspect of the lake is its pelicans. Both European species, the White Pelican and the Dalmatian Pelican — they are quite similar — are breeding there, about 300 pairs of them, together with numerous cormorants, herons, spoonbills, egrets, and other birds quite rare in Western Europe. These birds require the extensive reedbeds and dense vegetation which proliferate there. In late spring it is one of the most interesting and beautiful sights in Greece, and I go as often as I am able to get away.'

Greece has eight other national parks, the first two — Olympos and Parnassos, which are still the most famous — were created as early as 1938. There are also parks at Oeta near Lamia, Vikos, which is north of

Yannina, Pindos, Parnes, Crete, and Kefallonia. 'But this is only a beginning — there is so much of value to protect before it is lost to us. Did you know that Greece has 6000 species of wildflowers, of which 600 are endemic? That is more than many western European countries combined! But in the last century many species have utterly vanished. Fortunately, we have much wilderness of astounding beauty left, and we must conserve as much of it as we can.'

Nine national parks may seem impressive in a country as small as Greece, where no spot however remote is more than eighty miles from the sea, as any mountain climber can easily verify; but more are urgently needed. 'Take the Evros wetlands near Turkey. This is, after Prespa, perhaps the richest area for bird life in Greece; it must be made into a park. Although we don't use miles of nets, like the Italians, to capture our birds, Evros is a very popular place with hunters, who contribute seriously to the decline of the many ducks, coots, geese, egrets, and swans which flock there every year. We have gotten help from the Minister of Eastern Macedonia and Thrace, who has abolished the Evros Hunting Festival, designated no-shooting zones, shortened the open season and established a limited bag rule. These decisions have created a fully protected area around the Evros delta. This is the first indispensable step for the future establishment of the Evros National Park. The proposal is now being studied. We've got to eliminate hunting there altogether.'

It is not enough to make a park on paper; animals, birds, flowers, and often enough people, will not read it. Consequently, ensuring protection for these areas is a prime concern of Mr. Atipas. He feels we desperately need more protection in the existing parks. 'What we have now is manifestly insufficient. We need more personnel with greater experience to enforce the regulations. I'm asking for government support for laws already on the books. We have, for example, anti-pollution laws, but they remain largely unenforced. Fortunately, danger from tourists is not the problem in these remote areas that it is in America — tourists naturally tend to favour the coastal areas. Unfortunately, this raises difficulties for the 15,000 kilometres of Greek coastline, with its infinite variety and sparkling clarity. Regrettably little has so far been done towards solving this problem, and it might even be already too late to save the coasts and islands from the impact of mass tourism and industrial development.'



Photograph by Paul Geroudet

A view within the National Park at Mikra Prespa.

'One good thing I can mention, however, is the success of the fight to prevent a cement factory from opening on the beautiful Methana Peninsula. If you have driven from Athens to Corinth you know what has happened to that once lovely stretch of coastline — it has been utterly ruined by industrial development; and the water of the upper Saronic Gulf is quite polluted. But below Corinth the coast remains unspoiled and remarkably beautiful. Except for a few areas, even the tourists have not invaded it. One cement factory would have rapidly snowballed into a dozen. Now the Minister of Public Works has temporarily suspended coastal development.

'This may seem a small victory, but the conservation situation around the world is so grave — it is easy to become a pessimist — that even a small victory must be heartening.' Although Mr. Antipas may sadly profess to be a pessimist when he considers the enormity of the problem, the indifference, and the resistance to be overcome, his dedication, enthusiasm, and sheer energy effectively belie this. Such dedication assumes the possibility of success.

There are various organizations working in Greece to promote the common aims of conservationists. For example, Mr. Antipas, who keeps in touch with all of them, is Secretary of the Greek National Section of the International Council for Bird Preservation; Honorary Secretary of the Hellenic Society for the Protection of Nature; and member both of the International Union for Conservation of Nature and National Resources, and the World Wildlife Fund's Working Group on Greek Conservation. The international character and mutual cooperation of these groups indicates a growing world consciousness of the problems and the need to work in concert; factionalism is sedulously avoided.

'All the Greek conservation groups have been cooperating,' explains Mr. Antipas. 'The Hellenic Society for the Protection of Nature, the Hellenic Alpine Club with its fifty years of active life, the Athens Society of the Friends of Trees — you know how denuded of trees southern Greece is, owing to man and his goats — The National Landscape and Town Commission, and

others. The common aim of us all is to coordinate and channel activities and means towards the protection of nature.

Probe any crusader for a just cause and you will unearth an educator: true to form, Mr. Antipas views education as the key to the future. 'How are our children to know and appreciate the necessity for protecting nature unless they are told?' Mr. Antipas asks, rhetorically. 'I believe it is of the utmost importance that we develop a sound programme of environmental education for both students and their parents. Shockingly little educational material is available, and teachers knowledgeable in environmental problems are few and far between. The Hellenic Society for the Protection of Nature has been trying to fill this gap by means of lectures, publications, films, and other means — trying to make the public aware of the need to preserve our national heritage for future and present generations. But in order to stem the tide of ignorance we must get into the schools. If children are informed, for example, of the proven fact that wolves are not dangerous to man, perhaps the deep-rooted prejudice against these noble animals can



Photograph by J. F. & M. Terrasse

Of the 180 species living on Lake Mikra Prespa, the most unusual are the White Pelican and Dalmation Pelican which both breed there. Shown in the photograph is a White Pelican.

be contravened before they are all slaughtered. There are still six thousand wolves in northern Greece but they are being shot at the rate of one thousand a year. I myself have spoken and shown films in the high schools, but we must get a programme that provides a more steady exposure if we are to motivate the young, to make conservation seem vivid and important.'

The work is endless, and Mr. Antipas is indefatigable — it had taken me many attempts before I actually cornered him in his office — in his multifarious efforts: speaking to students, writing letters to and meeting with government officials, maintaining contacts with other conservation groups. Mr. Antipas is a much travelled man. Last summer he attended the International Council for Bird Preservation in Canberra. Last month he was in Germany at the International Conference on the Conservation of Wetlands and Waterfowl and in Strassburg at the Council of Europe with which he is correspondent.

At home he is fighting for better supervision of existing parks as well as promoting new ones, visiting in order to assess endangered or vulnerable areas, combatting air and water pollution. 'There are still so many areas desperately in need of protection. For example, the Gulf of Arta, with its vast reedbeds which are home to pelicans, egrets, and other birds, remains totally without protection. How long can this area survive?'

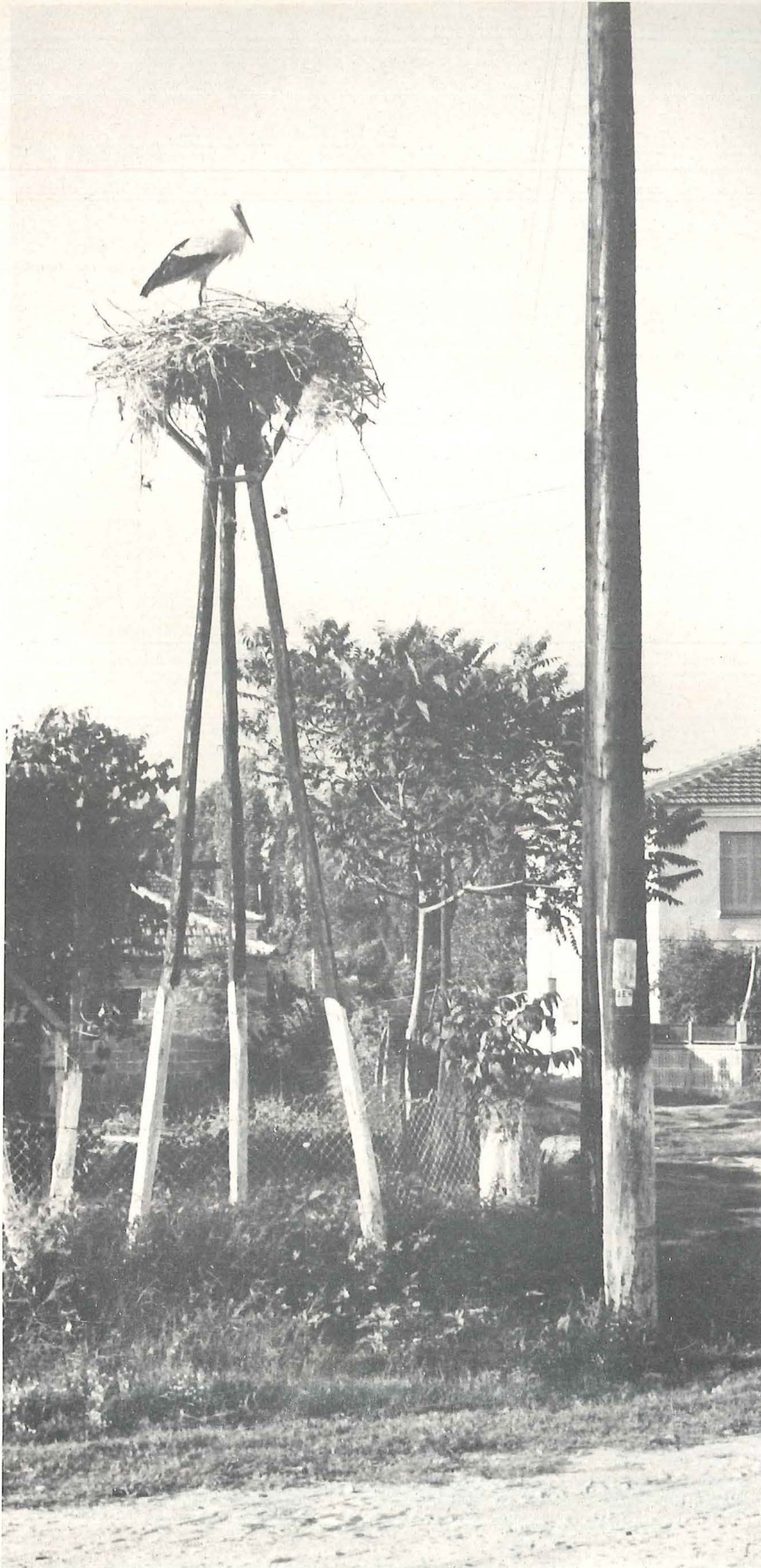
The Gulf of Arta ranks among the most important habitats for wintering wild fowl in the Mediterranean. It is currently being investigated by the IUCN (International Union for the Conservation of Nature sponsored by UNESCO).

'Likewise the Lagoon of Kotihi, the most important wetland area in the Peloponnisos, with its ducks and coots and waders, is in danger. The number of wetland birds in Greece has steadily declined since the peak year of 1970, as a result of loss of waterfowl habitat. Several lakes have actually been

drained — including Lake Karla near Volos, which in 1964 hosted 400,000 ducks and coots: a terrible loss.'

The Lagoon of Agoulinitsa once had a great wealth of wildlife: 50,000 coots, for example, and great numbers of eels that were exported to Italy. They have all disappeared. The lagoon was drained in 1970 — though unsuccessfully due to the continuing seepage of salt water. All this drainage has been done to expand agricultural lands. 'But,' Antipas insists, 'we already have enough agricultural land. Above all we need planning.'

My wife and I spent a month hiking in the Peloponnisos; though we were already well acquainted with the famous sites with their invariably carefully selected natural settings — those who say the ancient Greeks had no feeling for nature are ignorant — the wild beauty of the mountains prominently overlooking these sites was new to us, and it dazzled us; the actuality of such splendour even surpassed the superlatives encouragingly supplied to us by Mr. Antipas. We hiked in the Taygetos,



A white stork nesting on its own skyscraper in northern Greece. In some areas DEI (Public Power Corporation) builds platforms atop electric poles to attract the storks away from the cables. When storks perch on electric cables, they reach towards each other and are electrocuted in what DEI engineers call, 'the kiss of death.'

the Erymantos, and Chelmos ranges; the walking was mostly quite easy; ancient legends swarmed about us (we actually bathed in the pure waters of the Styx); a sense of remoteness surpassed anything I have encountered in, say, the Rocky Mountains. We walked over untracked snow (it was summer), were serenaded at night by insistent nightingales and blackbirds, and were entranced by the enormous variety of wildflowers (in one hour I counted 105!) from pale cyclamens to intense little orchids.

In remoteness and wildness, the mountains of northern Greece are even more impressive and many conservation efforts are directed at keeping it so. The view from Mt. Olympus, surely one of the world's great experiences, still overlooks a territory teeming with wildlife and vegetation. If self-mutilation is not incontrovertably characteristic of the human race, we cannot but be convinced by Mr. Antipas's arguments.

The Mediterranean Gull, like other gulls, is a graceful, robust bird with a deliberate and powerful flight. It is distinguished by a neat black hood and a heavy dark-banded bill, and a distinctive black line through the eye. It may forage as far as Great Britain, but the only important breeding colonies in the Mediterranean were in the Loudias Delta and nearby lagoons. In 1970 these were drained, and the bird has nearly disappeared from Mediterranean waters. There yet remains a miniscule colony between the mouth of the Nestos River and Kavalla — the only known breeding site now in the Mediterranean, for which, ironically now, the bird is named.

Anyone who has ever bristled with anger before a wolf pelt in a tourist shop window, who has marvelled at a glimpse of a monk-seal pup on an offshore rock in the Aegean, or exulted at the delicate flight of a shy Little Egret, will want to take cognizance of Mr. Antipas's warnings, and aid him in his life's work. If we do not heed our men of vision — the alternative is desolation — the inevitable realization of Mr. Antipas's fears will almost seem just retribution, an eschatology for the 'developer'. In 'Epiphany' Seferis says:

I ascend the mountains; the obscure ravines, the snowcovered plain, so far the snowcovered plain, they ask nothing except to be left in peace and continued fruitfulness.

—JEFFREY CARSON

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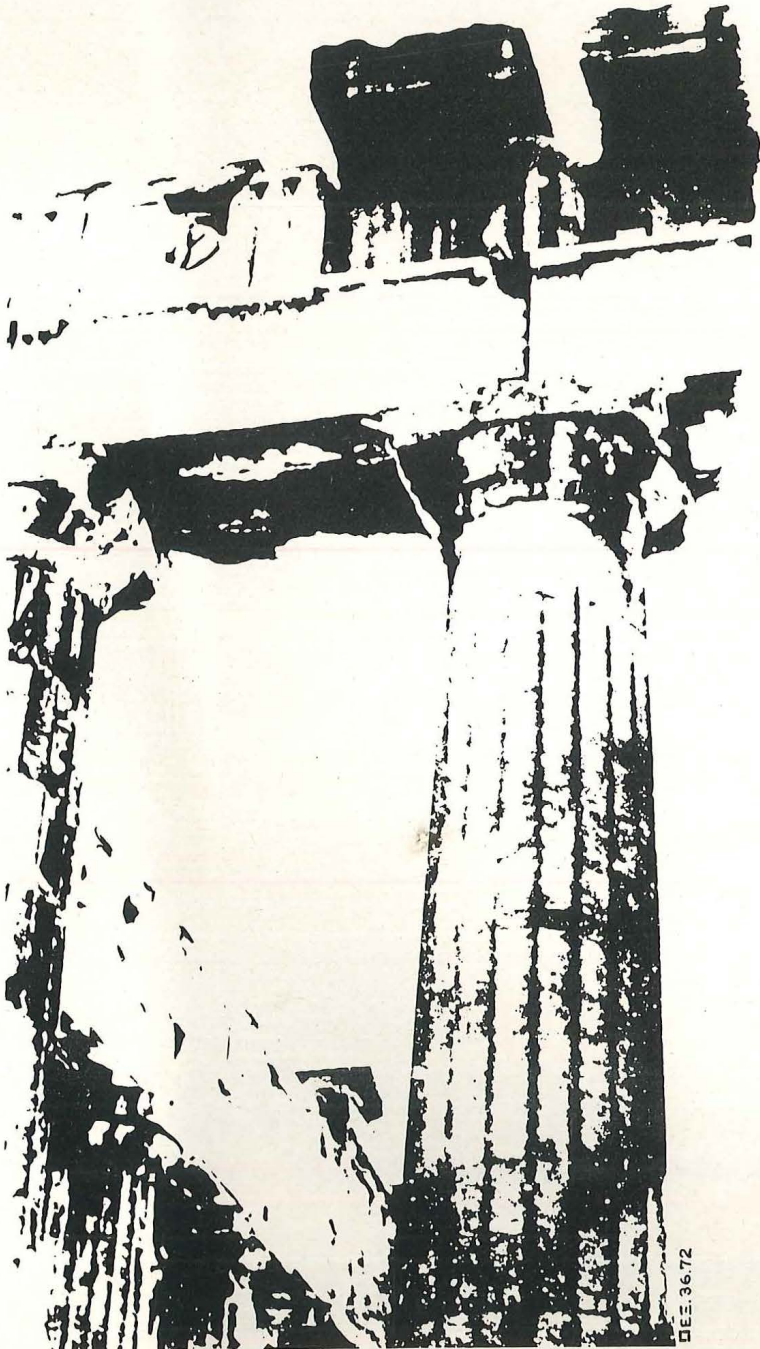




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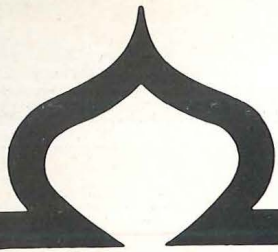
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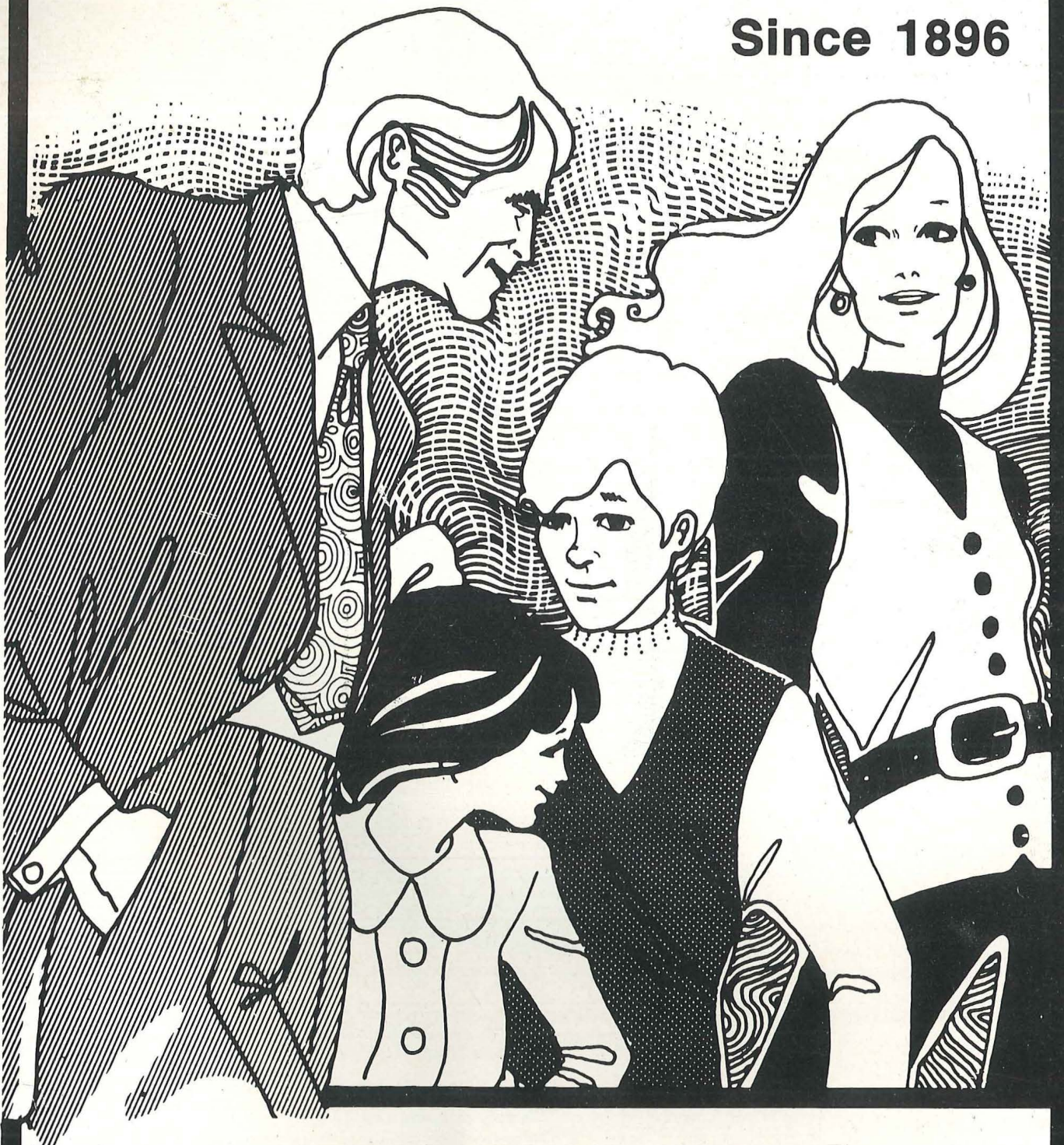
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The Feast of the Epiphany commemorates the manifestation of Christ to the Gentiles. It celebrates the end of the twelve day journey of the three kings sent by Herod to search out the infant King of the Jews, following the Christmas star 'till it came and stood over where the young child was', and 'they rejoiced with exceeding great joy'.

Traditionally the sixth of January has been a day of gift giving — gold, frankincense and myrrh from the kings, all those partridges and pear trees from the generous lover of the song, sweets and other lesser treasures for ordinary children, particularly in southern Europe. In Greece gifts are particularly given from godparents to their godchildren — it was on Epiphany that John the Baptist baptized Christ — and the priests visit homes for the annual blessing of the premises.

Greeks rejoice 'with exceeding great joy' because Epiphany marks the conclusion of the twelve dangerous days of Christmas, when seamen fear travel-

ling on the unhallowed waters and the dreaded Kallikantzari, centaur-like mythical monsters, roam freely on earth and get up to all sorts of vicious mischief. Until recently, perhaps even now, in many parts of Greece villagers dress up with masks and dozens of bells to frighten away the fearful Kallikantzari.

But all this changes on the eve of Epiphany with the 'First Blessing' in church, and then the tremendous blessing of the waters on the day of Epiphany itself. A wish made the previous evening must come true, because the gates of heaven stand open; the waters of the sea become sweet; the wind blows mild; the very oxen in their stables have been said to speak.

In Piraeus, as elsewhere in Greece, Epiphany is celebrated by throwing a cross into the sea, which boys dive to retrieve. Whoever finds it is blessed with luck throughout the coming year, blessed particularly with luck not to come down with pneumonia after a

swim in chilly January, or some frightful disease from the foul waters of Piraeus. 'Ye dragons and all deeps' are traditionally merciful to Epiphany divers.

Piraeus, as the principle port of Greece, usually bags the brightest clerical stars to officiate at the ceremonies — plural ceremonies because not one but several crosses are thrown, one in each of the harbours in the area.

It is a fine ceremony, second only to Easter in crowds, excitement, and noise. All the yachts, Greek and foreign, 'dress ship', flying lines of signal flags from stem to masts to stern. Times are announced and altered because of mysterious impediments, archbishops lost in traffic, delayed dignitaries.

Crowds grow, disperse, reform. Pistachio vendors rejoice. Whole families float round in dinghies, the babies perching perilously on gunwales. Little children are lost, howl, are retrieved by neighbours and policemen. Fathers' shoulders stoop under the weight of their offspring. Bands play,

sometimes within earshot of each other. It never seems to rain on Epiphany.

At last, when one wonders if the whole thing has not happened and been overlooked, the band stops and the senior priest begins the ceremony. In Piraeus many of the prayers will be sung, with microphone — in a village it is all much simpler. A table will be sprad with the holy necessities; important people from church and government crowd around, shuffling silently for the best places.

The ceremony is brief. At the end, which is always a surprise, the priest throws the cross into the sea. In the murky waters of Tourkolimano and Passalimani, the cross is attached to a string, which seems a bit of a cheat. On the other hand, the harbour bottoms are a solid mass of objects one could never hope to retrieve because of the undersea fog of pollution, and a cross is not something one wants to be lost.

The boys strip off their winter coats and dive, while the crowd shivers and gasps with astonishment, as if it were all very unexpected. The lucky diver retrieves the cross and surfaces. He is welcomed, dried, congratulated, clothed, and blessed. He may be given gifts.

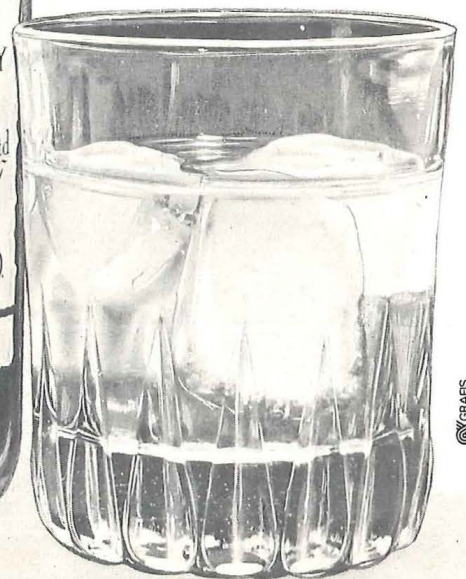
Girls never dive. The Epiphany ceremony is not involved with Women's Lib.

The crowd melts. Waiters and proprietors of the Tourkolimano restaurants smile in the streets, anticipating one of their biggest days in the year. The last lost children are sorted out. Epiphany is over for another year. The waters are safe again.

—JOAN HENLEY

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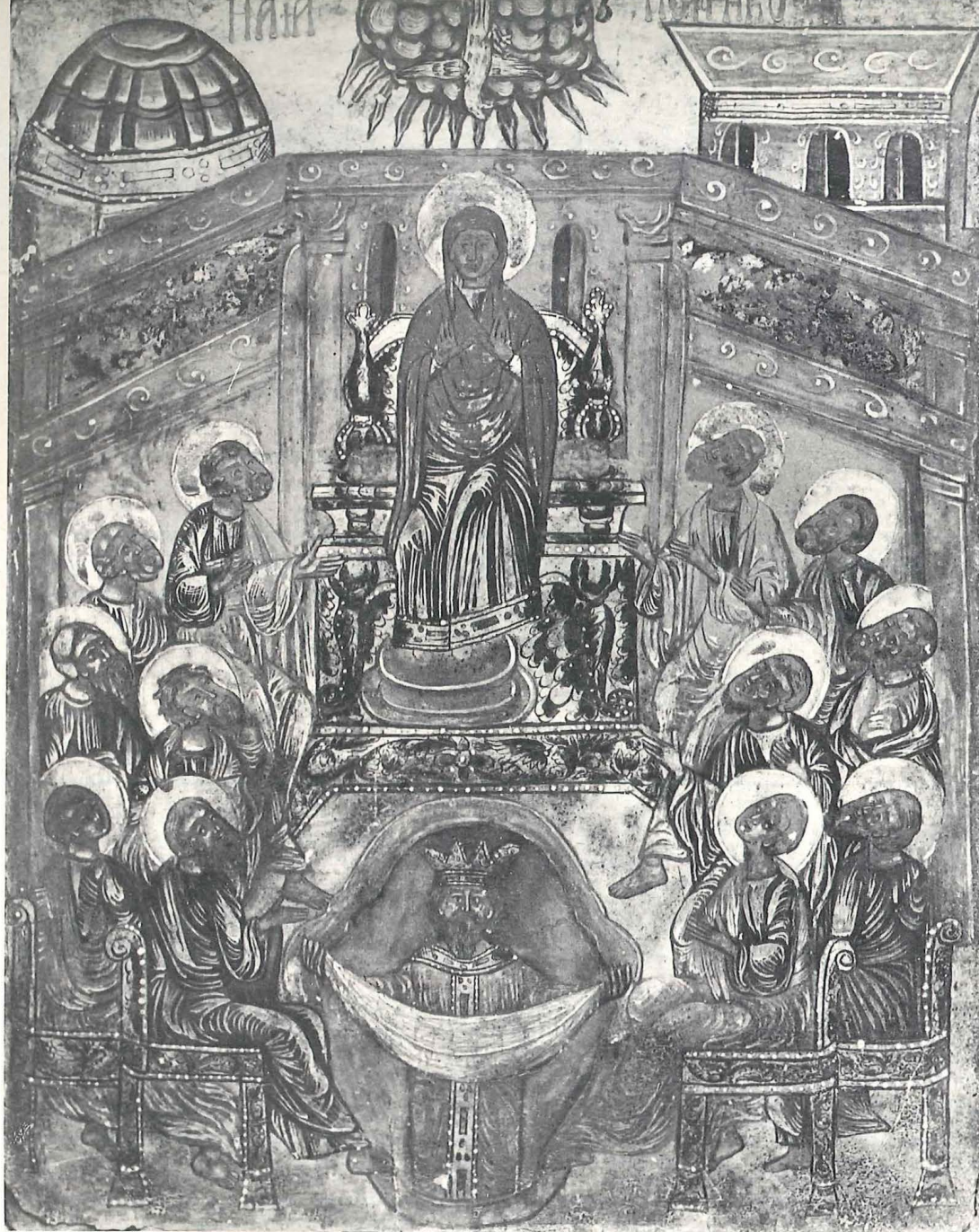
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FOLK ICONS OF THE POST-BYZANTINE ERA

THERE survive a great number of icons, apart from those in the great tradition of the Eastern Church of the Medieval period which were executed during the Ottoman domination. These may be found today in Greece, Lebanon and Israel, and great numbers in Poland, Rumania, Yugoslavia and Finland. Orthodoxy never became a dominant form of Christianity in these latter places but it played an important role in the lives of the peasantry.

Icons of the post-Byzantine period are usually categorized into 'schools' of regional significance (the Cretan and Ionian, for example) or, in the case of Russian icons, according to specific

patrons and areas of origin (Moscow or Stroganof schools). Convenient as these classifications are for art historians or those with a more refined sense of aesthetics, they hardly encompass all of the icons created during the 400 years following the Fall of Constantinople in 1453 and, once the expert has accomplished the rather arid task of establishing his criteria, there remain innumerable icons that do not fit anywhere. These are usually termed with some disparagement, 'folk-icons': that is to say, with

little if any artistic merit, crude in technique, and naive in conception. If these are 'accusations' then they are certainly true.

Whether or not naivete and a lack of technical 'know-how' necessarily are a basis for absolute criticism is, however, questionable. Other measures may be used to place many of the icons of the post-Byzantine period in a category of their own so that they may be seen to be as artistically important as the works that emerged from the great 'schools'.

Pentecost, an 18th century 'folk' icon of Greek manufacture which is in the collection of the author.

Establishing criteria that encompass the great variety of folk icons is a problem. They are probably best grouped together on the basis of the fact that they belong to no definable 'school'; that they reflect in general a lack of certain knowledge about the fineries of technique; and that the general approach to the subject is one of simple naivete. The point might also be made that they each show a uniqueness generally absent from icons belonging to the more readily identifiable schools. They are usually singularly lacking in self-conscious emulation as opposed to more sophisticated icons in which one is aware of the artist's deliberate attempt to adhere almost slavishly to a long dead tradition or to introduce clashing western innovations. Atrocious as many folk-icons may be, from a purist's point of view, they are usually fresh and, in many cases, display a spontaneous expression.

The icon of St. Simeon the Stylite, at present in the collection of the Lavra of St. Sabas in Israel, is a fine example of this. St. Simeon was a fourth century ascetic who sat on a column for some forty years. The popularity of his cult in the Early and Middle Byzantine periods can be judged from the numerous existing depictions of the saint and by the fact that his example was followed by other ascetics such as St. Alypius, St. David, St. Simeon the Wonder Worker — as well as an unknown 'squatter' who took up residence on one of the columns of the temple of Olympian Zeus in the 19th century. The Column Ascetics are all usually shown in similar poses: the body is shown only from the waist upward and the hands are raised in the position of an *orans*. The reason for showing only the bust was to avoid any similarity to pagan statues resting on columns.

The 18th century icon of St. Simeon reproduced on these pages is of special interest because of the distinct peculiarities that render it unique. It is possible to date this icon by comparing

Atrocious as many may be from a purist's point of view, they are usually fresh and, in many cases, display a spontaneous expression.

the base of the column with a similar (if not identical) one represented on a dated icon in the same lavra, the Vision of St. Peter of Alexandria. The latter was painted by a monk who signed his icons 'By the hand of Ioasaph, Archpriest of the Arabs'. The date on the St. Peter icon is given as 1675 which would place the St. Simeon icon toward the end of the 17th or beginning of the 18th century.

One of the first clues to a break with the more traditional rendering of St. Simeon is in the fact that he rests on his column with one hand in salutation and the other holding a scroll and small rosary. He wears the habit of a fully initiated monk or what is known as the 'megaloschema'. At the base of the column stands a woman representing the saint's mother who, eventually finding her son after many years of searching, was told by him that she could not enter the enclosure at the base of his retreat. On her death, however, she was allowed to be buried there. The mother of the saint is not found represented on any Byzantine icons and her appearance here seems to be the result of a fresh reading of the *vita* by the artist. It is also possible that the mother was drawn from icons of St. Alypius whose mother is sometimes shown at the base of his column — although here, again, only in post-Byzantine icons. Another unique feature is the presence of a small hart drinking from a brook. This may be an allusion to Psalm 42 ('As a hart longs for flowing streams, so longs my soul for thee, O God...') but it is more likely the result of an iconography based on the *vita* in which the story is told of a group of would-be pilgrims to

the saint who, after slaughtering a hart, began to bray like donkeys. Simeon sent them to retrieve the skin of the unfortunate animal. It was stuffed and placed at the base of the column where it became a source of cures.

The background of this icon is especially interesting. The hills of the Judaeian desert rise in undulating waves toward a very small patch of sky and in the midst of the hills hermitages, a small monastery, and the occasional tree are shown. There is much lacking in terms of artistic merit and finesse, but it is made up for by the spontaneous composition and the warm ochres, brick reds and viridian greens that were used, and the inclusion of genre elements that do not appear in traditional depictions. The fresh approach which the painter has used in developing his theme and composition gives this icon its special character.

The Deisis or intercession is frequently depicted on folk icons. This is a very ancient iconography in which Christ is shown as *Pantokrator* in the centre while the Virgin and John the Baptist appear on either side of Him interceding for mankind. Icons of this type are usually made up as triptychs in such a manner that the side wings fold

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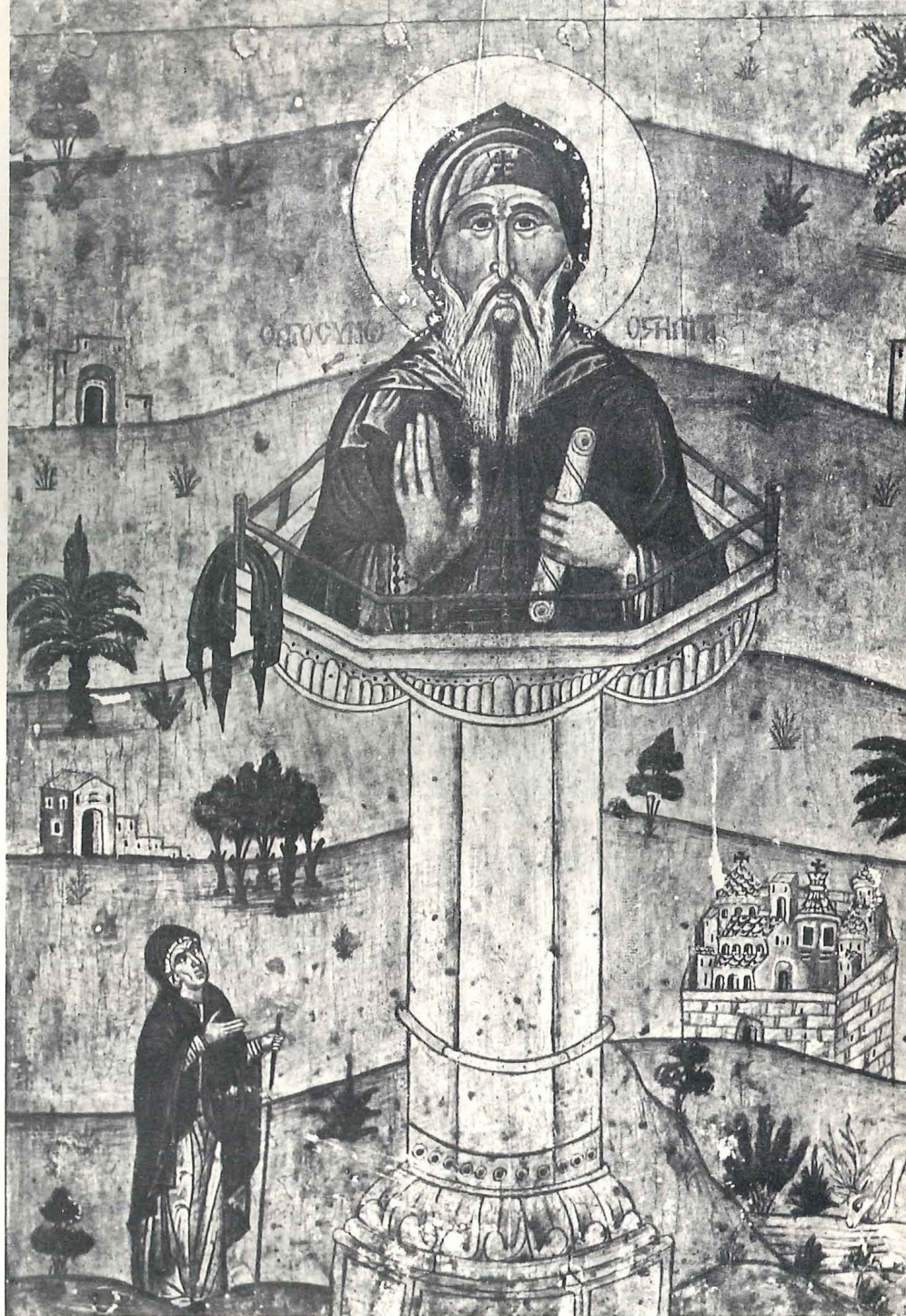
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over the central figure of Christ so as to form a cover. As portable shrines these were very popular in the Ottoman period and large numbers can be found that are easily assigned to various parts of Greece. Those from Macedonia and Thrace are usually quite large with very thin panels of wood used in their construction, whereas those from central Greece are usually small with carved frames.

In some cases folk icons show a rather peculiar lack of regard for some of the niceties of theology that dominated the execution of Byzantine icons. The Pentecost scene is an interesting example of this. It once formed the second panel of a Diptych whose other wing has been lost. The 'upper room' in which the Apostles gathered is indicated by a brilliant scarlet wall behind which can be seen a dome and facade. The Virgin is shown seated on an ornate throne with her hands raised as in orans and around her are the Twelve Apostles who seem to be looking agitatedly upward both toward her and the Holy Spirit who emerges from a cloud out of which come twelve tongues of fire. The figure of the Dove resembles an Albatross, though its depiction has always been problematic to artists. Through a hole in the floor can be seen the emerging figure of Kosmos, or the world, meant to represent the various peoples, who spoke different languages, gathered together for the Feast of Weeks in Jerusalem at the time of the Descent. Kosmos holds in the outstretched cloth twelve scrolls representing the twelve messages delivered in the various tongues of the people who were present.

The presence of the Virgin Mary is of great interest. In early Christian art, at least up until the 6th century, she is usually shown at Pentecost as in the famous Rabbula Gospels, and was omitted entirely by the eastern Church at a later date. The reason for this change can be found in the manner in which the story is told in the first two chapters of the Acts of the Apostles. In Chapter I, the Virgin is mentioned as having been present at the election of Mathias to the Apostolic ranks. In Chapter II she is not mentioned with the Apostles when the Descent of the Holy Spirit took place. Early artists seem to have assumed that she was present on the second day as well. Later, however, she was omitted consistently since her inclusion seemed to question the unique validity of certain sacraments such as Baptism, Confirmation, and Holy Orders, as she had already received the Holy Spirit at the time of the



The 17th century 'folk' icon of St. Simeon the Stylite from the collection of the Lavra of St. Sabas in Israel.

Annunciation. In the West artists seem to have been influenced more by Syrian and Palestinian prototypes introduced during the Carolingian period. The Byzantines consistently omitted her from the scene through the whole course of development. Her presence on this icon, which is of Greek manufacture but may have been made in Palestine in the 18th century, would appear to have been a sort of compromise: twelve, and not thirteen tongues of fire descend from heaven, yet the Virgin is shown as a focal point for the Apostles which reflects more the Western Church's teaching that the Virgin is the 'mediatrix of all Grace' — a doctrine quite foreign to the Orthodox Church.

I have chosen these two examples of folk art icons in order to indicate the varieties of approach and interpretation that can be found in their execution. It is unfortunate that little if anything has been done to study more of them in any serious manner. Purists shy away from them and those who follow their lead simply paint over them in order to make good tourist items or, worse, simply destroy them. Only in the last few years has an interest developed in these peculiar and unique examples of religious art which reflect both the piety and the tenacity of the faith of the Orthodox Christians during the dark years of the Ottoman domination

—NIKOS STAVROULAKIS



THE ROSENBERGS MUST NOT DIE (Will McCarthyism ever die?)

ALAIN Decaux's drama may suffer from limited theatrical value, but its impact on the audiences of today is tremendous. *The Rosenbergs Will Never Die* at the Alfa Theatre explores how a 'case' was built-up against Julius and Ethel Rosenberg by unqualified and unpredictable forces created to safeguard nations' interests but who end up protecting the interests of regimes (and it could be any regime) or the status-quo.

The Rosenbergs, it is widely believed now, were innocent. Whether or not McCarthy was earnest in his hysterical witch hunt of the communists (contemporary historians tend to view him as a mere opportunist), it is ironical that his 'search' took place in the U.S. where the Communist Party never really had a foothold. The McCarthy hysteria created a threat out of thin air, in much the same way spiritualists try to materialize the spirits of the dead.

Theoretically an unbelievable story should make for poor theatre. In retrospect the Rosenberg trial is unbelievable and would have been utterly unacceptable as fiction. But it was real and, therefore, utterly disturbing emotionally: what McCarthy succeeded in doing was to give form and shape to the unseen threat from the establishment. This sort of thing is

recognizable nearly all over the world, and, in Greece, too often during the past decade. It is the story of all those who blindly obeyed orders that served the purpose of the few; of those who could not withstand 'torture' and yielded, incriminating innocent people in order to save their own skins at the expense of their integrity; and finally, the story of those who did resist preserving, in the process, their dignity, honour, ideals and humanitarian instincts.

The Greek audience recognizes in the story of the Rosenbergs a multitude of parallels with what happened within, around or outside their families. In the course of the performance the voice of McCarthy is heard shouting hysterically and we realize that this might have been the voice of Himmler or Beria or, in any period in the history of mankind, the voice of any Witch Doctor by any name. From the very first scene of the Rosenbergs' story, the camera of our eyes focuses on the dark room of our minds where it reveals, hidden in the background, replicas of the recent and remote past. Thus, hundreds of stories are silently retold every night at the Alfa Theatre.

Stefanos Lineos and Elli Fotiou, the young producers of this production, are well known for their repertory consistency, and have produced this play with

meticulous care. Lineos' direction has avoided the melodramatic traps inherent in both the plot and the story of the extraordinary love that bound the Rosenbergs. The F.B.I. agents played by Ramsis and Bikiropoulos are convincing, their portrayals of policemen who draw little distinction between a suspect and a culprit being familiar. The stupid and jealous David Greenglass and the weak scientist, Max Elischer, are well impersonated by Chalkiadakis and Conostas, as is the venomous wife of David by Rougerias. Vandoros and Colovos were convincing as the Judge and the Public Prosecutor, a difficult task considering the unconvincing evidence against the Rosenbergs. Against this pair of predetermined gentlemen, Decaux, the French author of the play, has wisely juxtaposed only one adversary: the lawyer who pleaded for the Rosenbergs. Christos Dachtylides played this part very effectively bringing to the role the loneliness, futility and tenacity that were necessary to fight to the end before a court that had already in its own mind condemned the victims. Dachtylides becomes the spokesman for the spectators, a device handled without awkwardness.

The Greek Rosenbergs, Elli Fotiou and Stefanos Lineos, give their best performances to-date. To dramatically present the powerful love of the Rosenbergs, without resorting to melodrama, requires sustained, simple, *de profundis* performances, and Stefanos and Elli have provided us with moving and convincing portrayals of Ethel and Julius, a fitting memorial to the tragic Rosenbergs.

The translation by Aliko Georgouli, the sets by Yannis Karydis, the music of Vassilis Dimitriou, the lighting by Stamatis Tsakonas and the film arrangement, showing McCarthy and his era, by Nikos Grammatikopoulos, were consistent with Lineos' direction and contributed to the excellence of the production. Highly recommended.

—PLATON MOUSSEOS

The fate of the Rosenbergs remains a cause celebre. Michael and Robert Meerepol, the Rosenbergs' sons who were adopted by the Meerepols and removed from the public eye after the execution of their parents, are in the process of having the trial re-examined before files of the case at the Federal Bureau are destroyed according to regulations. The files cover 25,000 pages! There is a rich exhibition of papers and data on display at the Alfa Theatre.

THE BITTER SATIRE OF KOSTAS MOURSELAS

Kostas Mourselas is one of those few writers who has managed to win the popularity of the public at large without sacrificing the quality of his work. Although he has written mostly for the stage, he has also written successfully for television. His series *Ekinos ke ...Ekinos (This One and ...That One)* about two affable vagabonds, Loukas and Solon, has been rated by several American critics as equal to or better than the work of Samuel Beckett, yet when it ran on local television in 1972-73 it captured an incredible 47% of the viewing audience. 'I wanted to write a popular work in an anti-popular way,' he once remarked about a play, and in a very real sense, all the works of this versatile modern playwright are just that.

Mourselas completed his first play, *People and Horses*, in 1959 and since that time he has been prominent among a group of young dramatists who have made use of new dramatic techniques and brought new life to Greek drama by focusing on the problems of twentieth-century man in an urban-technological society. As a child he frequented performances of the *Karaghiozis* shadow theatre and later, the *epitheorisis*, (Greek musical review), local productions of plays by dramatists such as Pirandello, Chekhov and Tennessee Williams, and the simplistic Greek comedies which make their appearance every year. He began writing plays because of his dissatisfaction with modern Greek drama. Mourselas wished to deal with contemporary issues and began to add a new dimension to Greek theatre.

Mourselas feels strongly that whatever perils and pleasures people face are to be found in concentrated form in the city and so his characters are citizens of modern urban cultures. Although Athens is often described as the largest village in Greece because of the large number of country folk who have moved here since World War II, the playwright partly creates characters without rural roots and minimizes the Greekness of his works: he does not ignore the present Greek reality, but deals with the more general issue of the individual in a modern culture. For Mourselas, national characteristics are

less important than the traits common to modern societies — anxiety and oppression, for example, which are recognizable the world over.

The basic conflict in his plays is the clash between personal, human desires and the pressures of the business ethic in a technological society. In *Dangerous Load* (1964), for instance, Alexander, an employee in an ultra modern international corporation, finds he is unable to live the quiet life of an anti-hero when his business associates decide that he is not aggressive enough. In *The Lady Doesn't Mourn* (1966), Cleopatra, the wife of an ambitious clerk and daughter of a corporation president, discovers through the help of a young man that there is more to life than board-room meetings. In *The Law Abiding Citizen*, a film which is soon to be released by Finos Films, one character discovers that disaster awaits him when he attempts to live a 'law-abiding' life.

More specifically, Mourselas focuses on the plight of the individual in need of personal freedom but enmeshed in a complex social web he cannot hope to change or control. 'At a certain moment,' Mourselas explains, 'my heroes become aware of the trap that suppresses them. Then they begin to be more free and the hope of change begins to exist.' The emphasis should be placed on hope because in none of his plays does a character succeed in altering more than his own relationship to society.

Ancient Greek, biblical and historical names abound in his plays but they are used to contrast the characters they represent rather than to comment. In *Ekinos ke ...Ekinos*, Solon is not a modern version of the ancient lawmaker but a man who has abandoned his law practice in order to live according to his own desires. Antony and Cleopatra in *The Lady Doesn't Mourn* are at first attracted to each other because their 'names bind them together' but come to learn that they have little in common, while Aspasia and Alexander, in *Alexander's Ear* (1967) have no ancient reference except in name. Mourselas, like many modern Greek artists, is bitterly aware of the little resemblance that exists between the heroic past and the inglorious present.



Mourselas cannot readily be catalogued as belonging to a particular dramatic movement. His work is too closely concerned with man in society to be labeled Absurd, yet his plays are too generalized in time and setting to be Social Realism. He shares the existential belief that freedom is an act of conscious self-will, but he is not as optimistic as writers like Camus who suggest the possibility of helping one's fellow man, although he acknowledges the existence of a system which subverts individual effort.

His approach to drama is a blend of tragicomedy and satire. Typically, the progression in Mourselas' plays is from a simple and often humorous situation to an increasingly complicated and ugly dilemma. The idle chatter about ironing, vermouth and hat-racks at the beginning of *The Lady Doesn't Mourn* quickly develops into a stark confrontation between three characters as Cleopatra becomes tipsy and then drunk. *Long Live The Frogs*, begins farcically with a couple, Helen and Leonidas, bursting balloons in their posh modern apartment, but veers off into a movingly serious portrait of a woman dissatisfied with her 'frog-like' existence but unable to change her power-and-money-hungry husband.

Mourselas' work is effective dramatically because of the briskness of the dialogue which is often the exchange of a single word or phrase, echoed or elaborated upon by the other characters. There is a staccato rhythm that is more apparent on the stage than on the printed page. Mourselas does not write

memorable lines, but memorable scenes because he most wishes to draw attention to a theme or situation.

His versatility is seen not only in his plays and television series, but also in *Oh! Dad, What A World*, an evening of satirical sketches sprinkled with music, which was written in 1972 and produced last year by Vassilis Diamantopoulos and George Mihalakopoulos, which uses the format of Greek musical review for savage satire. The audience soon discovered that the songs had bitter-sweet lyrics reminiscent of Brecht, while the sketches often reminded one of short pieces of Ionesco or Jean-Claude Van Italie in *America Hurrah!*

Besides the excellent current production of *Alexander's Ear* playing at the Analyti Theatre, the theatre-going

public may see Mourselas' new satirical scenes presented along with scenes by two other Greek playwrights, Bost and Skourtis, at the Amiral Theatre.

Earlier this year when the junta was still in power, I asked Mourselas if he would write differently if permitted to speak freely. I knew, for instance, that *Oh! Dad, What A World* had run into censorship difficulties when it was to tour the provinces and that some parts had been cut earlier in the year by the censors. 'No,' he replied, 'Not differently, only more openly.' He is not yet sure what his next play will be, but it is not hard to predict that it will represent a more intense look at contemporary life than he has been able to picture in the past seven years.

— ANDY HORTON

ALEXANDER'S EAR

In December there was still a question as to whether or not Kostas Mourselas satire, Alexander's Ear would be able to continue its run at the Analyti Theatre. A campaign on behalf of this production was begun by the faculty and students of Deree-Pierce College and similar efforts have been started elsewhere. Opening with excellent reviews, Alexander's Ear has nevertheless run into trouble. In the belief that an original play of undeniable merit written by a contemporary, popular playwright should — indeed must — be given every encouragement, we run, as originally intended, a review of the play and a brief assesment of the author's work in the hope that the play will survive.

A Dialogue From Mourselas

The dialogue that follows is from the one-act sketch *The Egg* from Kostas Mourselas' theatrical series, *Ekeinos Kai ... Ekeinos* (This One... That One) which ran very successfully on local television. Of the two main characters, the author writes, 'Luke and Solon, are the eternal misfits of life, two tramps, whose rags represent our own ethical

poverty. They live outside the 'walls', outside the material advantages which contemporary society offers them. They reject them in order to preserve their internal freedom. They are two synthetic characters who try to comprehend the mystery, the absurdity of our contemporary life, and cope humanely with its contemporary anxiety...'

Characters: Luke — Solon

Place: Some Road

(A curb by a road. Night.)

LUKE: Solon I feel run down, I tell you. May I sit?

SOLON: We must think first, I told you.

LUKE: And afterwards I can feel run down?

SOLON: Afterwards. First we must face the future.

LUKE: The future?

SOLON: The future.

LUKE: OK, wait a minute. Will we have a future?

SOLON: Read! (Pulls out a newspaper. Luke takes it.)

LUKE: What does it say, Solon?

SOLON: Give it here. (He takes the paper.) Do you know what it says here?

LUKE: What does it say?

SOLON: Life is becoming longer.

LUKE: Becoming longer? What is?

SOLON: Life.

LUKE: In other words, life in general?

SOLON: In general.

LUKE: For us too, Solon? Will we live longer, too?

SOLON: It depends on what category we are placed in. If we are considered to be members of the human race ... we too...

LUKE: In other words, they must first make an estimate.

SOLON: Look, human beings until now usually died around 70. Consequently they will now die around 100.

LUKE: Around 100? We'll die at 100, you mean?

SOLON: If things go normally, at 100.

LUKE: Don't scare me to death, Solon. Another fifty years of life?

SOLON: At least!

LUKE: Impossible, Solon... Who said this?

SOLON: It is *possible* I tell you! It is written. And I ask you, what shall we do until then?

LUKE: Please, Solon, don't scare me, don't tell me such things.

SOLON: Me? What can I do about you?

LUKE: Solon, at the most, I have patience for ten more years... at the most. But fifty? Never! I can't hold out. I give up.

SOLON: You give up? What for?

LUKE: No, I don't give up, I protest. What right do they have to extend my life? Did they ask me? Do I want it?

SOLON: Whether you want it or not, they have extended it. It is a fact.

—TRANSLATED BY ANDY HORTON

THE microcosm presented on the stage of the Analyti Theatre in Kostas Mourselas' *Alexander's Ear* is a diseased world infected with acquisitiveness and lasciviousness. Although this sick world has a tragic aspect, the predominant effect is comic, achieved through the exploitation of farcical elements and the magnification of appetites usually left unexpressed.

The ostentatious living room of Alexander and his wife, Aspasia, is the sole setting for this two-act play which opened the third week in October. Black striped skins of man-eating jungle cats cover the furniture and the walls, reflecting, presumably, the affluence of the owners but the assumption is not correct.

As the play opens, Alexander is on the threshold of bankruptcy, waiting anxiously for the sound of fire engines which will assure him that a hired arsonist, Joseph, has accomplished his mission of setting fire to Alexander's empty warehouses. Nor is the assumption of a civilized existence valid: the decorating scheme of the hides of carnivorous animals announces the play's theme of 'cannibalism'.

Mourselas' tragi-comedy depends heavily on the acting skill of its protagonists. In these roles Kakia Analyti and Kostas Rigopoulos with flawless timing keep the action and dialogue moving at a fast pace. Miss Analyti is called upon to externalise progressively the 'cannibalism' — which motivates the conflicts in the play and which is inherent in her nature — and she is equal to the challenge. By the end

of the play, we accept the discovery which dawns on her husband: 'Your teeth have a peculiar gleam. They are pointed and white'. He is struck by the 'ugliness' of her visage which at the beginning of this eventful night he still saw as beautiful.

Aspasia's beastly nature is revealed to Alexander early in the first act, but he attaches no significance to the revelation. She also manifests an appetite for power. 'Ah, to be a man... to have a phone at each ear and to hold in my hands the strings which manipulate other beings like marionettes.'

The sprightly dialogue between husband and wife is clever — the playwright using the comic device of treating serious subjects in a trivial fashion and trivial subjects in a serious fashion. Aspasia spends some time considering the nature of paradise. One must see it in contrast to wretched conditions: is it possible that there is a television screen in paradise which shows its inhabitants the doomed souls in hell?

Turning to personal matters, Aspasia wonders what it would be like if Alexander, who now directs others as puppets, were a puppet himself. She



urges him to view her as a 'doll' with no 'soul'. 'I don't want to feel', she explains to her preoccupied husband. 'Something is missing, maybe a soul,' she says. 'Don't worry about that,' Alexander assures her. 'You can enjoy a lighter sleep.' By the end of the first act events have moved at an inexorable pace and he actually has become a puppet on the end of a string held by Aspasia.

Alexander exhibits his own brand of 'cannibalism'. Believing that Joseph has committed a successful act of arson, he grovels in gratitude, and flaunts before him his beautiful wife. When Joseph is allowed to say that the watchman was on duty and the storehouses were not burned, Alexander explodes, shouting that he will castrate Joseph for his failure: 'Scissors! Scissors! I'll cut either his tongue or his genitals!'

Alexander's collapse following his paroxysm of rage serves to bring on stage the mysterious Man in Black who has been hovering on the edges of the couple's lives for five months. As Charon he can preside over the death of Alexander and insure the delivery of 20,000,000 drachmas to Aspasia, from which he will keep 3,000,000 as 'commission'.

In the course of the first act, the rich creditor Mr. Aristides appears and coldly refuses the extension of time which Alexander so desperately needs, unless Aspasia grants him sexual favours. This severely jolts Alexander who is appalled that he should be asked to assent to his own cuckolding. In the next breath, however, he commands Aspasia to get Mr. Aristides on the phone and agree to the prescribed conditions. The degradation he feels can perhaps be borne if Aspasia commits the transgression with gentility. 'Yes,

pet, do it 'nicely', he pleads, as he squats beside her and pushes her knees together.

As act two gathers momentum, Alexander does make an attempt to inquire into the meaning of the viciousness of each possibility offered to him. His life now lies, however, in the hands of his wife who has no soul, a fact of which he once approved.

Ilias Loghthetis in the role of Apostolos, the super salesman, performs his lecherous addresses towards Aspasia convincingly and with comic style. Vassilis Platakis is completely believable as the wretched Joseph. Nikos Pangratis plays Aristides with passionless, impeccable reserve. Makis Revmatas is the Man in Black. He is properly sinister, but also displays a matter-of-fact manner when talking 'business'.

Though Mourselas offers at the end of his play a revelation that may hold a tragic ingredient, his emphasis is on the comic, ridiculous and absurd situations played in a world without spiritual centre.

— MARY A. NICKELS



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music

Fiddling With Politics

Yehudi Menuhin, violin, and Louis Kentner, piano, at the Lyriki Skini. Brahms: Sonata for Violin and piano in D minor, op. 108; Cesar Franck: Sonata for Violin and piano in A major; Beethoven: Sonata for Violin and Piano ('Kreutzer') in A major, op. 47.

IT has been a number of years since Yehudi Menuhin performed in Greece, and from the nature of his remarks at a press conference a day before his recital on December 3rd, it seems evident that he is not altogether desirous of making such appearances a regular habit. By presuming to tell the Greek people that they need a monarchy simply because a famous violinist ordains it so, Menuhin has joined that vast and obnoxious company of mindless actors and faded sex-symbols who try the patience of responsible citizenry by noisily ego-tripping down the primrose path of politics where they have no business and inevitably make fools of themselves. In this reviewer's opinion Menuhin more than merited the picket lines, hoots and catcalls that greeted him as he walked on the stage of the Lyriki Skini, while the reasoning with which he justified the need for silence in the hall could well be applied to his own failure to keep silent on an issue which justifiably offends a great number of his hosts.

As a violinist he still ranks high among his relatively small coterie of peers. Though it seems hardly possible that an artist who has been in the public eye for half a century is still with us (the reviewer's father remembers hearing Menuhin as a college student in the 20's), he is not yet sixty and, though his style has become a little blowsy and his *vibrato* unnecessarily wide (to the point of obscuring the musical notation of whole phrases, particularly in the 'Kreutzer'), he undoubtedly has a number of performing years ahead of him. Menuhin was at his best in the Franck, in which he demonstrated the technique and confidence that have made him an international favourite since his days as a child prodigy.

Perhaps the most genuine musical excitement generated during the two hour concert was not the acknowledged virtuosity of Menuhin, but rather the incredibly precise yet emotional playing

of his accompanist, Louis Kentner. Older than Menuhin by more than a decade, Kentner performs with the strength and enthusiasm of a man forty years younger, yet inevitably enhances his interpretation with all the nuance and insight that his long concert experience and first-hand contact with the greats of the 19th century have given him. It was not without justification that George Bernard Shaw, looking back on his lifetime avocation as a music critic in an interview months before his death in 1950, linked Kentner and Menuhin together as equals. With all due respect to Menuhin's very fine fiddling, many in the audience came away with the distinct feeling they had been to a piano recital.

Marguerite Wolff, piano, at the British Council, November 26th. Brahms: Rhapsody in G minor; Chopin: Impromptu in F-sharp (op. 36), A-flat (op. 29), G-flat (op. 51), C-sharp minor (Fantasie Impromptu), and Ballade in A-flat; Debussy: 'Fireworks'; Bliss: Wedding Suite.

AS piano recitals go, the solo effort of Marguerite Wolff at the British Council on November 26th paled in comparison with the Olympian success of accompanist Louis Kentner. Miss Wolff is one of those numerous English pianists of whom one never learns until they travel outside their own country, who are competent in every professional respect, but undeniably lack greatness. It was unfortunate that she devoted so much of her short recital to those works of the past century made so familiar to international audiences by recordings of truly great artists, thus



inviting unfavourable comparison as her own shortcomings became all that more apparent — difficulties with parallel octaves, too much pedal in an attempt, perhaps, to cover up less than precision-like execution of numerous passages, and not infrequent rhythmic irregularities.

But a pianist need not be great to offer a genuinely enjoyable musical evening, and here Miss Wolff succeeded. Her playing was well thought out and confidently executed, displaying genuine warmth of feeling particularly in the Chopin F-sharp impromptu and the C-sharp minor Fantasie. Her introduction to Athenian audiences of a delightful wedding suite by Sir Arthur Bliss (1891-), composed last January in his 83rd year, was most appreciated. A delightful work in itself, it also showed the pianist at her best, particularly in the first Waltz with its intentionally Scarlatti-like flourishes. Works of this style definitely suit Miss Wolff and she should be encouraged to devote herself more to this type of playing where she is not just another good pianist, but clearly excels.

—ROBERT BRENTON BETTS

The reviewer apologises for the misspelling of Chester Kallman's name in this column of the December, 1974 issue. Mr. Kallman is the life-long friend of the late poet, W.H. Auden, with whom he collaborated in writing the libretto for Stravinsky's opera, 'The Rake's Progress', to be performed by the Lyriki Skini this season.

—R. B. B.

HI THERE, ACROPOLIS

THE weeks before Christmas saw many additions to the record catalogue ranging from the topical-political to the topical-seasonal and included several first-rate discs.

It is inevitable, of course, that the record which seems to have topped the charts in November and December is *Edo Polytechnio* ('This is the Polytechnic'). A deluxe album with blown-up plates from the Dutch film shot on the night of 17th November 1973, this record put out by Lyra, leaves little to the imagination. Its entertainment value, however, is next to nil, and as an *aide-memoire* it is superfluous. Perhaps more important is the decision of the artists to make over their royalties to the Cypriot refugees — which will be supplemented by the firm which will turn over 10% of its profits.

Politics and Theodorakis continue to dominate the musical scene. Minos has brought out *Stin Anatoli* ('To the East', subtitled 'Written for the Students') with Stelios Kazantzidis, and EMI has replied with a two-disc set, *Ilios Kai Hronos* ('The Sun and Time') with Maria Dimitriadi, Giorgos Kapernaros and Mikis himself, who talks a good deal and sings in his individual style.

Truth to tell, this last is in some ways a disappointing addition to the EMI lists. It is not that the singing or recording quality are poor (The recordings were originally made abroad in 1968, when conditions would not have been ideal) but one is bound to question the need to put a cycle of forty songs on a two-disc album, even at the 'bargain' price of 300 drs. A glance at the inside cover (a daring collage of tanks, flying phoenixes, suppliant students, soldiers and the Greek flag) reveals that Side 4 consists of 'Souleiman o Megaloprepis' (Suleiman the Magnificent) four times repeated, interleaved with orations by Theodorakis and rounded off with 'Yeia sou Akropoli' (Hi there, Acropolis!), which can also be heard on Side 1.

The songs are well worth hearing. Composed in the Averof jail in the first half of October 1967, for a selection of the thirty-two lyrics Theodorakis had written soon after his arrest, they were the first songs of the Greek resistance to reach the outside world. The recording preserves the atmosphere of those first months after the colonels' coup when it seemed the dictatorship might last for ever, and Maria Dimitriadi, in particular, brings to them a ringing clarity and conviction which now, with greater

maturity and experience behind her, she might well find hard to recapture.

More striking in every way, however, is Christodoulos Halaris' *Akolouthia*. The character of this work and the natively designed sleeve (a damned nuisance, however, when it comes to getting the record in and out!) suggests that *Akolouthia* is to be understood also in a liturgical sense — the word can mean either 'suite' or 'divine service'.

Halaris is a young composer who has invented many of the instruments, heard for the first time on the disc, which give the whole its steely, fibrous quality. Incessant, adventurous, in places maddening but finally overpowering, Halaris' strange music is fully equal to the voices of Xylouris, Dimitra Galani and Chrysanthos who interpret it.

Many of the lyrics, by Yannis Kakoulidis, are adaptations of traditional folk songs, after the manner of Eleftheriou, although one (Xylouris' favourite) takes a tidy side-swipe at the tourist trade. Dimitra Galani sings with compelling strength, and Nikos Xylouris, throaty, at times liturgical, but above all Cretan, sings this difficult music as if he had known and loved it for years.

In a similarly avant-garde vein is Dionysios Savvopoulos' new single, *San to Karagiozi* (Like Karagiozi), his first record in over a year. The magic of this unpredictable Macedonian who has been likened to Dylan, is not lost in these finely whimsical settings of two of his own lyrics, sung by himself. The use of a children's chorus seems the merest whimsy in the song about Karagiozis, the man-child of traditional Greek puppet theatre, but in the song about Cyprus on the flipside the children's voices take on an altogether more tragic significance. ('Flag whose dye runs

out...') Savvopoulos has announced that he will not be performing this winter — the best we can hope is that there will be another LP on the way.

Still on the subject of new releases, let me mention *Ach ... Eroti* (translatable as 'Oh love' or 'Ach ... Sex' according to taste) the latest offering of Christos Leondis. Leondis is an established composer and has finally, with this record, added his name to the roll of Greek composers who have set Garcia Lorca to music. The others include Theodorakis, Hadzidakis, and Xarhakos, and the whole phenomenon seems strange until one remembers that Lorca was to Spain much the same that Ritsos is to Greece, with the addition that Lorca was tragically done to death by the fascists during the Spanish Civil War.

Greek settings of Lorca, therefore, have tended to be serious, heady stuff, with a full respect for the poet's stature and his blood-and-guts commitment. Leondis, perhaps wisely, would have none of this. The poems he has chosen to set, in a free rendering by Lefteris Papadopoulos, are among Lorca's lighter pieces — simple love songs of gypsies, smugglers and, of course, toreros.

Manolis Mitsias is the singer and, accompanied by Tania Tsanaklidou, he seems more at ease in Leondis' relaxed, lightweight songs that when he tries to lean into Theodorakis' stronger stuff. The standard of singing and recording is high and the album is pleasantly produced. There is a plaintive monotony about these songs, as well as Mitsias' voice, which makes me, at any rate, unwilling at the end of one side to turn over and hear the other straight away.

Finally, a long and eagerly awaited re-issue. The title, *Epitafios Epifania* does not mean too much at first sight,

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but think back a few years. Remember an unassuming EP that used to be in the shops with a mermaid on the cover and the legend, 'Mikis Theodorakis, Georges Seferis, Nobel Prize'? *Epifania* was composed shortly before Seferis won the Nobel in 1964, and brief though it is, many people regard it as Theodorakis' best work.

Bithikotsis sings with a care and inflexion that of its kind is probably unequalled in Greek discography, and those were the days when *bouzouktsides* Lakis Karnezis and Kostas Papadopoulos could be heard together and — under Theodorakis' meticulous direction — playing with the perfect attention to detail you rarely find outside the classical concert hall.

There are four *Epifania* songs, the ideal complement on this record to the eight songs of Epitafios. More popular than *Epifania*, perhaps because of its subject, *Epitafios* is a setting of poems written by Yannis Ritsos in 1936, the lament of a mother for her son shot down by police during a strike in that year. This original recording has already been issued on a separate 10-inch disc, and other versions are also available. But Bithikotsis here stands unrivalled.

Briefly Noted

Folk Songs and Dances:

Ta Kritika (Cretan Music). Songs and dances of Crete featuring excellent performances on the *Lyra* and *Lagouto*. Singers include Andonis Xylouris (brother of Nikos), Nikos Manias and the Skordalos family. These are the uncommercial songs of Crete as they are still sung in the remoter villages.

Mikis Theodorakis:

Epilogi (Selection). With Maria Douraki and Kostas Kammenos. More resistance songs, most of which are on rival discs.

Mimis Plessas:

Yia Mia Stagona Alati (For a drop of salt). With Andonis Kaloyannis and Petri Salpea. Another new release by the composer of the recent 'folk opera' *Dialogues of the Dead*, which was shown last month on TV.

Nikos Xylouris has now opened at the *boite*, Rizes, at the bottom of Odos Kekropos. The programme, which includes Kaifilias' magnificent and original ravings with guitar (why doesn't somebody record them?) and Domna Samiou with collaborators, started up just too late to be included in last month's *boite* review — which was a pity, as this is by far the most exciting thing in Plaka at the moment.

—RODERICK BEATON

cinema

Freedom, Friendship and Humour:

RENE CLAIR

EARLY last month René Clair, the seventy-six year old *grand homme* of French cinema, stood and addressed his Athenian audience. Speaking softly yet confidently of his films, he stated that one of their major themes was friendship. He concluded his brief remarks by thanking the audience for its friendly welcome. Thus began a week-long 'Hommage à René Clair' (December 2nd-7th) sponsored by L'Institut Français d'Athènes at the Opera Cinema on Akademias Street. With eleven of his films presented, it was indeed a gala occasion for film buffs.



The week was memorable not only because one had an opportunity to see in person this man who as a director, writer and critic has contributed so much to French cinema and the art of film comedy, but also because the viewer was able to grasp the continuity and development of Clair's entire *oeuvre* by seeing so many of his films one after another. After seeing them, I began to take Clair's comment about friendship to heart: his unmistakable style made each film seem like an old friend. Clair's use of the same actors in different works, Gérard Philippe and Raymond Cordy, for instance, helped strengthen this impression.

Clair has often been described as the most 'French' of French directors and a master of light social comedy. Certainly this is true: The witty banter of his characters, many of whom are involved in triangular love affairs — that favourite of French dilemmas — the music, the dance, and the often regal backgrounds are elements which together produce the cinematic equivalent of champagne.

Clair, however, is much more than a director of French farce. He is a humane artist who has constantly stressed the need for friendship and freedom (most strikingly in *A Nous La Liberté* (1931)). He has managed to do so with a wry sense of humour that at times is strongly satirical while at others purely slapstick in the tradition of Chaplin and Mack Sennett whom he so greatly admires.

Above all, he is entertaining. Clair told one Greek reporter that a good film can be judged by a watch. If one forgets about time while watching a movie, the film is successful. Although my watch was being repaired during René Clair Week, I can honestly say that his films (except for a few moments in *Les Grandes Manoeuvres*) passed this simple test.

I was interested in each film. Of course the various elements already mentioned helped create this interest, but what finally gives life to Clair's warm humanity and humour is his seemingly effortless command of cinematic technique. Clair is almost always crisp and clear (His real name is

René Chomette — thus one must believe that his assumed name is deliberate). His ability is evident from the beginning of his career in a surrealist/data work like *Entr'acte* (1924). In this irreverent and liberating collage in which a corpse to be buried finally returns to life, Clair makes use of everything from double-exposure to a mounted camera on a roller-coaster. In one scene, for instance, Clair shows us the funeral wagon being pulled by a camel galloping away. The next shot shows the dignified string of mourners beginning to run after the corpse. This action in itself is funny, but Clair turns mere slapstick into satire by filming the running 'society' in slow-motion. The effect is not only one of a distorted ballet — the music for the film by Erik Satie was composed after the film was completed — but of the silliness of these folk so intent on fulfilling a social obligation. No title card was necessary for this silent film: the action expressed everything sharply.

Cinematic surrealism adds unobtrusively to *La Beauté du Diable* (1948), Clair's version of the Faust legend, starring the impressive duo, Michel Simon and Gérard Philippe. Dealing with the devil is just the excuse many directors would need to resort to a barrage of camera tricks. Clair, however, keeps the hocuspocus to a minimum in order to focus on Faust's character. But when it comes time for the devil to show Faust views of the future, Clair imaginatively uses a mirror as a screen. Peering into the glass, Gérard Philippe, as Faust, is made to see a series of short scenes which culminate in Faust's becoming ruler of the country.

Again, the cinematic ease with which Clair moves from the imagined future to Faust's present state as he gazes into the mirror adds a magic touch to the story without overpowering the human quality of the legend.

When sound films first appeared, Clair was most dubious of their value. He correctly saw the danger of sound films degenerating, as most did, into 'the hundred percent talkie'. Writing as a film critic in 1929, Clair pointed the way towards the creative use of sound movies: 'It is the *alternative*, not the simultaneous, use of the visual subject and of the sound produced by it that creates the best effects.' He mentioned, for instance, that it is often more interesting to focus the camera on the listener instead of the speaker. He also urged that music be written for a film rather than simply stuck on the soundtrack to drown out silence. Clair the director practices these suggestions of Clair the critic in each of his works. In *A Nous La Liberté* prisoners working on an assembly line break into song in a highly unrealistic way thus establishing the humorous and satirical bent of the film and the theme. Part of the power of his films is Clair's understanding that the sound must be used as carefully as the picture to create a successful work.

I enjoyed each of the films I saw for a different reason. With Truffaut's recent homage to the art of film *La Nuit Américaine* in mind, I was particularly delighted with Clair's tribute to the silent film, *Le Silence Est d'Or* (1947). Maurice Chevalier plays the role of a good-natured amorous film director who looks here like a younger René Clair of today with touches of D.W.

Griffith added for good measure. The film chronicles Chevalier's adventures as head of 'Fortuna Studios' during the Golden Age of silent film when leading actresses were sometimes recruited from a film audience; when cameras looked like shoe boxes on stilts and studios like barns full of props from old melodramas; when directors shouted orders to the cast without need for a script or silence on the set; and, perhaps most important of all, when the fledgling film industry was still young enough to allow for unhurried romances against a backdrop of hope rather than wealth, and small enough to allow one to feel one had a personal stake in 'Fortuna'.

Any lasting success must be a combination of talent and luck. René Clair has had both. The result is that he has had the freedom to develop his special cinematic and warmly comic talent for a remarkable fifty years. Put another way, he has shared a friendship with an art form that was just coming into existence when he was born in 1898. To trace René Clair's long and rewarding career is thus to follow the development of cinematic art.

—ANDY HORTON

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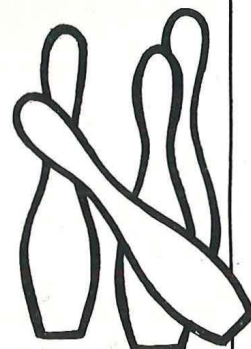
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books

WILD FLOWERS OF CYPRUS

Paintings by Elektra Megaw. Text by Desmond Meikle. Phillimore and Company Ltd., London and Chichester, 1973.

It this outstanding volume, *Wild Flowers of Cyprus*. Elektra Megaw presents fifty-one of her accomplished and instructive paintings together with a text by Mr. Desmond Meikle. The work is invaluable for the collector of contemporary botanical illustration, for the professional and for the amateur botanist, as well as for the visitor to Cyprus and the lover of nature, who has already been delighted by its wealth of flowers.

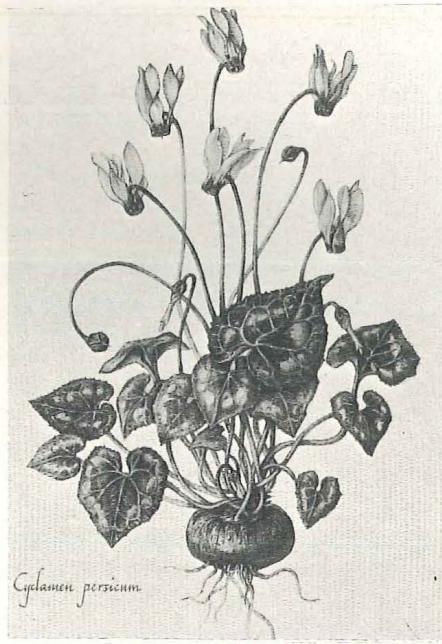
Wild Flowers of Cyprus comprises a wide ranging selection of plants chosen from an estimated 1,500 native species which have become adapted to an exceptionally rugged and varied terrain. The limestone mountains and hills, with outcrops of volcanic rock, the dunes and grazing lands are host to a chalk flora of great diversity well able to withstand the extremes of temperature.

Mrs. Megaw, who trained at the Slade School, and holds the University of London Diploma in Fine Art, lived for 24 years in Cyprus, where her husband was director of the Antiquities Service. This enabled her to work from fresh material, collected by herself or by friends in all seasons, and including those species of plants that are widespread as well as the rarities.

While her approach combines careful attention to botanical accuracy with graceful and rythmical drawing, making the plates invaluable as an aid to identification, it also includes a sensitive awareness of texture.

Mrs. Megaw's paintings are already well-known from international exhibitions where her work has been received with much acclaim. In this volume the colour printing has most successfully reproduced her soft and natural tones. For those who wish to frame the plates one of the three available editions is offered as a portfolio with the text bound in booklet form. There is also an elegant edition for the connoisseur, handsomely bound in leather, and a third library edition with an attractive binding.

The text provides an indispensable accompaniment to the paintings. The introduction gives a concise account of



A *Cyclamen Persicum* by Elektra Megaw

the highly characteristic flora of the island, while each plant is described in a delightful and informative manner. Mr Meikle is a leading botanical authority on the flora of Cyprus. He has been associated with work on the botany of the Eastern Mediterranean and of the Middle East, where there has been as in Europe, a resurgence of botanical interest during the last thirty years after a long, fallow period.

Mr. Meikle emphasizes the uniqueness of the vegetation of Cyprus. This is characteristic of all islands large and small where in isolation remnants survive which have become long extinct on the mainlands to which they once were linked. Many of its features are oriental and the plant-hunter will find species occurring also in Turkey, Syria, Palestine and North Africa, as well as those belonging to southern Greece, and Crete, in the west.

The isolation, low rainfall and highly varied topography of Cyprus have also contributed to the presence of *endemic* plants, those plants that are found nowhere but in one particular flora, and very often only in one restricted locality. Of endemic plants which are of perennial fascination to the botanist, Cyprus possesses about 80 species.

Amongst these endemics are depicted *Onosma fruticosum*, a species with numerous relatives in Greece, the renowned Golden Oak, *Quercus al-*

nifolia, a tree found high on the Troodos range contrasting with the herbaceous, blue *Chionodoxa lochia*, confined to the same area, and so rare, that, if by a fortunate chance you happen to find a plant you are begged to leave it untouched — as well as many other local species.

The flowers of the Mediterranean, are, in general, of great interest to the gardener and the nurseryman, as many of them have been brought into cultivation, and many of their fore-runners are still easy to find. *Anemone coronaria*, which, in nature, comes in many hues, is here portrayed. This has become *the Anemone*, sold by the florist, and a garden plant, that will thrive far from its original haunts in a sunny garden, while *Ranunculus asiaticus*, found in Cyprus in a range of colours from white, pink and yellow to orange and scarlet, is known to most as *the Ranunculus*, frequently appearing in gardens in the double cultivated form.

Then there is the Caper flower, charmingly delineated, and considered by some to be amongst the most beautiful in the Mediterranean flora, where the plant has a widespread distribution surviving summer drought in arid, stony soil. The buds open into ephemeral blossoms with striking, purple stamens — and, when pickled, provide us with the delicious culinary caper. As a representative of the ornamental genus, *Clematis*, the vine *Clematis cirrhosa* has been chosen. It, too, is found everywhere in the Mediterranean, tumbling over hedges and bushes, producing its flowers in the winter, and feathery fruits in early spring.

Of the Sun Roses there is the white-flowered *Cistus salviifolius*. A search beneath this shrub will sometimes reward the ardent botanist with the sight of the weird red, or yellow *Cytinus hypocistis* protruding from the earth, a parasitic plant which draws nourishment from the roots of the *Cistus* family.

The Lily family is well-represented by two rare, local Fritillaries, *Fritillaria libanotica* and *F. acmopetala*, by Tulips, Crocuses and the hardy and ubiquitous *Asphodel*, the scented *Narcissus*, the Grape Hyacinth, the exotic Sea-Daffodil, *Pancratium maritimum* springing from the sands of the sea-shore. This once abundant species is now much threatened in many Mediterranean coastal areas by the inroads of tourist development.

The fascinating members of the Orchid family are all ground-orchids. This is a section where the difficulties of

identification are well-served by the meticulous illustrator, for these attractive plants can exasperate the botanist. A group of the same species may display a range of bewildering variability, while the confusion is compounded by the tendency of members of this family to hybridize. Seven species have been selected from the genus *Ophrys*, which is one of the best-known, for their strange resemblance to insects.

The introduction also includes a reference to the literature pertaining to the botanical history of Cyprus which, in the 19th century, was much neglected

by botanists because of its inaccessibility. Helpful suggestions are also offered as to the most rewarding seasons for the visiting botanist or nature-lover.

Altogether this volume serves as a timely and happy reminder of the enduring beauty of Cyprus, soon, it is to be hoped, to be entrusted again to her own people.

—PAULINE HARITONIDOU

Portfolio edition of Wild Flowers of Cyprus is available at Eleftheroudakis and Pantelides for 1,000 Drs.

POETRY OF PRAISE

Pindar's Odes, translated by Roy Arthur Swanson, foreword by Kimon Friar. Bobbs-Merrill, Inc. Indianapolis and New York, 1974. 358 pages. (also available in paperback).

Pindar is a poet who has never ceased to capture the imaginations of other poets. This finest of craftsmen not only did things that no one else had been quite able to equal, but got away with them. His appeal has also been partly based on a misunderstanding: that Pindar was the inventor of poetic licence.

The chief contribution of Roy Arthur Swanson's new translation of Pindar's surviving odes is the thoroughness with which he undermines this older view of the wild, hysterical bard. As Swanson in the introduction and Kimon Friar in the foreword both point out, Pindar was above all the master craftsman, and this mastery, this achieved perfection within very constricting formal rules, is what really constitutes the poet's greatness.

If he is not a popular poet, it is partly because he never wanted to be (his dismissal of the common race of men was absolute) and also, of course, because his poetry, technically brilliant and controlled, does not have pretensions to 'say' anything outside of itself. One cannot read a Pindar ode and then 'write a letter to a friend' telling him what it is all about. If one, however, were to try, it would be quickly discovered that nearly all the odes are 'about' the same thing. It is this intangible quality in Pindar that has led generations of poets and classicists to seek refuge in the legend of his 'wildness'.

Pindar's is pure poetry which defies prismatic breaking down into meaning, form and content. Quite simply, the

language Pindar speaks is closer to that of Mozart or the Bach of the preludes and fugues than to Euripides.

It follows, of course, that few poets are more difficult to translate and credit must be given to Swanson for his thoroughness in presenting the whole of Pindar's surviving work in a language which is contemporary and proof against extravagant poeticisms. Swanson has perceived that the mainspring of these formal odes, sung for the victors in athletic contests, is not the occasional wilfulness of their imagery, but a fine balancing of themes, comparable to that of a classical symphony. They usually begin, by way of 'exposition', with praise of the winner or his city followed by a long 'development' section in which some related myth is retold. The odes reach their climax with a brief 'recapitulation' of the opening subject, frequently ending in a blazing major key with some general assertion about the worth of victory or success.

The apparent aimlessness of lines such as 'I am somehow/ moved at the moment to say that/ the Emmenidae and Theron inherit their praise/ from these noble riders' ('Olympian 3') is proof of licence only within an overall form which is sufficiently firm not to be shaken by it. The close-knit thematic construction of a long and complex poem like 'Pythian 1' demonstrates beyond question the sureness of Pindar's overall control.

This is well maintained in Swanson's lucid translation. What has survived less well, however, is the musical pattern of strophe and antistrophe, which serves as counterpoint to the thematic construction of each ode. Of course the complicated musical patterns could never be repeated in English, but Swanson has retained the visual appearance of a Greek strophe and antistrophe

with alternating long and short lines, often breaking off for no apparent reason in the middle of a word. He does not, however, observe strictly the basic rule that the number of syllables in each line of the antistrophe should be the same as in the equivalent line of the strophe. In ancient manuscripts poetry was not written out in lines at all but ran from side to side on the page like prose. It seems a pity that a visual device invented by metricians to clarify a metre lost in translation has been retained.

Friar in his foreword rightly praises the 'orchestration' of Swanson's English verse, but I must admit I am not always as convinced as he of its success. It is not enough, as Pindar well knew, to use a wealth of poetic devices if, in the end, the whole poem does not rise above them. In these translations I sometimes had the feeling of involuntarily counting off the 'fine touches' — which meant that there were just too many of them for the poem's organic juices to cope with.

In his well-intentioned zeal to slay once and for all the notion of Pindar as poet of *hysterica passio*, Swanson, it seems to me, has been tempted to overkill. What is to be understood from the sentence, 'Their envious rivals win but blame/ while they are first to round turn/ number twelve and garner grand attraction/ from a special Grace' ('Olympian 6')? This is one of many places where Swanson has sacrificed musical rhythm in the interests of musical 'orchestration', (though it is the only one I remember in which sense has gone overboard, too).

At other times ('Olympian 7', 'Pythian 1' and many others) Swanson achieves a large-scale rhythm and lucidity of sense that carries the poem grandly forward, stepping lightly over the boundary-lines of strophe and

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antistrophe. But it does happen, too, that in the interests of sane precision the grandeur of Pindar's open-vowelled Boeotian Doric is curbed: the language of the newsreel creeps in, now and again, with a hint of genial urbanity which is quite un-Pindaric. (For example, 'in view of the horrible/ naval disaster near Cumae ...' ('Pythian 1').

Pindar was an aristocrat, and wrote only to praise those who excelled. To win at the Games was proof that a man was sufficiently favoured by the gods to use their gift — his body — in the fullest possible way. The successful athlete was, like Pindar's hero Heracles practically an intermediary between the gods and men, one who 'translated' divinity into human terms as the poet himself 'translated' the instruction of the Muses.

'Men are day-bound,' he says in 'Pythian 8'. 'What is a man? What is/ he not? Man is a shadow's dream. But when divine/ advantage comes, men gain a radiance and a richer life.' This divine radiance offers a man perfection, but only within bounds. In Pindar's poetry there is always a powerful tension between this tendency to perfection and the constricting limitation of men's lives: 'Beyond this', he says in 'Olympian 3', 'neither the wise nor fools/ must go. I'll go no further: I'd be a fool.'

Pindar had no wish to burst the bonds which the gods imposed on men nor those which the muses prescribed for his art. Perfection had meaning only if limits are set, and only then can poets, in Yeats's phrase, be 'contented with the praise of life.' Or as Pindar himself expressed it, 'Life's first prize is living well.'

— RODERICK BEATON

Shaping Up in '75



THE most put-upon member of society is the wife and mother who, unsalaried, is expected to carry out the duties of nanny, cleaning woman, laundress, cook, hostess and 'night comforter'. First up in the morning she is usually the last to get to bed at night. We like to believe that we are living in an enlightened age. Why, we wonder, haven't the women of the world founded a union like every other suppressed sector of society? The answer is very simple: from a very tender age the female of the species is brainwashed and conned into accepting a role more burdensome than that of a slave in Ancient Athens. (Let's not even contemplate the stress and strain on women who must fulfill all the traditional roles while pursuing a professional career or going out to work to supplement the family income.)

Living in Greece can come as a welcome respite for the woman of a family that can afford domestic help. Despite rumours to the contrary, help is still easily available — which is not so nice for those who are employed as domestics but a boon to those able to hire them. Suddenly released from the daily grind of trying to catch up on the endless jobs around the house, you may find yourself very busy with other tasks and interests but freed from the hard labour involved in housework. You may be occupied from dawn to dusk but getting less exercise. Rolls of fat will suddenly appear and plumpness settle itself in for a long stay.

To compensate for the normal bending and stretching involved in housework, you could spend some of your newly found leisure at a health studio. Why a health studio? For the simple reason that a couple of hours set aside several times a week may be devoted entirely to that *neglected*

person in life: yourself. Only the most disciplined of individuals will regularly set about doing exercises at home and meanwhile your appearance and health will suffer.

What exactly happens at a health studio? Well, before you go you must work yourself into a positive approach. Once at the studios, it's all wall-to-wall carpeting and soft music which will get you into the right frame of mind immediately! 'Pour' yourself into your leotard and ignore the heaving and puffing involved. On entering the mirror-lined gym you will be confronted with countless images of yourself, but take no notice of the actual shape you see reflected and concentrate on the curvacious creature you feel yourself to be, otherwise you will give up the whole idea and go back home!

The next three quarters of an hour or so will be spent doing exercises under the guidance of a trained instructor. This is followed by a sauna which is a miraculous experience that will leave you feeling strong enough to take on the whole world singlehandedly.

Massage time comes next, lasting half an hour, and then its back to the sauna! By now you will be glowing with health and vitality and can finish the whole wonderful business by relaxing in the relaxation room, having a facial or your hair done. A visit to a health studio several times a week will make you a new woman, and you should not have any feelings of guilt about giving yourself this treat. Remember — you really deserve it!

During the last few years health studios have mushroomed all over Athens. To save you the bother of finding one suitable to your needs and pocket we decided to do all the research for you. The results were agreeably surprising and the cost not as high as

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anticipated. We visited many, though not all, and everywhere met with politeness, save from the giants in the business, from whom we received a distinct lack of courtesy and a refusal to part with any information whatsoever. You should also be wary of studios which claim to take off kilos in no time at all!

The studios you will find listed were chosen for their high standard of cleanliness, the quality of their equipment and facilities, the qualifications of their instructors and masseuses, as well as for their courtesy towards their clientele and to those seeking information. Location was also taken into consideration for the convenience of our readers dotted about the Athens area.

Some studios place more emphasis on 'beauty' and others on physical fitness. Included in the basic costs are exercise classes, and use of the equipment, saunas, showers and relaxation rooms. We have listed them alphabetically, leaving the final choice to you!

Femme Health Studio, Leoforos Kifissia 162, tel. 671-4328. The emphasis is on physical fitness. Small but well equipped studio, offering individual attention. Cost: 1,000 Drs a month. Extras: hand massage. Take your own towel.

Languages: A smattering of English and French. Easy parking. Buses: Kifissia, Philothei. Stop: *proti stassis Psihiko*.

Health Studio, Metropolitan Capsis Hotel, Leoforos Alexandrou 1, tel. 790-196. A luxurious penthouse studio atop the new Capsis hotel located opposite Syngrou Hospital. Cost: 7,000 Drs a year, which includes use of a relaxation room with TV, towels, robes and the hotel swimming pool. Extras: hand massage, G5 (electrical massage), private sauna and shower room, refreshment bar. The hotel has a hairdressing salon, beauty parlor, restaurants, bars and an underground garage. Women: a.m.; Men: p.m. Ask for Mrs. Tarsi Konstantakou who speaks English.

LM, Platia Kolonaki 19-20, tel. 600-494, tel. 629-985. Emphasis on physical fitness. Nassos Lazarides has studied physical education in Greece, England and Germany. Cost: 6,200 Drs a year. Extras: hand massage, beautician, refreshment bar. Take your own towel. Men and women. Languages: English, German. Parking difficult. Bus: Marasli. Stop: Platia Kolonaki.

StudiO, Dinokratous 87, (above the American Embassy), tel. 739-987. Tassos Karavoulis is a trained physical instructor who concentrates on individual attention. Very well equipped studio on three levels. Cost: 2,500 Drs for three months. Extras: hand massage, slendertone, beautician. Take your own towel. Men and women. Languages: French. Easy parking. Bus: Marasli. Stop: *Naftikon Nosokomeion*.

—M.D.L.

SENSIBLE DIETING

January 1st. You open your eyes to a new year but there is nothing 'new' about the way you feel. Liverish and with a thumping head you reach for an alka seltzer and, to add insult to injury, you are probably several kilos heavier! The feasting is over for another year and you vow to eat nothing until the next orgy. So your first New Year's resolution is to go on a strict diet — a very difficult thing to do as your stomach will have been stretched to capacity and your gastric juices are in a near state of hysteria, waiting to consume new delights.

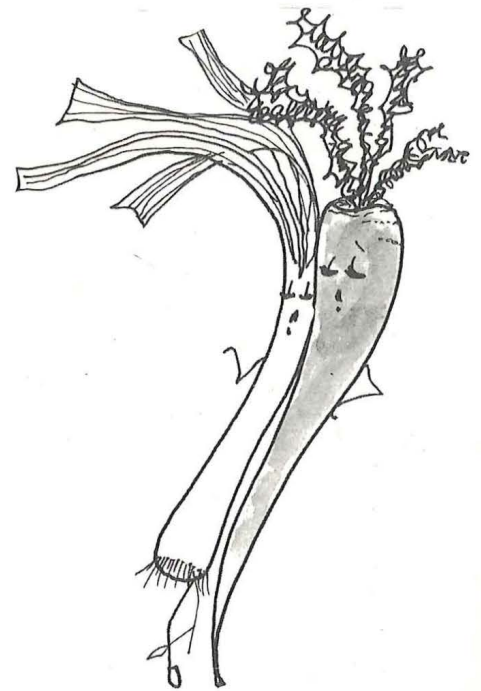
If you are going to diet successfully it will have to be done slowly by cutting back on your intake at each meal, spoonful by spoonful, until your system has adjusted to the new state of affairs.

There are two schools of thought on dieting: the carbohydrate count or the calorie count. Both work, however, on the principle of high protein and low starch. It is worth remembering that a sedentary person needs only between 2,000 and 2,500 calories a day. To lose weight this should be reduced to 1,200 or 1,500.

Eating out is a national pastime and many of us use it as an excuse for our inability to reduce but if we analyse the foods available at most tavernas and restaurants we will see that simple broils, in small servings, are almost universally available and, of course, salads. The culprits are the *orektika*. The only way to avoid being tempted by the delights of *taramosalata*, *melitsanosalata*, etc., is to pretend they do not exist! Ask the waiter to serve the oil or salad dressing separately so you can control the amount, and go easy on the fruit which are high in calories — the local fruit is delicious but most of us tend to eat too much. Ignore the mounds of bread or allow yourself one small piece.

At home, focus on clear soups, roast or grilled meat, poultry, fish, poached or boiled eggs. Meat, fish and poultry prices are soaring so buy and serve small quantities. This means being firm with the salesman when ordering: the one kilo you ask for tends to sneak up to one kilo plus.

Salads come in all shapes, sizes and combinations, and with the addition of fish, boiled eggs, cheese, nuts or currants, they make a meal. Keep 'hard' salad vegetables together: shredded cabbage, diced apple, radishes, chopped celery, endive, grated fennel root,



cucumber, green peppers. Lettuce is best served alone or with spring onions and tomatoes. Experiment with different combinations of salad vegetables and do not overlook raw cauliflower, carrots and spinach. Keep some grated cheese, any kind, in an airtight jar in the fridge, to sprinkle over. Dice cucumbers, sprinkle with salt, lots of pepper and dress with fresh lemon juice. Chill well and keep in the refrigerator for snacks or meals. Slice boiled beets, remembering to use the leaves as well, and dress with plenty of minced garlic, salt, pepper and vinegar. Boiled greens are nutritious but go easy on the oil or butter.

Plain gelatine is pure protein and if dissolved in good stock and filled with grated salad vegetables, bits of meat or fish, it can be a very filling dish without too many of those phantom calories. Cottage cheese is a favourite with dieters but unfortunately unavailable here. The following recipe will produce something very similar. You may add paprika, caraway seeds, chopped chives, spring onions, or herbs:

HOMEMADE CHEESE

2 bottles fresh milk
1 teaspoon salt
1 medium yoghurt

Bring milk to the boil. Add salt. Draw away from heat and stir in yoghurt.

HOUSEKEEPER'S GRAB BAG

Keep stirring until milk curdles. Line a colander with cheese cloth and pour in the milk mixture. Draw up the four corners of cloth and hang to drip. Give a final squeeze. Mash with salt. Put in a bowl and place a saucer or small plate on top, weighing it down so as to press out any excess liquid.

Here are some low calorie dressings. It is a good idea to make them in screw top jars so that you can give them a really good shake when all the ingredients have been combined. Cutting out all fats and frying oils does not mean that you cannot add a soupcon of olive oil.

PIQUANT SALAD DRESSING

2 tablespoons grated horseradish (or 1 tablespoon powdered horseradish)
1 tablespoon lemon juice
½ teaspoon Worcestershire sauce
Pinch salt
Dash of Tabasco
1 cup of yoghurt

SWEDISH DRESSING FOR BEETS

1 teaspoon dill or caraway seeds (well pounded and soaked in ¼ pint boiling water)
Strain and cool
2½ tablespoons of this liquid
1 teaspoon salt
1½ tablespoons vinegar
2 teaspoons sugar (or 1 tablet saccharine)

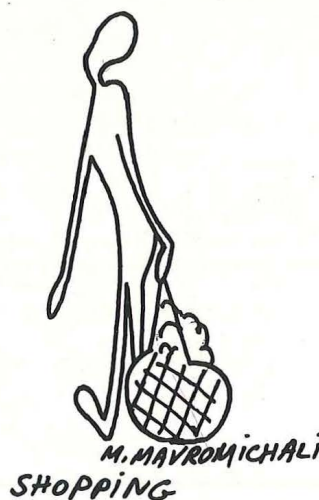
CHINESE LOW CALORIE DRESSING

3 tablespoons lemon juice
3 tablespoons soy sauce
1 tablespoon sugar (or 2 saccharine tablets)
Pinch ginger powder (optional)

LOW CALORIE THOUSAND ISLAND DRESSING

¾ cup tarragon vinegar
1 can tomato juice (or equivalent fresh)
1 minced clove of garlic
Pinch of cayenne pepper
2 tablespoons finely chopped celery
2 tablespoons finely chopped parsley
1 tablespoon Worcestershire sauce
1 teaspoon paprika
1 teaspoon prepared mustard

IF YOU shop in the local markets you are only too painfully aware of the swift rise in prices. There is one way to combat this: buy in bulk — the largest individual sizes, or by the case. Detergent costs about 30 Drs. per kilo when purchased in the 25 kilo bag. A one kilo box averages 45 Drs. The saving on this one item is about 350 Drs. Sugar bought in bulk rather than in individual bags is about 1.50 Dr. cheaper per kilo. Even in quantities of 15 bags packed together the saving is around one drachma per kilo.



If you join forces with friends and buy wholesale, you can make substantial savings. Several cases of one item is not much when divided among several people. Bargain with super-market managers and remind them that if they sell by the case it means ready cash for them at reduced cost and labour. Even if you cannot buy enormous quantities at one time, plan on getting at least one case or bulk supply of an item each week. Besides the money saved, the convenience of having food and household supplies in reserve is enormous. You will find yourself making fewer shopping trips, saving fuel and time.

Toilet soap bought in bulk in addition to saving money serves yet another function: remove the wrappers and store the soap among your linen — it will give them a delightful, fresh odour. More important, the soap will become harder with time and when used, last much longer.

HAVING 'a screw loose' is not always as easy as some people think. Try this if you have one that refuses to budge: heat a metal rod or large nail red hot and hold

it against the screw head 2 or 3 minutes. The heated screw expands and thus loosens.

ALSO AVOID buying utensils and containers of hard plastic because they crack easily and shatter when dropped. A soft plastic lasts much longer.

FORCING SPRING bulbs? Plastic bottles cut down and placed upside down over flower pots planted with bulbs form ideal miniature hot houses.

THOSE OF you with outside TV antennae should know that cleaning them by rubbing with steel wool two or three times a year — especially during winter months — will enormously increase the brightness and clarity of the picture on your screen. If you are installing a new set or replacing the cable of an old one, it is best to use the new type of coating on the separated wire cable, which is flat rather than the round, because the latter cracks easily causing picture interference (never fasten it directly on the side of a building) and annoying replacement problems.

SHOWER CURTAINS tend to mildew — especially in the summer. Remove mildew by washing in hot suds (sometimes a brush is needed to get rid of accumulated soap) and then rubbing with a lemon. Let dry in the sun. What would we do without lemons!

MOST PEOPLE prefer fried eggs with a firm white and a cap over the yolk. This can be accomplished in a few seconds without basting or turning over. When the eggs have started to firm, spoon in one tsp. of cold water and immediately pop on a lid. The steam cooks the egg perfectly. One has to be careful because the process is a quick one and it is easy to overcook the egg.

STORING GLASSES by stacking is not a good idea — but we all do it! If your stack gets stuck, it is easy to separate the glasses by pouring cold water in the top one and setting the bottom glass in warm water. The same principal (contraction) is used to reset a loose watch crystal. Place a loosened crystal in the refrigerator until cold and then replace in the watch. Do not wear the watch until the crystal is again at room temperature.

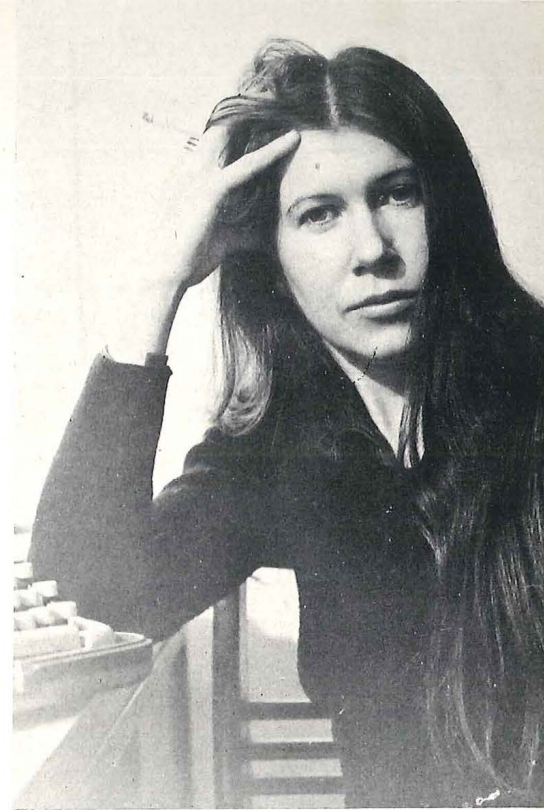
—SPAGGOS

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PUBLISHER WITH A VISION



THE rooms located in the basement of an office building near Syntagma are filled with stacks of books fresh from the binders. At a large desk covered with newspapers, memos and a typewriter, sits a woman in blue jeans and sandals. This is Denise Harvey, director of the Anglo-Hellenic Publishing Company, correspondent for the English newspaper, *Sunday People*, and Athens stringer for the Paris office of the American Broadcasting Corporation. She wings a sheaf of papers across the room to her secretary and picks up the phone and orders two glasses of red wine. An attractive thirty year old Englishwoman with long chestnut hair and an easy smile, Denise Harvey has an affinity for red wine and good books.

'A good life is a succession of failures. When you fail, you know that you are growing, and isn't this what it's all about?' I glance at the two books published thus far by her company, *The Island Kids*, by Willard Manus, a children's book about Rhodes, and *African Notes and Other Poems*, by Gilbert Horobin, and wonder what she means by failure. She smiles and tells me of leaving school when she was eighteen to work for a newspaper. The three years she was with the *East Anglian Daily Times* were '... fun, nice, human, and exciting...' but then the travelling itch struck. With the hundred pounds left to her by her late grandfather she bought a car, a 1951 MG that 'looked like a squashed Rolls with big bulging head lamps'. She spent a year in Germany, returned home for Christmas, 1966, and later resumed her travels driving south through Europe. Intent on writing a book, she rented a hut on a hillside in Mani, one of the wildest and most remote areas of Greece. It had two rooms and no windows and the well was three hundred yards away.

Failure. 'The book didn't work... isolation is not good for a beginning writer. You need outside stimulation. Also, if your ideas aren't mature in your mind, you have trouble writing about them. I had too much time and didn't accomplish much...' After a year, she returned to England where she worked for four months at the London News Agency. 'I was an absolute failure at

'Literature was stimulated during the 1920's in Paris ... why not now in Athens?'

being a hard news reporter' she laughs. She soon became homesick for Greece and returned to Mani where she lived for six months until 'someone told me I could make a fortune in the big city teaching English.'

She came to this city in September 1968, and wrote a column for the *Athens News* entitled, 'Americans in Athens'. 'I was invited to lovely cocktail parties and luncheons. I brought a big nylon bag and filled it up with food.' The next year she was editing *Athens Sky News*, a magazine for Athens airport. 'But it's easy for an expatriate to get lost... one year becomes ten and then twenty. If you mix only with fellow expatriates, you lose touch with the reality of the country.' Ennui set in, boredom, monotony, uselessness, lack of future: 'Too much wine, too many parties'. Then one morning she woke with an idea to start a magazine. 'Something like *Time*, only with Greece as the main subject. A news magazine...' with the help of Greek friends, she planned and made a press application to the ministry where she was instructed to form a publishing company. This she did with a capital of 3000 drachmas and with her lawyer suggesting the name, 'Anglo-Hellenic'.

'The timing was all fouled up', she now explains and her dream of a news magazine van into problems. When Willard Manus, an American writer who has lived for many years on Rhodes, showed her his manuscript of a children's book, Denise decided to publish it. The eighteen months it took to produce *Island Kids* was a time of agony as she learned the ins and outs of the trade while costs spiralled. The book was ready that day last summer when the country began mobilizing after the Turkish invasion of Cyprus.

'Writers write because this is the only thing they want to do. Writing is the loneliest, most painful job of all. I know. The publishing business today tends to be strictly commercial, and very cold'. She has a romantic concept of pub-

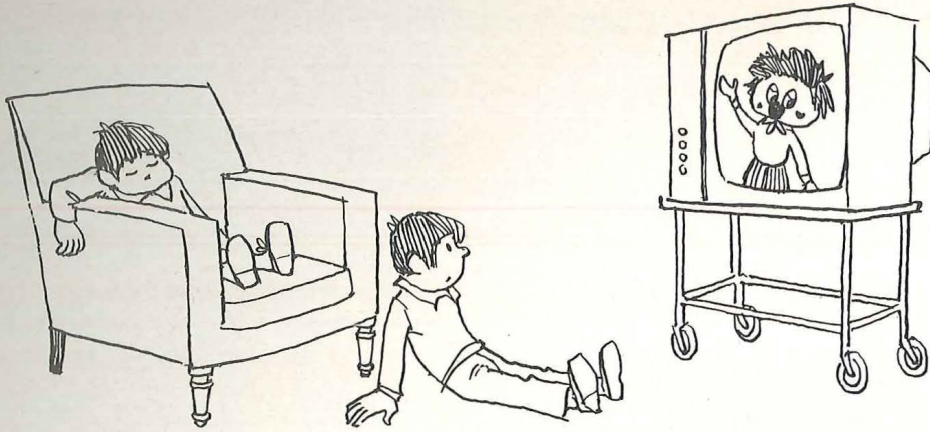
lishing and speaks of the community of expatriates writing in the Paris of the '20's — Stein, Hemingway, Joyce, Fitzgerald. 'Then there was a human contact between writers and publishers. I want to publish works written by the foreign community living in Greece as expatriates. Literature was stimulated during the 1920's in Paris... why not now in Athens?'

In January she will be bringing out a small anthology of short pieces by Greek writers and foreign residents in Athens and entitled *Events, Greece 1967-1974*. She hopes that through her publishing house she can bring together both Greek and foreign artists. She will publish for example, the songs of Dionysios Savvopoulos in Greek and in the spring she will release a record of folk dances with instructions on how to perform the *hassapiko*, the *tsiftitelli*, and the *hassaposerviko*.

Her secretary, Nelly, throws a pack of manuscripts on Denise's desk and pipes in, 'She's a good boss.' Denise Harvey leafs through pages and beams as she transforms her dream into reality.

—PAUL KRONFIELD

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tionally and socially, with the least amount of formal structure while providing entertainment. Two and three year olds who watch this programme are able to recite the alphabet, count, distinguish forms and images and on top of it learn the rudiments of a foreign language. They are also taught about the rights of others. The people responsible for *Sesame Street* are thoroughly aware of the educational and psychological processes of each age group they deal with and thus know how to impart information important to the child at different age levels. *Sesame Street* has had its admirers and detractors but someone in the media here should see this programme: it may provide many insights into the kinds of things that can be taught to the small child through television.

It is time that pre-schoolers be looked upon in a different light, not as merely 'little ones', but as intelligent, growing, social beings with the capacity to absorb information readily if it is presented properly. Hopefully changes will be forthcoming in this area of programming. Television in Greece has come such a long way in a short time and perhaps improvement in shows for the pre-school audience will be the next step in the maturation process of the media.

—DENISE G. MORFIRIS

TELEVISION FOR PRE-SCHOOLERS

THE selection of programmes made available last fall is undoubtedly better than that ever seen on Greek television before. Their range and scope are broad and have presented us with some interesting shows. Unfortunately, one segment of our growing audience has been neglected in the changes that have occurred and that is pre-schoolers: children roughly between the ages of three and five. At this age children are capable of rapid growth in learning and should be considered our first and foremost TV audience. They are also the largest group, with the exception of their mothers and the aged, spending the most time in the home. It is unfortunate that some morning time cannot be allotted to them especially now that winter is upon us and they are more indoors.

Even more serious, however, is the content of the programmes that are available to them. Very few of the existing shows, with the exception of *I Pareoula Mas* (Sunday, 7:00 P.M. on EIRT), provide the child with any learning experiences. One gets the feeling that either very little effort has gone into their creation or that the producers believe children to be incapable of grasping learning concepts. Yet this age group is a very critical one for learning and television is an excellent medium for introducing ideas and concepts. Reams of 'Popeye' cartoons and six year old go-go dancers frantically gyrating and rolling their eyes in mock ecstasy are not exactly meeting their needs.

Programmes should be provided that both amuse and prepare them for their school days. They should be taught numbers, letters, days of the week,

words and definitions, comprehension, and the reasons why things happen. Life is not just a matter of learning facts, of course; it is also a matter of learning to relate to other people and to understand other mores. The neglect of this age group is particularly irresponsible when one considers that the shows are seen in the rural areas of the country where the children are not afforded many opportunities to amass information and to acquaint themselves with the world beyond the areas in which they live. Not much is going to be learned from cartoons or from programmes featuring adults talking shrilly in imitation of children. For example, the *Barba Mytousis* show could be used to provide some worthwhile learning experiences since younger children are intrigued by puppets, but first the producers must do away with the high pitched falsetto used for children's voices (which set our dog howling) and things like Kookla passionately kissing his school-bag after he has lost it and found it again. Pure entertainment shows such as *Bozo* and *To Pediko Variete* should not be done away with, but they should be bolstered by other shows that can provide mental stimulation.

Instructional programmes tend to be done in a formal, structured fashion with a teacher figure imparting information and the children listening and performing tasks as they are told. The children do not look as though they are having a super time of it and small children soon lose interest.

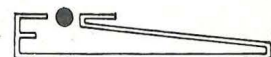
One programme that has enjoyed wide success since its conception is *Sesame Street* which originated in the States. It manages to give the small child maximum learning experiences, educa-

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television

The following is a *guide* to television viewing. Schedules are sometimes changed at the last moment and new programmes introduced.

EIRT broadcasts the news in *demotiki* at 8:00, 10:00, and at sign-off. YENED broadcasts the news at 7:30, 9:30 and at sign-off. The latter station usually presents a summary in English.

Programmes in Greek are followed by an asterisk (*).

SUNDAY

EIRT 6:00 Lassie... 8:15 Jacques Cousteau: The Mystery of the Sea (in French) ... 9:30 Jolly Sunday with stars of theatre and song* ... 10:20 Film* ...

YENED 11:00 Children's Hour ... 11:20 Documentary* ... 12:15 Folk Songs and Dances* ... 1:30 Week's International News in Review* ... 6:00 Cartoons ... 6:30 Lucy Show ... 7:45 Woman's

Hour* 8:15 Eyes on Sports* ... 10:00 Film ... 11:30 Alfred Hitchcock ...

MONDAY

EIRT 7:00 Puppet Theatre* ... 8:15 I Dream of Jeannie ... 9:15 Onendin Lion ... 11:30 Songs* ... 12:00 Ballet ...

YENED 6:00 Exploring the Untamed World ... 7:00 Folk Songs and Dances* ... 7:50 Justice ... 10:00 Song and Dance programme* ... 11:30 Cannon ...

TUESDAY

EIRT 7:00 Children's Programme* ... 8:35 The Waltons ... 10:50 What's on at the Theatres* ... 10:55 Thriller: A British Series ...

YENED 6:00 The Ski Boys (for children) ... 7:50 Combat ... 10:00 F.B.I. ...

WEDNESDAY

EIRT 7:00 On the Wrong Side of Time ... 8:15 Code Jensen ... 9:00 Our Century ...

YENED 6:00 The Flaxton Boys ... 7:50 Eyes on Sports* ... 10:00 Our Neighbourhood 10:45 Kung Fu ...

THURSDAY

EIRT 7:00 Karagiozi Theatre* ... 7:15 Kentucky Jones ... 9:00 Musical Variety* ... 11:05 Hawaii 5-0 ... 12:10 Yesterday, Today, Tomorrow, music old and new* ...

YENED 6:00 Carter Primus (children's programme) ... 7:00 General Hospital ... 8:45 War Stories ... 10:00 Comedy* ... 10:45 Mannix ...

FRIDAY

EIRT 7:00 Thunderbird, fascinating space series with puppets ... 8:15 Follyfoot: ... 10:55 Gunsmoke ... 11:45 Serious Music ...

YENED 6:00 Cartoons ... 10:00 Our Neighbourhood* ... 10:30 Kojak ... 11:30 Musical Moments* ...

SATURDAY

EIRT 6:00 English Soccer ... 6:50 Gymnastics and Health* ... 9:05 Do Re Mi (musical)* ... 9:35 International Sports* ... 10:20 Film ...

YENED 3:00 Sports* ... 6:00 Dennis the Menace or The Real McCoys ... 9:15 Songs ... 10:00 Film* ... 11:30 Petrocelli with Barry Newman ...

radio

NATIONAL BROADCAST COMPANY-EIRT

Presents three programs daily: National Program (728 KHz, 412 m) and; Second Program (1385 KHz, 216.8 m) offering news, commentary and music; the Third Program (665 KHz, 451 m) presents classical music from 6 p.m. to midnight daily.

News in English, French and German daily (except Sun. & holidays) at 7.25 a.m. & 2.40 p.m. Weather report in Greek and English daily at 6.30 a.m.

THE ARMED FORCES RADIO-YENED

YENED broadcasts the news in English and French daily at 2.25 p.m. & 11.15 p.m. Suns. at 2.35 p.m. & 11.15 p.m.

VOICE OF AMERICA - VOA

VOA may be heard in Athens from 5 a.m. - 7 a.m.: 7200 KHz (41.6 m), 6040 KHz (49.6 m); 7 a.m. - 9 a.m. and 6 p.m. - midnight: 9770 KHz (30.7 m), 6040 KHz (49.6 m).

Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference U.S.A.*, *VOA Magazine*, *Science Digest* as well as jazz, popular, and classical music programs.

BRITISH BROADCASTING CORPORATION - BBC

BBC may be heard in Athens from 7 a.m. - 9.30 p.m. 11.75 MHz (26 m); 11 a.m. - 8.30 p.m. 15.07 and 12095 MHz (20 and 25 m); 4.30 p.m. - 1.15 a.m. 9.41 MHz (32 m)

BBC broadcasts 24 hours a day a variety of programs ranging from World News to radio horror theatre. Programs include music of all kinds, reviews, commentaries, sports, science reports, business and press reviews.

RADIO CANADA INTERNATIONAL

News broadcasts in English are from 8.30 to 8.57 p.m. 6140,9655 KHz (31.07, 48.86 m) and 10.58 to 11.55 p.m. 17820, 15325, 11855 KHz (16.84, 17.58, 25.31 m).

News broadcasts in French are from 10.00 to 10.58 p.m. 17820, 15325, 11855 KHz (16.84, 19.58, 25.31 m).

DEUTSCHE WELLE

News broadcasts in German: 9, 10, 11 a.m. 1, 2, 3, 6, 7, 8 p.m. 6075, 9545 KHz (49.38, 31.43 m).

News broadcasts in Greek: 9-10 p.m. 6075, 7285 KHz (49.38, 41.47, 41 m)

U.S. ARMED FORCES RADIO

AFRS broadcasts 24 hours a day from Athenai Airport (1954 KHz) and from Kato Souli (1484 KHz).

News and weather are heard on the hour. Popular, jazz, classical music and religious program can be heard regularly, as well as various Community Service bulletins.

Meet the Press, *Face the Nation*, and *Issues and Answers* are heard on Mon., Wed., and Fri., respectively.

Major sports events are often broadcast by taped delay on Sunday afternoon at 1 p.m.

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Construction Of Electric Machines

SPYROS DAMIGOS S.A.



A Report on the Company

Spyros Damigos S.A., 'K.H.M.' (Construction of Electric Machines), was established in 1956 and became a Societé Anonyme in 1969. Mr. Spyros Damigos, the founder of K.H.M., is the firm's main shareholder and General Managing Director.

Investments: K.H.M.'s Industry Group is located at the sixth kilometre on Oreocastron Road (Thessaloniki) on a private ground consisting of approximately 70,000 square metres. Its fixed installations are valued at over 200 million drachmas. The company employs 850 people of whom 18 hold diplomas in engineering, electroengineering and chemistry, while 20 hold university degrees in economics.

Products: The K.H.M. Industry Group consists of seven factories which produce:

- Electric motors from 0.16 HP up to 680 HP.
- Water pumps and pump assembling.
- Electric gear motors.
- Elevator winches.
- Electric Distributor Boards and protecting boxes.
- Switch Circuit Breakers according to BROWN, BOVERI & CIE Standards and for the account of this firm.
- Industrial Cast Iron Items. (The foundry is the most advanced in the Balkans.)

In addition to these industrial plants, K.H.M. includes in its activities a) The construction of high precision work tools (and can claim, to its distinction, to be the only one in Greece of its kind) and b) Control and repairing of electric motors, as well as generators of low and high tension up to 5000 HP.

K.H.M. is the largest and, technologically, the most advanced in the electro-mechanical field, as well as the best organized business organization in this country. K.H.M.'s products are manufactured according to international specifications (DIN, VDE, IEC, etc.) and are of the same quality as the European ones.

Co-operation: K.H.M. together with CRONOS GENERAL INDUSTRIES, LTD. have established a plant in Cyprus where 20,000 electric motors are assembled every year.

Sales: K.H.M.'s Sales Division has its own sales Branches and Showrooms in Thessaloniki, Athens, Larissa and Iraklion/Crete and is represented in the rest of the country by reliable representatives.

K.H.M.'s turnover last year exceeded 200 million drachmas. It is anticipated that the 1974 turnover

will be more than 300 million drachmas. The extent of the domestic demand for K.H.M. products has not allowed for considerable export. In the last year, however, buildings and facilities have been enlarged. This, together with the establishment of the assembling plant in Cyprus, leads to the expectation that K.H.M. will realize the same success in the export sector as it has in the domestic. Meanwhile, a strong demand from abroad is evidenced by the many inquiries K.H.M. receives.

New Expansion: In the last year K.H.M. covered an investment programme of 100 million drachmas which, because of its importance to the National Economy, the Greek Government included in the Industry Protective Laws 4171/61 and 147/67.

The new investment programme amounts to over 240 million drachmas, covering on the one hand the extension of its present installations, and on the other hand the establishment of two new plants for transformers and oil burners. At the suggestion of the Public Power Corporation (PPC), K.H.M. has begun the erection of a factory for manufacture of transformers on a newly acquired 50,000 square metres plot in the neighbouring region. The transformers plant will produce, at the first stage, 4,000 transformers of a power ranging from 25 to 1,000 kVA yearly. This plant is considered to be the most modern in Europe because of its high standards and advanced, pioneering technology. The technical assistance of the well known European Industry Group, BROWN, BOVERI & CIE (BBC) guarantees the success of this plant. Under a License Agreement with UNITHERM, Vienna, K.H.M. will produce 2,000 oil burners DIT and MAT, yearly.

K.H.M. has also purchased a parcel of land, approximately 90,000 square metres, close by the suburb of Oreocastron (Thessaloniki) where it will build housing for its personnel. It is expected that this expenditure will reach approximately 70 - 80 million drachmas.

K.H.M. has pioneered the development and introduction of first class products so as to be the most reputable firm in the field of Greek Industry. This pioneering has introduced new manufacturing concepts to Greek industry and contributed new methods and precious experience to the efforts being made to expand our country's industrialization.

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