

February 1975

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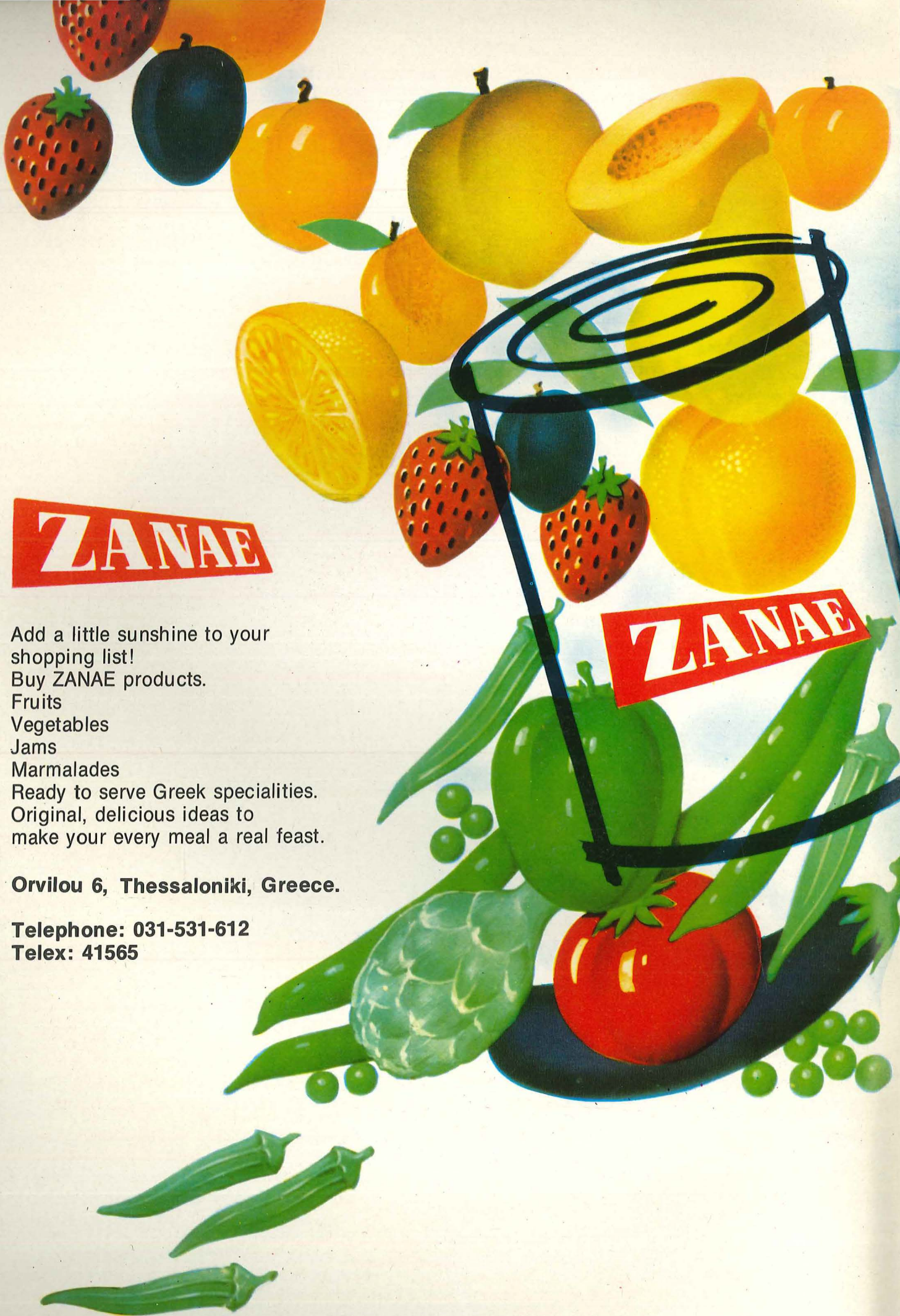
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# ATHENIAN

Greece's English Language Monthly





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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 Société 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.

# community calendar

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9	10	11	12	13	14	15
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## FEBRUARY 1

Poster Competition — Until February 10. An exhibition of entries from which a selection will be made for the 1975 International Trade Fair, Thessaloniki. At the Athens Centre of Ekistics, Stratiotikou Syndesmou 24.

Ping Pong Tournament — For sub-teens. American Youth Club, 2 p.m.

Exhibition — Until February 14. Photographs of Olympia by Nicholas Tombazis. British Council.

## FEBRUARY 2

Ping Pong Tournament — For teenagers. American Youth Club, 2 p.m.

## FEBRUARY 3

Exhibition — Until February 19. Paintings by Papaspyropoulos. At the Hellenic - American Union, Gallery Two.

Lecture — On *National Costumes* (In Greek). Lyceum of Greek Women (Lykion Ton Ellinidon), Demokritou 14,7 p.m.

Propeller Club Luncheon — At the Athens Hilton, 1 p.m. Information: Ann Rivers, Tel. 951-3111.

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

Film — *Cromwell*. British Council, 8 p.m.

## FEBRUARY 4

Afternoon Tea — Followed by a harp recital. Lyceum of Greek Women, 5:30 p.m.

Films — On ballet. British Council, 8 p.m.

Lecture — *La Rénovation du Quartier Montparnasse* (Mme. C. Bolot). L'Institut Français, 7:30 p.m.

Convention — Greek Management Association. Hilton Hotel. Through Feb. 6.

## FEBRUARY 5

Latin — American Folk Songs — Sung by Alfredo Moraleon. Spanish Institute, 8:30 p.m.

The Canadian Women's Club — Will meet at the home of Effie Theonas, 16-18 Kresnas, Polygono (Kypseli), 10:30 a.m. Tel. 882-2190.

Lecture — *The Baroque Architecture of Borromini* (Prof. N. Holevas). Instituto Italiano, 7:30 p.m.

## FEBRUARY 6

Greek Folk Dances — Lyceum of Greek Women, Aliki Theatre, 6:30 p.m. For information Tel. 611-042.

Afternoon Tea — Followed by a poetry reading (In Greek). Lyceum of Greek Women, 5:30 p.m.

Film — Jean Gremillio's *L'Étrange Monsieur Victor*. At L'Institut Français, 7:30 p.m.

## FEBRUARY 7

Film — Jean Gremillio's, *Remorque* (1939). At L'Institut Français, 7:30 p.m.

Silent Film Festival — *So This is What Life is!* at 6 p.m. *Berlin - Alexanderplate* at 8 p.m. At the Goethe Institute.

Convention — Athens Medical Association. Hilton Hotel. Through Feb. 9

## FEBRUARY 8

General Membership Meeting — American Youth Club, 2 p.m.

Puppet Show — In German at the Goethe Institute, 6 p.m.

## FEBRUARY 10

Duplicate Bridge — See February 3.

Photography — An exhibition: Nikos Saravanos. At L'Institut Français.

Lecture — On Marconi, on the occasion of the 100th anniversary of the physicist's birth (Prof. John Fkioris). Instituto Italiano, 7:30 p.m.

Silent Film Festival — *So This is What Life is!* at 6 p.m. *People on Sunday* at 8 p.m. Goethe Institute.

## FEBRUARY 11

AWOG — A visit to the Archaeological Museum. Information: Tomiko Finley, Tel. 681-8825.

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

Book Exhibition — Until February 15. Medicine and Child Health. British Council.

Kaffee-Klatsch — For younger members of the German community. Followed by a talk by the painter Antonios of Santorini. Sina 66, 4:30 p.m.

Lecture — *Pékin, Ville Impériale* (Mlle. E. Desaleux). L'Institut Français, 7:30 p.m.

## FEBRUARY 12

Lecture — Mrs Victoria Haim will talk about the late Chaim Weizmann, first President of Israel (In Greek). At the Jewish Community Centre, 7 p.m. Information: 525-227.

Film — *Messian et Les Oiseaux*. L'Institut Français, 7:30 p.m.

Silent Film Festival — *Market Place in Berlin* and *Kuhle Wampe* at 6 p.m. and 8 p.m.

## FEBRUARY 13

Greek Folk Dances — see February 6.

## FEBRUARY 14

St. Valentine's Dance — American Youth club, 7:30 p.m.

Propeller Club Ball — At the Athens Hilton. Information: Ann Rivers, Tel. 951-3111.

Film — Jean Gremillio's, *Le Ciel Est à Vous*. L'Institut Français, 7:30 p.m.

Piano Recital — Miranda Strogili at Instituto Italiano, 7:30 p.m.

Silent Film Festival — *Berlin Alexanderplatz* at 6 p.m. See Feb. 12 for 8 p.m. programme.

## FEBRUARY 15

Day Trip — To Mont Parnes. American Youth Club.



## FEBRUARY 17

Duplicate Bridge — See February 3.

Piano Recital — Given by Angus Morrison. British Council, 8 p.m.

Lecture — Prof. Klaus Friedrich Arndt. Goethe Institute at 8 p.m.

## FEBRUARY 18

Afternoon Tea — Followed by a piano recital. Lyceum of Greek Women, 5:30 p.m.

Lecture — *Restauration d' Un Vieux Quartier de Paris* (R. Bargue). L'Institut Français, 7:30 p.m.

Lecture — Dim. Maronitis. Goethe Institute, 8 p.m.

## FEBRUARY 19

Retrospective Exhibition — Until February 23, Paintings by the late Julia Papanoutsou. At the Athens Centre of Ekistics.

Illustrated Talk — Music and pictures from Brazil. Spanish Institute, 8:30 p.m.

Film — Olivier's *Hamlet*. British Council, 8 p.m.

Exhibition — Until February 26. Recent work of the Print Makers Council of Great Britain. British Council.

Children's Carnival — For children of the German community. Sina 66, 5 p.m.

Film — Jean Gremillio's, *L'Amour d' Une Femme*. L'Institut Français, 7:30 p.m.

Lecture — Prof. Manfred Zuleeg Goethe Institute, 8 p.m.

## FEBRUARY 20

AWOG — Annual General Meeting. At the Hellenic American Union, 9:45 a.m.

Greek Folk Dances — See February 6.

Film — See February 19.

Piano Recital — Popy Efstratiadis. L'Institut Français, 7:30 p.m.

Lecture — Prof. Gerald Gruenwald. Goethe Institute, 8 p.m.

## FEBRUARY 21

Lecture — *L'Enseignement Supérieur du Management en France* (M. Sauvage, the Director of INSEAD). L'Institut Français, 7:30 p.m.

Panel Discussion — Professors Arndt, Maronitis, Zuleeg, Gruenwald and Dimitri Tsatsos. Goethe Institute, 8 p.m.

## FEBRUARY 23

Festival of Purim — At the Jewish Community Centre, 7 p.m. Information: 525-227.

Singing Competition — Opera, Oratorio and Lieder. Organized by the Athinaion International Cultural Center. Information: 883-0707.

## FEBRUARY 24

Duplicate Bridge — See February 3.

Film — On the composer, Maurice Ravel. Institut Français, 7:30 p.m.

Seminar — Contemporary Music. Goethe Institute, 6 p.m.

Singing competition — See Feb. 23.

## FEBRUARY 25

Exhibition — Until March 11. Paintings by Athanassiou. At the Hellenic - American Union, Kennedy Hall.

AWOG — A visit to the Agora. Information: Tomiko Finley, Tel. 681-8825.

Afternoon Tea — Followed by a talk (In Greek). The Lyceum of Greek Women, 5:30 p.m.

Lions Cosmopolitan club — Dinner. Athenee Palace Hotel, 8:45 p.m. Information: 601-311.

Lecture — *El Greco et Vermeer*. (Mlle. E. Desaleux). L'Institut Français, 7:30 p.m.

Seminar — See Feb. 24.

## FEBRUARY 26

Film — Civilization. Part One. British Council, 6:30 p.m. and 8 p.m.

Cinema — *Soirée de Dessins Animés*. An evening of animated cartoons presented by Jean Vassiliadis. L'Institut Français, 7:30 p.m.

Seminar — See Feb. 24.

## FEBRUARY 27

AWOG — A Nature Walk to the area of Tatoi. Information: Jean Butler, Tel. 671-3615.

Greek Folk Dances — See February 6.

Afternoon Tea — Followed by a literary prize giving. Lyceum of Greek Women, 5:30 p.m.

Piano Recital — By P. L. Aimard. L'Institut Français, 7:30 p.m.

## FEBRUARY 28

Afternoon Tea — Followed by a piano recital and a poetry reading (In Greek). Lyceum of Greek Women, 5:30 p.m.

Recital — Athena Capodistria, piano; Vincenzo Mastromatteo, viola, Nikos Ginos, clarinet. Instituto Italiano, 7:30 p.m.

Seminar — See Feb. 24.

*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.*

# THE ATHENIAN

Greece's English Language Monthly

Vol. 1, No. 16, February, 1975  
Alopekis 20, Kolonaki  
Athens 139  
Telephone: 724-204

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**PRINTED BY**  
E. Valassakis / K. Angelis O.E.  
E. Valassakis, Sina 38

**PHOTO TYPESETTING**  
Fotron S.A. - A. Lechonitis  
Anap. Polemou 16

The Athenian is owned and published by Helen Panopalis Kotsonis, Koumbari 8, Athens.

**Yearly Subscription Rates**  
Greece & Cyprus: — 200 Drs.  
Other countries: — \$9.  
Air Mail: Europe — \$10.  
Rest of the World — \$16.

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## publisher's note

It is difficult to imagine, in this day and age, the impact on the Victorian mind of the kidnapping of two female missionaries by a band of brigands. It was the first incident of its kind in the area and was covered by virtually every well known newspaper of the time. The documents that Brenda Marder gathered on the subject — primary source materials never before viewed by historians — were 'astonishing' says the author. The story of the Stone-Tsilka Kidnapping is taken from Mrs. Marder's forthcoming book on the History of the American Farm School.

What is the role played by foreign bank branches in Greece? The restrictions under which they function and their effect on Greek banking are comparatively unknown to those not directly involved with the field. Some of these questions are answered in Finding Profits in Foreign Banking.

George Ioannou's short stories are not conventional. Nor is his approach to the subject of chickens. The popular Greek author calls his stories 'prose writing' and his story, CHICKENS — which appears in this issue — illustrates what Ioannou means when he says, 'I recreate and analyse reality exhaustively'.

Gypsies are a familiar sight in Greece. They can be seen almost any day of the week in Monastiraki, on the highways travelling from one campsite to another, in the neighbourhoods or at the beaches with their performing monkeys and bears. Locating them for an article, however, is not an easy matter as Paul Kronfield discovered. The trail finally led him to Ragovin, an authority on gypsy ways. The result is, Tsigani, the Race of Rom.

# goings on in athens

**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.

FEB. 10... Haralambos, Harikleia, Harilaos, Harry, Haris  
MAR. 1... Eudoxia, Koula

## Dates to Remember

FEB. 6... New Zealand — National Day  
FEB. 12... Ash Wednesday (Protestant and Catholic)  
FEB. 14... St. Valentine's Day  
FEB. 25... Kuwait — National Day  
MAR. 9... Mothering Sunday  
MAR. 9... Carnival begins

## 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 LYRIKI SKINI (National Opera Company), Olympia Theatre, Akademias Street, Tel. 612-416

## 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.

## FOLK DANCING

The Lyceum of Greek Women (Lykion Ton Ellinidon), Demokritou 14, holds weekly classes in folk dancing. Ladies: Fridays 11 a.m. to 1 p.m. Children and young people: Wednesdays and Saturdays 4 p.m. to 6 p.m. For information Tel. 611-042, 628-978, 625-864.

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.

ST. ANDREW'S WOMEN'S GUILD  
A neighbourhood quilting project is being organised by the Guild. All those interested should contact Roberta Ring at 651-3193.

## MISCELLANY

### FILM CLUB

Film Club of Greece (*Teniothiki*), Kanari 1. Tel. 612-046. A wide selection of foreign and Greek films, old and new. Members only. No guests. Season membership: 200 Drs for adults; 150 Drs for students. Films shown Mondays through Saturdays at 8:30 p.m. Screenings on Sundays at the Asti Cinema, Korai Street.

### PLANETARIUM

The Planetarium, Syngrou Avenue (near the Race Course). February 2 at 12 noon: *February Horoscopes*. February 17 - March 16: *The Beginning and the End of the World* Wednesday, Friday, Sunday 7 p.m. February 23 at 12 noon: *Music Under the Stars — Tchaikovsky: The Four Seasons*. March 2 at 12 noon: *The Stars in March*. In Greek but of interest to all. Foreign language programmes may be arranged by contacting Mrs Vereketi at 933-3333.

### TENNIS

Athens Tennis Club, Vas. Olgas (Tel. 910-071). Restaurant, tv room and tennis courts. Two regular Greek members required as sponsors. Initial fee: 7,500 Drs. Annual fees: 2,600 Drs. Temporary residents of Greece may make special arrangements to use the courts. Open daily from 8 a.m. - 7.30 p.m. For information call Mrs. Papatamou.

Attica Tennis Club, Philothei (Tel. 681-2557). Initial membership fee: 3,000 Drs. for adults, 1,500 Drs. for those under 18. Annual fees: 1,200 Drs. for adults; 800 Drs. for youth. Open daily from 8 a.m. — 12 noon and 5 p.m. - 8 p.m.

AOK, Tatoiou, Kifissia (Tel. 801-3100). Sponsorship required for regular membership, but others may acquire temporary membership to use the courts: 2,000 Drs. per year for adults; 800 Drs. for youth. Open daily 8 a.m. to sunset.

Ekali Club, Ekali (Tel. 803-2685, 643-2236) Tennis courts, table tennis, swimming pool, restaurant. Telephone for further information.

### 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.

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### 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.

### 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.

### BOWLING

The Bowling Center, Piraeus. Eight lanes. Restaurant, cafeteria, snack bar. Panoramic view of Athens and the Saronic Gulf. Open daily 10 a.m. to 3 a.m. Tel. 427-077.

### BADMINTON

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

### POTTERY CLASSES

Those interested in learning to pot for fun should contact Margaret Harlow Tel. 808-0250.

## 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**, Tositsa and Patisson 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** — Souidias 61. Tel. 710-536. a research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. (Mon. - Fri. 9 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** — Anthimiou 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.)

## ART GALLERIES

*The following exhibitions are subject to change.*

**GALLERY ORA** — Diamantopoulos, paintings, first and second levels (until February 12). Papachristopoulos, paintings, first level; and Aravandinou, paintings, second level (February 14 - March 3). 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** — Georgiades, paintings (February 3 - 28). 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 (until February 15). Matta, paintings (February 18 through March). 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.

**NEES MORPHES** — Georgas, paintings (until February 10). Fanourakis, paintings (February 11-27). Polychroniadi, paintings (February 28 - March 15). 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** — Koronaios, first level; Mastihiades, second level; Kavayias, third level (until February 17). Manolakkakis, first level; Iksenos, second level; Kaloumenos, third level (February 18 - March 8). Aghiou Georgiou, Karitsi 8. Open daily from 9 a.m. to 1 p.m. and 5 p.m. to 9 p.m. Open Sundays. Tel. 322-5310.

**ATHENS GALLERY** — 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 SEVEN** — Leonor Fini, paintings (until February 25). Jean Paul Cleran, lithographs (February 27 onwards). 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.

**GALLERY DESMOS** — Arris Kostantinides, architect (until February 13). Nikolas Vlavianos, sculpture, (February 17 until first days of March). Leoforos Syngrou 4. Open daily 6 p.m. to 9 p.m. Closed Saturdays and Sundays. Tel. 910-521.

**DIOGENES INTERNATIONAL GALLERY** — Edelmann, watercolours, lithographs (February 10 - 28). 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 6 p.m. and 6 p.m. to 10 p.m. Tel. 322-6942

**ASTOR GALLERY** — Voula Masoura, paintings (Until February 15). Orestis Kanelis (February 17 - March 8). Kar. Servias 16. Open daily 10 a.m. to 1:30 p.m. and 6 p.m. to 9 p.m. Closed Sundays. Tel. 322-4971.

## THEATRE

Regular evening performances begin between 9:00 and 9:30 and matinées between 6:00 and 6:30 p.m. Most theatres present matinée performances on Saturdays and Sundays as well as on one week day. Tickets may be reserved by calling the box-office and in most cases may be picked up at the theatre on the night of the performance.

**ABSURD PERSON SINGULAR** — Pavlos Matessis' adaption 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 Theatro* (Free 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 CHERRY ORCHARD** — Elli Lambetti and Dimitri Papamichail star in the Chekhov classic. (*Dionysia*, Amerikis 10, tel. 624-021). See Review.

**DANTON'S DEATH** — Alexis Minotis, the new General Director of the National Theatre, presents 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 company. An important production not to be missed. (*National*, Aghiou Konstantinou - Koumoundourou, tel. 523-242)

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

**FEAR AND MISERY UNDER THE THIRD REICH** — (Known in English 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) See Review.

**I WANT TO SEE MUSSOV** — A Russian farce 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 STORYTELLER** — 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) See review.

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

**THE LITTLE MAN** — Famous columnist and playwright Dimitri Psathas provides a comic vehicle for Yannis Yionakis. (*Broadway*, Patisision - Aghiou Meletiου, tel. 862-0231).

**MANDO MAVROYENOUS** — Aliki 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 Vangelis 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. (*Aliki*, Amerikis 4, tel. 323-6447) Reviewed in Dec. issue.

### CHILDRENS' THEATRE

**PSST ... PSST**. A children's musical by D. Wood. Produced by Dimitri Potamidi. Thursdays and Saturdays at 5 p.m. Sundays at 11 a.m. and 3 p.m. (*Erevna*, Ilission 21., Tel. 780-826).

**PUSS IN BOOTS** by Brian Way. Produced by Xenia Kalogeropoulou. Wednesdays at 5 p.m. Sundays at 11 a.m. and 3 p.m. (*Athina*, Derigny 10, Tel. 837-330).

**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).

**THE NATIONAL COMEDY** — Smaroula Youli stars in this series of political sketches written by a trio of well-known playwrights, Bost, Skourtis and Mourselas. (*Amiral*, Amerikis 10, tel. 639-385).

**PLUTUS** — The modern Greek text of this Aristophanes classic has been made by the famous poet Kostas Varnalis. Music by Nikoforos 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 Athanasios Proussalis. (*Rialto*, Kypselis 34, tel. 837-003)

**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. Sets and costumes by Ioanna Papantoniou. Kostas Karras leads a cast which includes Nelli Anghelidou, Anna Veneti and Stavros Konstantopoulos. (*Alambra*, Stournara 53, tel. 527-497). Reviewed in Nov. issue.

**THE ROSENBERGS MUST NEVER DIE** — Elli Fotiou and Stefanos Lineos give the best performances of their careers in this drama of tremendous impact. An excellent production, highly recom-

mended. (*Alfa*, Patisision 37, tel. 538-742) Reviewed in Jan. Issue.

**SH\*\*** — Marietta Rialdi has not only written, directed and produced this play, she acts a great many parts as well — all remarkably, some brilliantly. (*Piramatiko*, Academias 28, tel. 619-944). Reviewed in Dec. issue.

**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 Douramnis. 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 performers. (*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).

**THE TROMBONE** — A powerful, sympathetic and well-written domestic drama, with serious political overtones, by Mario Pondikas. (The New Stage of the *National Theatre*, Aghiou Konstantinou & Koumoundourou, tel. 523-242)

## CINEMA

Greek titles are given in brackets as a guide to our readers who may otherwise have difficulty identifying films. Age restrictions appear at the end. 'G' represents general admission (katalilo) and 'R' restricted (akatalilo). There are two categories of restricted films: 13 years and up (ano dekatrion or di'anilikous) and 18 years and up (ano dekaokto or afstiros).

The Athenian lists anticipated new releases for the current month. After their initial appearance at the first run theatres where they sometime remain for prolonged engagements, films reappear at the neighbourhood houses. We suggest that our readers keep these guides for future reference as space does not permit us to list in every issue all movies appearing in the area.

Many excellent films (usually 'classics') are shown at the various institutes. These appear under the *Community Calender*.

**CALLAN** (*Exontosate Ton Epitheoritii Kallan*)

Callan (Edward Woodward) is an ex-British secret agent with a Cockney accent who would like to live a simple, anti-heroic life. The British government, however, thinks otherwise and taps him as the man to bump off a German businessman in a piece of nasty business. The American Civil War game near the end of the film is too awkwardly symbolic, but director Don Sharp has turned out an off-beat thriller based on a popular British TV programme. (GA)



LA MAUDITE GALETTE (*Kataramena Hrimata*)

French Canadian director Denys Arcand has created a powerful little allegory about Greed (for Money!) that is worthy of Von Stroheim or Houston's *The Treasure of the Sierra Madre*. Set in contemporary Montreal, the story involves the life of a simple worker (Marcel Sobourin) who changes from a mousey nonentity into a murdering thief in order to have that life that has always been denied him. An unusually effective satire packaged as a slow-paced thriller. (P)

NADA (*Epihirisis Ora Miden*) Claude Chabrol's latest work concerns an odd collection of characters who call themselves the Nada Gang and who kidnap and later murder the American Ambassador to France. The film which at first seems to be just another political thriller, but first subtly and then obviously becomes something of a parody of 'political' action — extremist and governmental — as well as a sly satire of posh 'involved' films such as those of Costas-Gavras. Like Brecht, Chabrol employs a kind of alienation effect that renders both the gang and the cops as puppet-like creatures, with, perhaps, the exception of Diaz (Fiabio Testi) who appears as Zorro turned anarchist. Not as good, say, as his *Le Boucher* of a few years ago, but worth the price of admission. (R)

AROUND THE WORLD WITH LOVE (*O Yiros Tou Kosmou Me Agapi*) An animated Italian production in English based on the work and characters of French cartoonist Raymon Payne. A young couple in love 'fall' out of Paradise and begin a journey around the contemporary world which takes them to the troubled Middle East, America (before Nixon exits) and even to the Colonels' Greece (Meteoira and the Acropolis). Kids flock to this show but it is geared for all ages as was *Yellow Submarine*. Music by Demi Roussos. (GA)

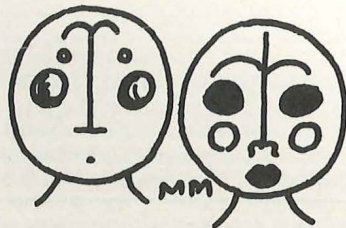
L'EMMERDEUR (*O Kakos Belas*) Perhaps the closest English translation would be 'The Pain-in-The-Ass'. In this thriller-farce Edouard Bolinero directs some of the funniest French comedy in several years. The unalterable hatchet-faced Lino Ventura plays the bad guy out to assassinate an informer while the popular French balladeur Jacques Brel is the 'Pain' who unknowingly prevents the murder with his hilarious attempts to commit suicide (he's a disappointed lover) in the adjoining hotel room. (GA)

THE NIGHT PORTER (*O Thiroros tis Nihtas*) Dirk Bogarde seems typecast as the personification of sinister evil after his roles in films such as *The Servant* and Visconti's *The Damned*. As an ex-Nazi concentration camp 'doctor' working in a sedate Vienna hotel as the night porter, Bogarde (Max) adds new depth to his previous malevolent image. Here, under the direction of Liliana Cavani (*I Cannibali*), we observe a man who would like to turn his back on the past and live as a 'church-mouse' but who, by chance, is drawn back into a sado-erotic love for Lucia (Charlotte Rampling), a former concentration camp victim turned lover/child-slave. While Bogarde's performance is subtle and coldly effective, the film is as drawn-out as the stale sub-plot which mechanically grants the plot towards a predictable halt. (R)

FAT CITY (*Vromiki Poliss*) A small gem of a movie perfectly suited to director John

Huston's temperament and capabilities. Based on the novel by Leonard Gardner (who also scripted the film) this 1972 flick follows the seedy tragedy of a has-been, small-time boxer, Tully (flawlessly acted by Stacey Keach) in Southern California. *Fat City* is easily a better film with a more human story than Huston's greatly praised first effort, *The Maltese Falcon*. Susan Tyrell as a barfly, Jeff Bridges as Ernie, the young punk turned boxer, who appears as a younger Tully headed for the same defeat in that bigger ring known as life. The last scene is not only pure cinema, but a beautifully muted message of despair. (R)

TROJAN WOMEN (*Troades*) Michael Cacoyannis' beautiful though not completely successful version of Euripides' play. The women include Irene Pappas, Vanessa Redgrave, Katherine Hepburn and the Canadian lovely, Genevieve Bujold. (GA)



ZARDOZ (...) John Boorman (*Deliverance*) produced, scripted and directed this confused bore of a glance at the future in the year 2229 when a supposedly Utopian society called Vortex is corrupted and destroyed by Sean Connery and the barbarians from outside. Sort of a blend of the *Wizard of Oz*, *Playboy* magazine and a bad imitation of *2001 Space Odyssey*. (R)

THE DOVE (*Enas Sinhronos Odysseas*) Based on a true story, about seventeen-year old Robin Lee Graham's solo Odyssey around the world in a twenty-one foot yacht (a five year romp that seems to be compacted into one year on the screen). Gregory Peck produced and Frank Ernst directed this easy-to-watch visual treat of sea, sky and coastal ports. The love story sub-plot is alternately corny and refreshing. The sea does a fine job in a supporting role. (GA)

THE ODESSA FILE (*Aporitos Fkelos Odessa*) John Voight who was so good last year in *Conrack* (which will not be shown in Greece) and *Midnight Cowboy* is just a paleface in this clanking adaptation of Frederick Forsyth's best-seller about a post World War I secret Nazi organisation. There is some suspense, of course, but one has to suffer through director Ronald Neame's touches such as some pseudo documentary concentration camp shots in which the victims look well fed. Maximilian Schell is the old Nazi butcher. (GA)

MURDER ON THE ORIENT EXPRESS (*Englimasto Orian Express*) Agatha Christie's novel, Sidney Lumet's direction (*A View From the Bridge*, *Serpico*, *The Pawnbroker*, etc.) and a cast to rival and surpass the *Airport* flicks: Sean Connery, Ingrid Bergman, Laurence Olivier, Vanessa Redgrave, Michael York, Anthony Perkins, Albert Finney (who is perhaps the best of the lot) and others. (GA)

BIRDS DO, BEES DO IT (*E Yineka Mou Trelathike*) The film, a documentary of the sex lives of 'the most curious

creatures of our planet' by David L. Wolper, should be as good as the title. NOT a Disney film, thus Parental Guidance suggested! (R)

LENNY Bob Fosse (*Cabaret*) directs Dustin Hoffman in Julian Barry's script about the life and death of an American comedian, Lenny Bruce. Hoffman brings the tragic life of this bitter funny man into sharp focus in a much more demanding role than he has tackled before. (R)

DAISY MILLER Peter Bogdanovich (*The Last Picture Show*, *Paper Moon*) has made compelling films because he knows his subject matter (America) and his medium (he has, for instance, seen over 20,000 films). In trying to bring Henry James' short novel to the screen, however, he runs into at least two major problems: European culture and historical drama. One hopes that, after his next film (a musical with Burt Reynolds) Bogdanovich will return to stories and themes better suited to his talent. Cybil Shepherd is as beautiful as ever here (currently B's girlfriend) but certainly not the actress to play Daisy. (GA)

THAT'S ENTERTAINMENT (*Mia Fora Sto Hollywood*) M-G-M has rolled out all of its incredible musical past into one happy and nostalgic musical collage. Judy Garland, Mickey Rooney, Gene Kelly, Fred Astaire and many others. This is very definitely ENTERTAINMENT in the best sense. (GA)

CHE — Omar Sharif is Ché Guevara and Jack Palance looks pretty convincing as Castro in this Hollywood version of a true revolutionary life. (R)

FRITZ THE CAT (*Fritz, O Ponirogatos*) If *Yellow Submarine* proved cartoons could be an enjoyable form of animated LSD suitable for the whole family, *Fritz*, made a couple of years ago by Ralph Basky, graphically explores the potential of the cartoon for a satirical glance at drugs, porno and violence. (R)

THE FIFTH OFFENSIVE (*Stratarhis Tito*) The story of Tito as general of the Yugoslav forces outfighting superior numbers of German soldiers during World War II. The Yugoslav Embassy sponsored the Greek premiere at which the main Yugoslav actors and director Stipe Delic appeared. Like Solzhenitsyn's *1914*, this film could have benefited from much tighter editing. The battle scenes are often remarkable, but director Delic falls back on predictable melodrama for acting. Richard Burton as Tito seems more like a hunk of talking marble than a human being. Music by Theodorakis who is also slated to compose for an upcoming Yugoslavian production, *Partisan*. (GA)

#### ART CINEMAS

TENIOTHIKI (The Film Club of Greece) Kanari 1, Tel. 612-046. Showings every evening at 8 p.m., Sundays screenings at the Asti Cinema, Korai Street.

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. *Kashima Paradise*: A Japanese film about people in a Tokyo suburb who resist the governments attempt to build a new air field. *Fidel*: A documentary made by Max Ianor. *La Premiere Année*: A 1972 Chilean film by Patricio Guzman about Allende's first year as president.

# restaurants and night life

## RESTAURANTS

### LUXURY, WITH MUSIC

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. *Every Tuesday night.* A complete selection from the buffet for 295 Drs. per person. For reservations: Tel. 720-201.

Asteria 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.

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.

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.

### CAVE MIRABELLE

A promising new restaurant located at Leventi 8, Kolonaki (Tel. 743-843). The food is excellent. Three levels with a more or less Spanish decor; a wine cellar where you may make your own choice; a large open spit on the second level where the food is roasted in full view. Soft music from a piano and guitar complete the picture. We chose broiled crayfish and a steak prepared in a wine sauce; a puff pastry with honey and cinnamon and baked quince with cream and syrup. All were excellent. The service left something to be desired but the restaurant had just opened; the personnel were, however, very obliging. Open daily from 8:30 p.m. Entrees from Drs. 110.

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. George Miliaras at the piano. Entrees from 150 Drs. Call for reservations.

### HUNGARIAN FESTIVAL

At the Taverna Ta Nissia of the Hilton Hotel, the colour and gaiety of Hungary. Kalman Mezei and his gypsy orchestra provide the music while Hungarian chefs present their national specialties.

From Jan. 30 through Feb. 9.

### RESTAURANTS WITHOUT MUSIC

Balthazar, Varnazou 27 at the corner of Tsoha (close to U.S. Ambassador's residence). Tel. 644-1215. Mr. & Mrs. Paleologos 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.

The Bowling Center Restaurant, Piraeus. Tel. 420-271. A restaurant with panoramic views of Athens and the Saronic Gulf serving Greek and French specialties. Open daily 1 p.m. - 5 p.m. and 8 p.m. - 1:30 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, Kidathineon 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.

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 good and the a la carte prices are now more reasonable: pastas from 45 Drs., fish courses from 60 Drs., entrees from 100 Drs. Open daily 7:30 p.m. - 1 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.

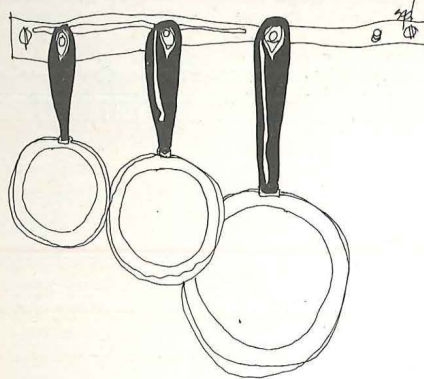
## MAINLY GREEK CUISINE

- 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 jour*. 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. Entrees 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 (skopeftirion), 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.
- Palaia Athena, Flessa 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.
- Ta Pedia Tou Pirea, Milioni 4 (Kolonaki). Tel. 615-803. A popular taverna serving good Greek food. A wide choice of hors d'oeuvres, pastas, various roasts and broils, vegetable dishes and some Turkish sweets. Prices are moderate and the service is good. Open daily and Sundays from 12 noon until well after midnight.
- 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. Excellent hors d'oeuvres: aubergine stuffed with walnuts and wrapped in ham, 10 Drs; eggplant 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.
- 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.

## PUB - RESTAURANTS

- 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.
- Prince of Wales, Senopsis 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.

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

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

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

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

Zephyros — Tel. 417-5152. Besides giouvet-si, 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 crème fraîche. 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.

## OUZERI

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

Athinaikon, Santarosa 8 (near Omonia square). Tel. 322-0118. A tiny place in very simple surroundings, and located next to the law courts. It is frequented by lawyers and judges. A limited selection, but always fresh with high quality appetizers and food. Some of its

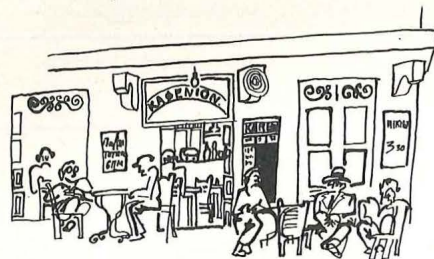
specialties: shrimp salad, fried mussels, meatballs and sweetbreads. Very low priced. At the same locality since 1937. Open daily from 11:30 a.m. - 11:15 p.m.

## 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.

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.



Kariatis, Flessa 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.

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. Filipos 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, Singrou 165. Tel. 934-3485. George Katsaros presents: Doukissa, Yannis Dounias, Katie Ambavi, Lefteris Mitilineos and Mouflozelos and Christina. Geo. Katsaros and his orchestra begin at 10:30 p.m. Show-time 12.30 a.m. Minimum: 250 Drs. Open Daily.

Elysee — Mitropoleos 1, Syntagma Square (Tel. 322-0575, 322-9389). A night club with cosmopolitan atmosphere, acceptable food and good service. Open daily from 10:00 p.m. Light orchestral music during dinner. The show begins at 11:45 p.m. and the singers are Nadia Constantinopoulou, Alekos Anastasiadis and his guitar, Takis Morakis and his violins, followed by a Greek popular (bouzouki) programme at 2:00 a.m. Entrees from Drs. 210.



## our town

### *Dialing a Vicious Circle*

A REPRESENTATIVE of the telephone company complained the other day that local service is poor because Athenians spend more time on the telephone than any other people in the world. We were not surprised and are forced to admit that we have been contributing to this record. We resent the spokesman's suggestion, however, that we spend most of the time gossiping. In fact, we never gossip. We spend our time listening to *others* gossip, and, what is more, if we are to judge from the confessions of most of our friends, half of Athens spends its time listening over those forever-crossing-wires to the other half of Athens gossiping.

Our own line has become mysteriously tangled — through no fault of ours — with that of our gardener's who lives nearby. We spend most of *our* time listening to his wife gossiping, more often than not about *us*. We are not complaining. Quite the contrary, we are thankful, for it forces us to do a little soul-searching and to make the occasional attempt at self-improvement which we would probably never do otherwise.

When we are not eavesdropping, we spend our time on the phone answering wrong numbers and getting busy signals after we have dialed the second digit. The former activity has greatly increased our circle of acquaintances and consequently enriched our lives. When on rare occasions friends do get through to us, we usually say, 'Hang up at once. We are listening to the gardener's wife!' If she happens to be otherwise occupied, we allow ourselves a brief chat with our caller but are usually interrupted by a third voice yelling obscenities at us and demanding to know what we are doing on *their* line. At other times, one of our voices just fades away and we begin dialing zero to bring it back. or, worse, we are suddenly disconnected. When this used to happen in the old days we

concluded that whoever was tapping our line did not approve of what we had said. Nowadays, we can only blame it on OTE.

### *A Constitutional Proposal*

WE HAVE studied carefully the highly informative articles on Greece's Draft Constitution by Dorothy Peaslee Xydis which appeared in the Athens News in January. A study of comparative constitutions, we suppose, is highly appropriate to the present situation in Greece, but our minds were not set at ease. Mrs. Xydis notes, for example, that the Costa Rican constitution proscribes the Army as a permanent institution. The Ecuadorian constitution, meanwhile, places all sorts of prohibitions on *its* army. Given the history of these countries, we wondered what sorts of conclusions we are supposed to draw from that information! Constitutions, it would seem rarely reflect the peculiarities or the particularities of the history of the people whose liberties they supposedly safeguard.

We do not pretend to be experts on Constitutional law but we are enthusiastic students of behaviour and it is our belief that the new constitution should reflect our national character and our national experience. National character is one thing that cannot be changed, and institutions must be adapted to the personality of a society if they are to survive.

The question immediately arises as to how we are to approach a study of the Greek character insofar as it is applicable to the drafting of a constitution. We modestly propose that a committee of psychologists, sociologists, and statisticians be appointed to produce a sort of White Paper on Customs and Mores. By simply observing and recording the most mundane practises, social scientists are able to arrive at sweeping conclusions about entire nations and such a study, we feel certain, would be of more value to the

designers of our constitution than scholarly comparisons with other documents.

They might begin with a Comparative Study of Road Manners. Consider the ways in which we differ from others in this area alone. In some countries, for example, people drive on the right, while in others they drive on the left. In Greece this is one of the few areas where we take the middle road: we like to straddle the white line, regardless of where it appears on the road, what it's intended to indicate, or where it goes.

In most countries, drivers slow down when the light turns yellow. Here in Greece it offends our *filotimo* suggesting, as it does, cowardice, and we speed up just to show it who is boss.

Generally in most parts of the world, policemen shout at miscreant drivers. Here it is the other way around. When the traffic code is broken, policemen throw their hands up in indignation, gesticulate animatedly, or simply shake their heads in disapproval, and rarely have the heart to stop a car and face the wrath of a driver who has just gone through a red light. Some years ago we watched a policeman directing traffic near Syntagma Square. The drivers methodically ignored his directions and a massive jam developed. Observing the tangled mess, he delivered one grand *mounza*, ('five fingers') retired to the sidewalk and left the drivers to extricate themselves.

The use of directional signals in most countries implies that the driver is going to go in the direction indicated, but here it may mean the opposite, that the driver forgot to turn it off, or that he accidentally turned it on as he was gesturing at other drivers. As far as gestures go, the only hand signal used is the *mounza* which is unique to Greece and can mean any number of things.

What conclusions the social scientists will come to, we cannot and, in fact, hesitate to predict. We feel certain, though, that the information they amass will be interesting and invaluable to the legal scholars.

THE ceremony of the blessing of the waters on Epiphany, celebrated annually on January 6th, almost ended in a riot this year in the Thessalian town of Ellassona. The ceremony is celebrated on the banks of the local river. Until recently the ancient custom was observed: the cross was thrown into the river by the Bishop and retrieved by young swimmers who paraded it through the town. During the dictatorship, however, a new practice was adopted. A string was tied to the cross and by pulling this the Bishop himself was able to retrieve the cross unaided by local youth.

This year Bishop Sevastianos, following the more recent practice, tied a string to the cross and threw it into the water. The traditionalists, however, were too quick for him. Several young men leapt into the river, cut the string, seized the cross and paraded it about the town. The Bishop called the police. Arrests were made and the cross was again retrieved and returned to him. When the citizens gathered and demonstrated outside the house where he was staying, the Bishop fled with the cross to his seat at the Monastery of Olympiotissa, and the youth of Ellassona set out in hot pursuit. At the monastery a confrontation took place and the Bishop finally promised to return the cross to the people so that they might carry it around the town the next day.

Retrieving the cross from the seas and rivers occurs only on that one day of the year but retrieving coins from the New Year's pitta (the cake-like bread baked with a coin in it for the holiday) tends to drag on for the entire month and occasionally continues into February. There was hardly a single news broadcast on television in January that did not show a pitta being cut at a ministry, a club, or a regiment.

We decided to run one of our informal surveys to see just how many hours are spent by an individual observing the tradition. Our first call was to our local bank manager but he could not speak to us. They were at that moment doing the honours with their pitta. We next called our lawyer but he was attending the ceremony at a firm where he is a member of the board. A call to a business friend produced the information that he had cut the pitta at his office, attended several at the offices of company's with which he does business, the New Year's Day ceremony at his parents' home, of course, and — we were not under any circumstances to tell his mother — he and his wife had

also cut their own on New Year's Eve. Several calls in the evening produced no results. They were *all* to executives who were *all* graduates of Athens College, and they were *all* up in Philothei at their Alma Mater cutting the Alumni Association's pitta.

### On the Road to Kifissia

THE THRILLS encountered driving along the road to Kifissia are many and various, and the joy felt on reaching one's destination alive serves to enhance the experience.

A fender bashed in by a rollicking truck emerging from a factory between Halandri and Amaroussi, an exhaust pipe left behind in one of DEI's unmarked holes, a bumper carried off by a taxi rushing a maternity case to the hospital, are all part of the fun.

There are subtler pleasures, however: gazing, for example, at the old age homes that have sprung up along the way — and wondering if you will ever reach those Golden Years. Our favourites are Elegant Relax Palace No. 2 and the delightful, serene Maison de Cheveux Blancs with its motorcycle rental shop conveniently located on the ground floor.

Among the cultural amusements to be enjoyed is the great variety of sculpture to be seen in private gardens and in front of markets dealing in statuary. One can only marvel for instance at the garden of sculptures at No. 63 (Amaroussi) which rivals the courtyard of the Archaeological Museum; or the statuary market a little

farther up specialising in wild life to decorate the garden — pink pelicans, swans, fish, and frogs, to name a few. Then, of course, there are those fine reproductions, (in plaster of paris we believe) of Snow White and the Seven Dwarfs.

For the more serious student of modern sculpture, there were, up until recently, modellings of the human figure which took on their own monumental significance. The road and various stretches were known always by several names: Leoforos Kifissias, Odos Marathonos, Odos Melas, and sundry others. Suddenly the entire stretch was re-named, Leoforos Ioannis Metaxas and just as suddenly memorials to the famous dictator of the 1930's — who was much admired by the recent junta-government — sprung up as the townships along the route vied with one another to produce a renaissance in Greek sculpturing that would match the Age of Phidias. The Ionic grace of Halandri's Metaxas complimented the Dorian vigour of Amaroussi's Metaxas, while the commanding, full-figure of Kifissia's Metaxas was a masterpiece of Papadpuddlian Art.

Alas, with the recent changeover, the Metaxas statues have been put into storage or under wraps. Now, after driving past the strategically located KAT emergency hospital (and nothing can match the surge of relief one feels driving *past* it and not into it), one is greeted by a hauntingly draped and bound figure welcoming you to Kifissia itself. If you have survived the trip up to that point, it's guaranteed to scare the last remaining wits out of you.



Kifissia's Metaxa: Before and After

## FINDING PROFITS IN FOREIGN BANKING

**B**anks are as old as civilization. Ever since money began to circulate, there were money-lenders. Temples soon took over this task (and a profitable one, it seems) in ancient Babylonia, Greece and elsewhere, accepting deposits, extending credit and undertaking payments and money transfers.

In modern Greece, the first banking institution was set up as early as 1828, shortly after the country declared its independence. It was called Ethniki Hrimatistiki Trapeza (meaning National Monetary Bank) but it folded six years later. Today there is one central bank of issue (the Bank of Greece), eight commercial banks, two investment banks and six specialised banking

institutions for industry, agriculture, mortgages, savings, etc., besides branches of foreign commercial banks.

One of the interesting features of the modern business world is the expansion of the activities of sizeable banks beyond their national frontiers. This development has accompanied the spread of international trade and capital transfers, as well as the need to obtain financing from other, richer countries. International banks have, in a sense, been the prototypes of multinational concerns and have contributed, probably more than any other institution, to the breakdown of economic frontiers.

Greece has attracted the attention of international banks despite the small size of the local market and the

existence of strict foreign currency regulations that preclude the development of transactions in such fields as eurodollars, buying and selling foreign stocks, etc. Today twelve foreign commercial banks operate in Greece, several of them with branches in Athens, Piraeus and Thessaloniki.

One of these, American Express International Banking Corporation, was established in Athens as long ago as 1921. The rest are relative newcomers: the First National City Bank appeared in 1964; Chase Manhattan and Bank of America in 1968; Canada's Bank of Nova Scotia in 1969; the First National Bank of Chicago and Continental Illinois National Bank and Trust Co. of Chicago in 1971; France's Banque Internationale pour l'Afrique Occidentale in 1973; Britain's Grindlays Bank, National Westminster Bank, and Williams and Glyn's Bank, and the Algemene Bank Nederland, last year.

In addition to these, Manufacturers Hanover Trust Co. of New York and Banque Nationale de Paris own minority stock in two Greek commercial banks, while a number of European and American banks were founding partners (also with minority stock) in the country's two investment banks, Investment Bank S.A. and the National Investment Bank for Industrial Development S.A. (ETEVA or NIBID).

Although banks have existed in modern Greece since the 1820's the first legislation specifically regulating banking transactions was enacted only in 1931. This has been amended several times since then while other pertinent legislation on credit controls, the operation and control of banks, and on corporations in general have been introduced. A series of banking regulations are periodically issued by the government's Currency Committee and the latter's Credit Subcommittee.

In case anyone is interested in starting a new bank in Greece (a Greek bank, that is), here, briefly, is what the above laws and regulations require: The bank must be formed and operated as a corporation (or 'anonymos eteria') with special permission from the Currency Committee. Minimum share capital must be Drs. 150 million (equivalent to \$5 million), fully paid up in cash. Foreign banks, institutions or individu-

### DEPOSITS AND CREDITS WITH COMMERCIAL BANKS IN GREECE ON OCTOBER 31, 1974

Outstanding balances in million drs.  
based on published balance-sheets and monthly statements

BANKS	DEPOSITS in Drs. and foreign currency	CREDITS of all types
First National City Bank	6,410	7,424
Bank of America	3,253	2,611
American Express	3,169	2,108
Chase Manhattan Bank	2,893	1,621
Continental Bank	1,053	2,010
Bank of Nova Scotia	824	807
First National of Chicago	821	690
Grindlays Bank	246	152
Algemene Bank Nederland	221	188
Banque Internationale	93	85
National Westminster Bank	75	10
Williams and Glyn's Bank	62	—
FOREIGN BANKS - TOTAL	19,120	18,706
GREEK BANKS (*) - TOTAL	161,930	106,729
GRAND TOTAL	181,050	125,435
<u>Proportion of Foreign Banks to Grand Total (%)</u>	<u>10.6</u>	<u>14.9</u>

(\*) National Bank of Greece, Commercial Bank of Greece, Ionain and Popular Bank of Greece, Credit Bank, General Hellenic Bank, Bank of Piraeus, Traders Credit Bank, Bank of Attica.

als may not own more than 40% of the share capital and the majority of the bank's Board of Directors must be Greek citizens actually residing in Greece. Restrictions are also placed on the transfer abroad of foreign exchange for payment of annual dividends on bank shares owned by non-residents of Greece.

Foreign banks may open branches in Greece following permission from the Currency Committee. For every such branch, the foreign bank must import, in convertible foreign currency, the equivalent of at least \$10 million, to remain in Greece throughout the period of the bank's operation. This imported sum must be used either in deposit with the Bank of Greece or for long-term lending (at least five years) to the Greek state, to private Greek industrial enterprises, utilities and certain other institutions. Short-term credits of all kinds (such as for working capital) granted by these branches must not exceed four times the sum imported as above. Otherwise, foreign bank branches, in their operations, are subject to the obligations and restrictions imposed on Greek banks.

When foreign banks first made their appearance on the local scene in the sixties (like mushrooms Greeks said), it was hotly debated whether they would pose a threat to old, established Greek banks on the latter's home ground. Despite the pro's and con's, however, it was finally realised that the presence of foreign banks was an unavoidable aspect of international business transactions and as inevitable as Greece's association with the Common Market.

Greek bankers had suggested then that foreign bank branches should be operating entirely with imported funds rather than with deposits gathered locally.

Foreign banks retorted that they were not 'taking away' any business from Greek banks but 'generating' new business: that is, drawing on untapped deposits and extending credit to newly created enterprises, some of them set up as joint ventures with imported foreign capital. In fact, helping finance Greek concerns with foreign currency has been one of the principal contributions of foreign bank branches.

What has been the outcome so far? Very few people realise how far foreign banks have developed their business in Greece. All banks in this country, Greek or foreign, have certainly expanded their transactions substantially in the past ten years, but the latter seem to have done so at a faster rate than the former. As an illustration,

**By October, 1974 foreign bank branches in Greece were handling 10.6% of total deposits and 14.9% of total credits, compared to 4.7% and 4.5%, respectively, seven years ago. The upward trend is obviously significant for the Greek banking system and the Greek economy.**

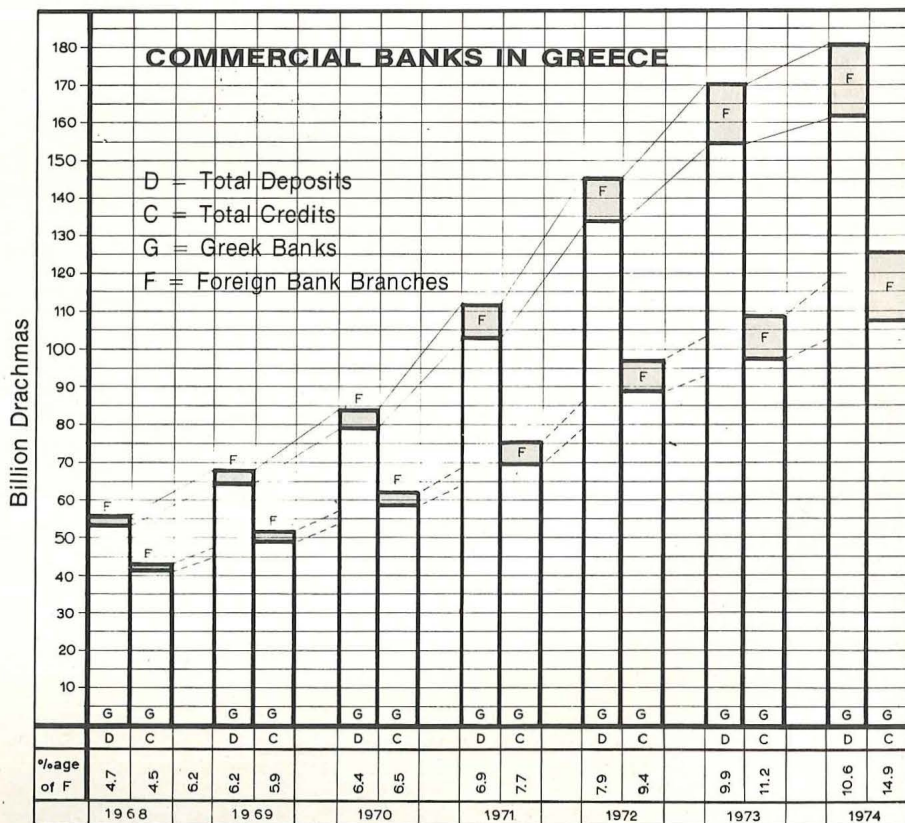
foreign bank branches in operation in December, 1968 were already handling 4.7% of total deposits and 4.5% of total credits among all (Greek as well as foreign) commercial banks. But by October 1974 (the last month for which complete figures are available), foreign branches were handling Drs. 19.1 billion or 10.6% of total deposits and Drs. 18.7 billion or a whopping 14.9% of total credits. Now these are sizeable percentages by any international standard, and it is hard to tell when Greek banks will start talking again of 'foreign threats' to their business. One foreign bank on Constitution Square already occupies fifth place among all commercial banks as regards deposits and competes for third place as regards credits.

Many Greek businessmen walking up Venizelou Street often ask each other whether all these foreign banks make a profit in Greece. The easy reply, of course, is that they would not be here if they did not find it profitable, at least in the long run. As they operate in the form of branch offices, foreign banks are not required by law to publish annual balance-sheets (as Greek banks

do) but only monthly statements of accounts, which do not mention profits but merely vaguely suggest them.

It must be remembered that foreign banks operating in Greece do not limit their operations to the local market and so their profits cannot be measured in terms of their local transactions only. Their presence in the country enables them to carry out a multitude of world-wide transactions (presumably profitable) in shipping, trade and tourism as well as in serving their international clients. When an American banker was asked in 1968 why he chose Athens for a branch office, he replied: 'Because Greece is a good international base — and besides we have to get in before others do so.'

Besides helping multiply Greece's international transactions and opening up new markets abroad for Greek goods and services, foreign banks have contributed at least one other benefit. By their presence they have forced Greek banks to modernise and streamline their antiquated, costly and time-consuming methods of operation. Several Greek banks have sought the services of foreign management consul-



Note: Balances on Dec. 31 for all years except for 1974 (Oct. 31).



# chickens

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## A Story by George Ioannou

*George Ioannou's short stories — which he prefers to call prose-writing — are 'meditations in prose' explains the translator, '...he writes about trivia in depth'. The author himself has been quoted as saying, 'I recreate and analyse reality exhaustively'.*

*George Ioannou was born in Thessaloniki in 1927. He has published several anthologies of folk literature, two volumes of his own poetry, and numerous short stories. 'Chickens' is from the collection entitled, Yia Ena Filotimo.*

TONIGHT the sky is clear and I am feeling calm, and that all too familiar loathing for chicken has seized me once again. It's such a strong aversion that I cannot explain it even to myself; in fact, it's becoming more and more of a mystery to me since I realise how much I like these birds — indeed adore them — when they are alive. Of course I cannot honestly say that I am equally fond of all chickens; it has to do with the colour of their feathers, the brightness of their wattle, and the contours of their body. Often, when I find myself looking at a beautiful hen, the thought occurs to me that if, for one reason or another, these birds were considered rare, they would be kept only by the very rich, prominently displayed in the living room in gilded cages, along with the canaries and parakeets, as was the custom in the past. It is particularly during the period when they lay eggs that their beauty reaches its full splendour. Therefore, I consider it a terrible crime for anyone to kill a hen, whether deliberately or out of ignorance, when she is about to lay her eggs. Her belly is filled with them, clustered together like grapes; some the size of walnuts or chickpeas others even smaller — like lentils or sesame seeds. When I was young and we were to kill a chicken for dinner, I would steal quietly to her coop to see whether she was carrying eggs, and would feel somewhat relieved if she wasn't or if they happened to be very small.

As a rule, I cannot bear the sight of a slaughtered hen. Her severed neck, covered in blood protrudes from among the feathers; the blood drains from the quickly yellowing wattle; and the feathers suddenly lose their sheen. It is a terrifying sight. But once she has finally been plucked then she becomes totally disgusting. Where the feathers once were, the sickly, wrinkled, yellowish goose-flesh is now exposed to full view. As if a shudder of deep fear had run through her body.

Having said all this, it would be superfluous to mention the fact that it is impossible for me to eat this bird. Not only that, but neither can I bring myself to sit at a table where people are eating chicken, nor enter the kitchen when a pot of it is on the stove boiling. The day they choose to cook chicken, everything in the house becomes suspect to me: dishes, forks, glasses and, most of all, knives. Whenever at a restaurant, I always order food which I know for certain does

not contain chicken broth or chicken sauce — which, supposedly, are used to enhance the taste of food. Also, whenever a suspicious thought crosses my mind, I rush from the table, overcome with nausea. But how many times must I have eaten it without realising...

The strange thing is that I don't feel overly uncomfortable when called upon to attend the slaying of a chicken. I don't have the heart to commit the act myself, but many times I have willingly offered a helping hand, especially when the bird was not particularly attractive. Once I helped a neighbour who liked to do them in with a razor. Standing up, I would pin the bird down by its wings and legs while my partner would stretch its neck, then slash it with a single stroke of the razor, making sure not to sever the head from the body. Then we would let it flop about the yard until it dropped dead in a corner. We killed quite a few this way, because there was to be a wedding. I didn't go to that wedding. There are, of course, many other ways of slaying a chicken.

During the German Occupation, particularly after 1941, almost all families kept chickens. Chicken-coops everywhere: on balconies, terraces, and even in the kitchens. It was then that a lot of gossip began throughout the neighbourhood and in the schools, about the buggery of chickens. This was obviously a practice introduced by those adults who invariably take it upon themselves to be the first to open the eyes of innocent children. One day a classmate told us how he had been approached by a man sporting a thick, drooping moustache — one of the local coffee-house *habitués* — who asked him, among other things, whether he had a girlfriend and also whether they kept chickens at home. The man then explained what he meant. According to the rumours, the poor birds, as a result of such practices, died, and all the housewives in the neighbourhood were at a loss to account for this mysterious disease that was wreaking havoc in the chicken-coops. But even when the hens didn't die, they would lay some strange looking eggs: eggs that were out of shape, or laid prematurely, without shells. The insides of the hens had evidently been mangled. Even nowadays from time to time, one still finds such stories in the small-town newspapers, but with all explanations and commentary discreetly omitted. It seems those poor

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creatures must continue to resign themselves to the kind of morality that prevails in the Greek countryside. Later on at the university, a rather peculiar character, a student of medicine, explained to me in revolting detail these unusual predilections. It seems that birds have a higher body temperature than humans, especially geese and particularly in Holland where the geese are over-sized and plump...

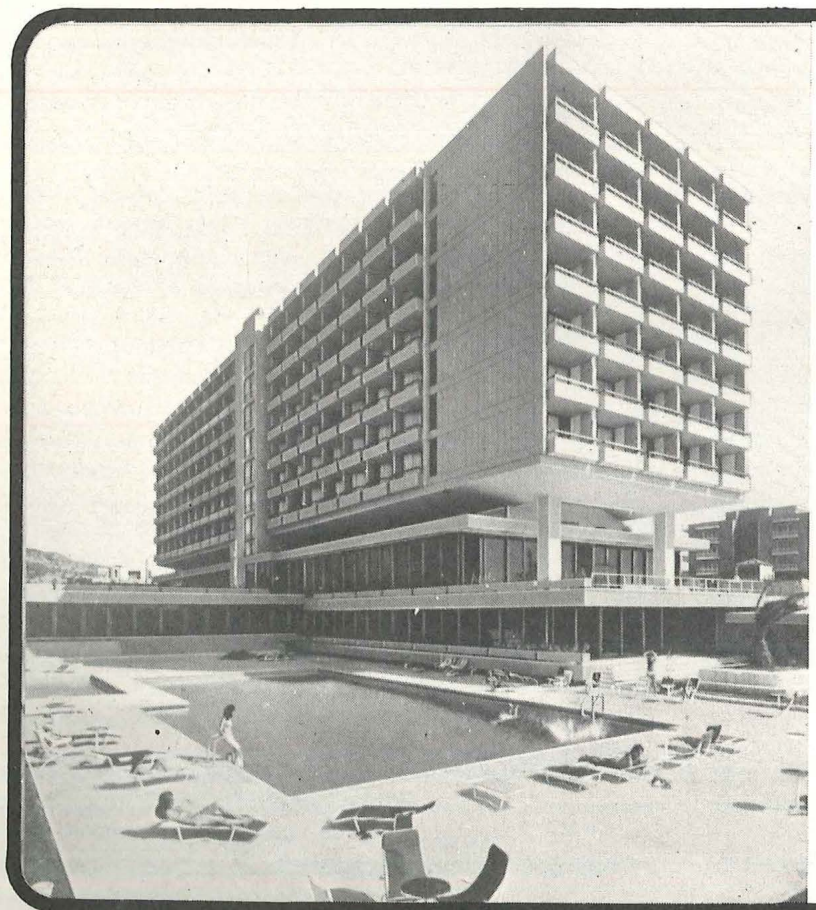
How or when I came by this aversion for chickens, I cannot say. In any case, long before all of this. As a child, they must of course have fed me chicken, but it was something I wasn't aware of. I also vaguely remember in our courtyard a white hen which I became extremely fond of from the very moment I first set eyes on her. As soon as it grew dark, she would go and perch on a tree like a pigeon. One morning I awoke and the hen was missing; they told me she had run away. Weeping, I searched the whole neighbourhood looking for her. The neighbours tried to coax away my tears by enticing me with sweets. That noon, the dinner had a very strange sounding name. After the first few mouthfuls, horrified, I pushed my plate away. They had killed the hen for dinner and were trying to pull the wool over my eyes. Shortly afterwards, we moved to a new neighbourhood. Our landlady was a heavy, stoutish woman. One day, a neighbour's hen came and laid an egg near the nest of our landlady's brooding hen. Our hen took that egg into her nest

as well, but while her own eggs hatched, that one needed several days more. The landlady took it and hid it between her large flabby breasts, carrying it about with her everywhere. Then one day, the shell began to crack and, with her help, the chick came out. She then put it in the nest next to the brooding hen. Next morning we found it dead, trampled into a pulp in the mud. Its own mother had come and gouged out its eyes.

Hens make cruel mothers. There is no real love in them, only instinct which, as we know, has no moral scruples. As soon as their chicks have grown a little they want nothing more to do with them. They continuously peck at them, then finally desert them, leaving the poor chicks to fend for themselves, so that they can resume their erotic capers with the roosters. As a matter of fact, they have such a poor memory that they blissfully allow themselves to be taken by roosters who were once their own children.

Anyway, hens are beautiful to look at, and delightful to kill in more ways than one, but disgusting to the point of nausea if one has to eat that whitish, stringy meat of theirs.

— Translated by THEODORE SAMPSON



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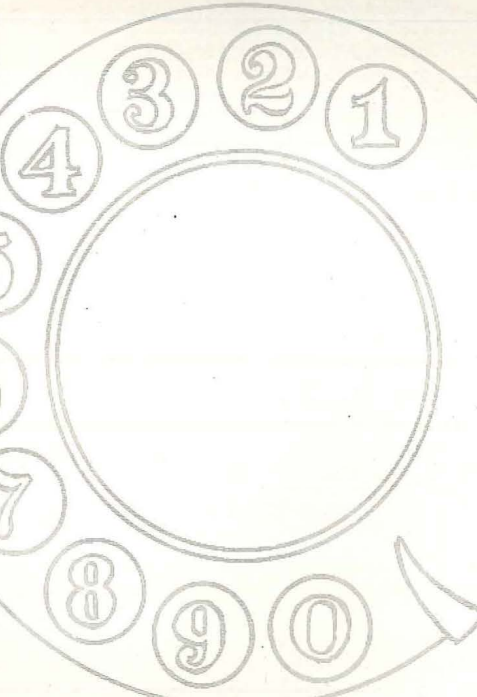
## CULTURAL ASSOCIATIONS

## AIRLINES

Argentina, Vass. Sofias 59.....724-753  
 Australia, Messoghion 15.....604-611  
 Austria, Alexandras 26.....811-036  
 Belgium, Sekeri 3.....617-886  
 Brazil, Vass. Sofias 4.....713-039  
 Bulgaria, Ypsilantou 63.....714-151  
 Canada, Ioannou Ghennadiou 4.....739-511  
 Cyprus, Herodotou 16.....737-883  
 China, Lymberopoulou 18.....672-3282  
 Czechoslovakia, Sekeri 1.....615-581  
 Denmark, Philikis Etairias Sq. 15.....713-012  
 Egypt, Vass. Sofias 3.....618-613  
 Ethiopia, Vass. Sofias 25.....718-557  
 France, Vass. Sofias 7.....611-664  
 Germany West, Loukianou 3.....724-801  
 Hungary, Kalvou 10.....671-4889  
 Iraq, Amaryfidou 19.....671-5012  
 Iran, Antinoros 29.....742-313  
 Israel, Koumbari 4.....614-650  
 Italy, Sekeri 2.....611-722  
 Japan, Vass. Sofias 59.....715-343  
 Korea, (South), Vass. Sofias 105.....644-3219  
 Kuwait, Antheon 14.....672-4380  
 Lebanon, Kifissias 26.....785-158  
 Libya, Herodotou 2.....727-105  
 Mexico, Vass. Sofias 21.....624-974  
 Netherlands, Vass. Sofias 4.....711-361  
 New Zealand, Vass. Sofias 29.....727-514  
 Norway, Ypsilantou 40.....746-173  
 Panama, Vass. Sofias 82.....777-9064  
 Poland, Chryssanthemon 22.....671-6917  
 Portugal, Doryleou 18.....646-3615  
 Rumania, Ravine 14.....714-468  
 Saudi Arabia, Marathonodromou 71.....671-6911  
 South Africa, Vass. Sofias 69.....729-050  
 Spain, Vass. Sofias 29.....714-885  
 Sweden, Meleagrou 4.....724-504  
 Switzerland, Lassiou 2.....730-364  
 Syrian Arab Republic, Kifissias 5.....642-1476  
 Turkey, Vass. Georgiou B 8.....764-3295  
 United Kingdom, Ploutarchou 1.....736-211  
 U.S.A. Vass. Sofias 91.....712-951  
 U.S.S.R., Hirodou Atticou 7.....711-261  
 Uruguay, Vass. Sofias 7.....602-635  
 Venezuela, Vass. Sofias 115.....646-2919  
 Viet Nam (South), Alopekis 40.....722-040  
 Yugoslavia, Vass. Sofias 106.....777-4344  
 Zaire, Digeni Akrita 3.....681-8925

British Council, Kolonaki Square 14.....633-211  
 French Institute, Sina 29.....614-841  
 Goethe Institute, Phidiou 14.....636-086  
 Hellenic American Union Massalias 22.....629-886  
 Italian Institute, 28th October 47.....535-630  
 Spanish Institute, Koumbari 8.....634-931  
 Professional Artists Chamber, Mitropoleos 38.....323-1230  
 YMCA (XAN) Omirou 28.....626-970  
 YMCA (XEN) Amerikis 11.....624-294

Air Canada Othonos 10.....322-3206  
 Air France, Kar. Servias 4.....323-0501  
 Air India, Philellinon 3.....323-4027  
 Air Zaire, Philellinon 14.....323-5509  
 Alitalia, Venizelou 9b.....322-9414  
 Austrian Airline, Philellinon 4.....323-0844  
 British Airways, Othonos 10.....323-2521  
 Canadian Pacific, Kar. Servias 4.....323-0344  
 Cyprus Airways, Philellinon 10.....324-6965  
 Egyptair, Othonos 10.....323-3575  
 EL AL, Othonos 10.....323-0116  
 Ethiopian Airlines, Filelinon 25.....323-4275  
 Iberia, Stadiou 10.....323-3445  
 Iranair, Metropoleos 3.....322-8404  
 Iraqi Airways, Philellinon 4.....322-7740  
 Japan Airlines, Amalias 4.....323-0331  
 Jat, Voukourestiou 4.....323-6429  
 KLM, Voulis 22.....323-0756  
 LOT, Amalias 4.....322-1121  
 Lufthansa, Kar. Servias 4.....323-8620  
 Luxair, Kriezotou 6.....603-134  
 Malev Hungarian, Venizelou 15.....324-0921  
 Middle East, Philellinon 10.....322-6911  
 Olympic Airways, Othonos 6.....923-2323  
 Pakistan International, Venizelou 15.....323-1931  
 Pan Am, Othonos 4.....322-1721  
 Qantas Airways, Metropoleos 5.....323-2792  
 Sabena, Othonos 8.....323-6821  
 Scandinavian Airlines, Venizelou 16.....634-444  
 Singapore Airlines, Metropoleos 5.....324-7500  
 South Africa Airways, Kar. Servias 4.....322-9007  
 Swissair, Othonos 4.....323-5811  
 Syrian Arab, Kriezotou 4.....631-497  
 Tarom, Venizelou 20.....624-808  
 Turk Hava Yollari, Philellinon 19.....322-1035  
 TWA, Metropoleos 3.....322-6451  
 Varig Brazilian, Othonos 10.....322-6743



## PERSONALLY YOURS

Name	Address	Phone
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_____	_____	_____
_____	_____	_____

## Banks

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

NATIONAL BANK OF GREECE, Kar Servias 2... 322-2738 (Mon - Sat: 8 a.m. to Midnight). Aeolou 86... 321-0411 (Mon-Sat: 8 a.m. to 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

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

GENERAL HELLENIC BANK, Stadiou 4... 322-5338 (Mon-Sat: 8 a.m. to 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

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

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

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

FIRST NATIONAL BANK OF CHICAGO, Ymettou & Iphikratos, Pangrati... 766-1205 (Mon-Sat: 8 a.m. - 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

CONTINENTAL ILLINOIS NATIONAL BANK & TRUST COMPANY OF CHICAGO, Stadiou 24 ... 324-1562/7. Akti Miaouli 25, Piraeus ... 481-971/5 (Mon-Sat: 7:45 a.m. - 2:15 p.m.)

The following banks observe the normal hours:

AMERICAN EXPRESS, Venizelou 17	3234-781
BANK OF AMERICA, Stadiou 10	3234-002
BANK OF NOVA SCOTIA, Panepistimiou 37	3220-032
CHASE MANHATTAN, Vass. Sofias 2	735-311
CONTINENTAL BANK, Stadiou 24	3241-562
FIRST NATIONAL CITY BANK Othonos 8	3227-471
FIRST NATIONAL BANK OF CHICAGO, Venizelou 13	602-311
ALGEMENE BANK NEDERLAND, Korai 5	323-8192

## Basic Business Guide

Mayor of Athens (Public Relations Office)	324-2213
Alien's Bureau (Central Office)	628-301
Residence and Work Permits	622-601

### GOVERNMENT MINISTRIES

Planning and Government Policy, Palea Anactora	322-7167
Foreign Affairs, Zalokosta 2	610-581
National Defense, Holargos (Pentagon)	646-5201
Interior, Stadiou & Dragatsaniou	322-3521
National Economy, Hippocratous 3-5	323-0931
Finance, Kar. Servias 10	322-9643
Justice, Piraeus & Zinonos	525-903
Cultural Affairs, Pasmazoglou 2-4	322-2973
Education & Religion, Mitropoleos 15	323-0461
Social Services, Stournara & Aristotelous	532-821
Public Works, Char. Trikoupi 182	618-311
Marine Transportation & Communications, Syngrou 49	918-140
Public Security, 3rd September St. 48	836-011

### CHAMBERS OF COMMERCE

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## A Visit to Eleusis

*Winter — and sight seeing around Athens can be delightful. More often than not the sun will be out and the site will be yours. Our visit, this time, will be to the shrine of two great goddesses: Demeter and her daughter Persephone.*

Eleusis, fourteen miles west of Athens, is not today a scene of beauty or easy enlightenment: the industry that has risen up around it, and the clutter of ancient ruins are hard to disentangle. But for 2,000 years it was one of the great sites of the Greek world, and its contribution to the shaping of the Greek mind was certainly of immense significance.

The story of its foundation as a religious centre is preserved in the Homeric *Hymn to Demeter* recorded, perhaps, around 600 B.C.

To Eleusis came Demeter, disguised as an old woman and distraught over the loss of her daughter, Persephone, who had been carried off by Pluto, the god of the underworld. The daughters of the King of Eleusis found her sitting beside the Kallichoron Well. She was hospitably received into the royal household where she took care of the Queen's infant son.

Eventually she was compelled to reveal her identity and commanded that a temple be built beneath the citadel to house her. This was done and Demeter retired to the temple. The other gods did not help in search for her daughter with the result that grain ceased to grow and

famine threatened, as she was the goddess of the fertility of the earth. She announced that she would stay in retreat until again 'she beheld with her eyes her own sweet-faced daughter'.

Zeus took pity upon her, or found himself compelled by the circumstances to give in, and ordered Persephone to be allowed to return to her mother for two-thirds of every year. The months when Persephone disappeared into Hades to her husband, Pluto, are the four hot summer months when all vegetation has dried up and the earth is bare and parched. Her reappearance is feted in October when, with the first autumn rains, the earth is sprouting green again.

Before leaving with her daughter for Mount Olympus, Demeter initiated the King of Eleusis' son, Triptolemos, in the sowing of wheat. This led to Triptolemos spreading knowledge of the cultivation of grain all over the world.

We shall never completely know how the rites and mysteries held at

Eleusis were conducted. It is said that it is still the 'best-kept secret in the world'. Aeschylus and Alcibiades, among many others, were accused of revealing part of the secret rites performed at Eleusis and were severely condemned and punished for their indiscretion.

What we do know, however, is that these rites brought the initiate into personal relationship with the goddess and probably ensured some sort of preferential treatment in the after-life.

In antiquity, the procession to the festival, held in October, began at the Dipylon Gate, the chief gateway of ancient Athens, and wound its way along the Sacred Road toward Eleusis.

Today, we meet that same road at Daphni. Pausanias states clearly that, on this spot there stood a sanctuary of Demeter and Persephone, and was one of the halts of the procession along the long road leading to Eleusis. Further along the Sacred Road, we come to the Sanctuary of Aphrodite, a high rock hollowed out in several places to form

---

*A view of a courtyard bordering the Museum at Eleusis scattered with the remains of a sacred past. In the background can be seen the smokestacks of an encroaching industrialisation.*



The Kallichoron Well in the right foreground is found on an archaic level of a large paved courtyard near the Sacred Road.

niches where lovers and worshippers left statuettes, votive offerings and dedications. Next, as the road turns by the sea, the lake, Rheitoi, also dedicated to Demeter and Persephone, comes into view. The lake's not-so-palatable fish, mostly eels, were the exclusive property of the priests of Eleusis. It was here that the long procession of pilgrims used to assemble before moving on to celebrate the Festivals. Taking the old road to Eleusis, we at last reach the Sacred Site itself.

Most of the buildings are supposed to have been constructed between 560 and 440 B.C. at the time of Pisistratus, Kimon and Pericles. The Roman Emperors added to these and some of the magnificent ornate remains are there today, lying on the ground.

Upon arrival, we first reach a large paved courtyard, an assembly spot for the pilgrims. On the left, where the Sacred Road ends, are the ruins of a fountain-house where the pilgrims used to proceed to their ablutions — the washing of their bodies — before entering the Holy Enclosure. Opposite are two magnificent arches and, at the left of this courtyard on a lower, archaic level, we can still see the Kallichoron Well, where the maidens of Eleusis performed their ritual dances. We then walk through the Grand Propylae, but only when we pass through the older,

smaller ones, do we enter the Sanctuary proper. A little further on we pass The Agelastos Petra, or Rock of Tears, where Demeter sat and cried for her daughter. The surrounding wall is from the time of Pisistratus. Between it and the external wall of a later date, are the remains of various 'silos' for grain. On the right of the small Propylae lies a sanctuary dedicated to Pluto — Hades — with a grotto symbolising the entrance to the underworld

Walking straight ahead we reach the Great Temple of Demeter of Telesterion. The remains of this huge temple date from the time of Ictinus, the architect of the Parthenon who made the plans for its construction. This Telesterion, Chamber of Initiation, was the main temple of Eleusis, the ultimate goal of the long processions and preparations for the Great Mysteries. Above it is the Hill of the Acropolis where the ancient city of Eleusis stood and which has yet to be completely excavated. (It is topped today by a rather hideous electric clock, the gift of an Eleusinian politician.)

Walking on a little further, we reach the Museum which houses the finds of the site. Some of the exhibits are very noteworthy and go as far back as the Mycenaean and early archaic periods. Among these is a large pitcher which shows Ulysses blinding the Cyclops.

One of the best examples of Greek bas-relief shows how Triptolemos learned the art of sowing wheat from Demeter. Look for the statue of Demeter, presumably by Agorakritos, a pupil of Phidias. Amongst the Roman exhibits is a fine statue of Hadrian's melancholy favourite, Antinous. A comparatively later discovery is a bronze urn which contained a piece of woolen material, a rare find. This bit of woven stuff can be seen in a frame on the wall over the urn. Also to be admired are numerous decorative sculptures belonging to the buildings of the Sanctuary.

Retracing our steps, we look back with awe and reverence on this all-important site of ancient worship. Jealously guarded in antiquity by the encircling high walls, today it offers itself to the view of all. It is no longer only accessible to the initiates!

The surrounding landscape has been brutally tampered with by man. A few years ago, on a visit to Eleusis my eyes met the high, disfiguring chimney-stacks of a cement factory pouring out its dusty smoke over the sacred ruins. I turned to a friend walking by my side and expressed the wish that I might be granted the power of a dictator — for only one day. I would order that the surrounding cement factories be blown up!

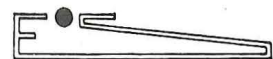
'So would I', retorted my friend, 'but they happen to be my husband's!'

One must make an effort to allow the imagination and the senses to be tuned in only to the divine aspects, abstracting them from the surrounding area. The ancient mystery still emanates from the ruins of Eleusis.

—N.G.V.

The photographs are courtesy of the National Tourist Organisation of Greece.

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# Tsigani: The Race of Rom

IT is a quiet night at Tibor's taverna. The food has long passed before us, and more than enough retsina. We are alone with the flames dancing in the wood stove. Outside, the traffic lights have begun their synchronised yellow blinking announcing the lateness of the hour. Michael Brady, a painter, picks up a scarred guitar and begins to strum minor chords and to sing softly, his voice rough from too much wine and too many cigarettes, a song about gypsies and golden earrings. '... so be my gypsy, let love be your guiding light, and let this pair of golden earrings cast their spell tonight...' Tibor's taverna fades, and we are in the midst of a caravan of wooden wagons with horses asleep, standing up. Violins and balalaikas. Camp-fires that dance and cast their shadows through the spokes of worn wheels. And golden earrings.

Tibor, a Czech with a long, white Daliesque moustache, intones, 'there is a man who knows much about gypsies: Ragovin.' He tells me where Ragovin can be found.

The next morning, early, I locate Ragovin in his usual place in the Monastiraki Square next to St. Phillip's Church. He lives with gypsies outside of Athens, is a writer and poet, and is familiar with the Romany language in a number of dialects. Having researched gypsy lore for the last ten years in Mexico, the United States, Greece, Cyprus and the Holy Land, and published articles on his research in newspapers and magazines, he acts as 'representative' and spokesman for a number of tribes.

'You know, gypsy men don't wear golden earrings in Greece, but the women do. And you won't find balalaikas either — more likely guitars and clarinets. Did you know that gypsies brought the clarinet to Greece from what is now Turkey?' Mr. Ragovin is warming to his favourite subject.

'Gypsies are in the forefront in much Greek popular and folk music. Kostas Hadzis, Manolis Angelopoulos, Fotini Mavraki, and George Dalaras.' (Some of these singers are now performing at boites in the Plaka.)

In Greece there are a number of different gypsy tribes, each of them speaking a different dialect and practising different occupations. One of the

words for gypsies in Greek is *Athingani*, which in all probability derives from the Greek word *athiktos* meaning 'untouchable'. This is due, perhaps, to a misconception that gypsies originated from the lower castes in India.

They are also referred to in Greek as *Tsigani*, a relatively acceptable term, and *Gifti*, a term of derision, disliked by the Romanies, or, as they call themselves, the 'Race of Rom'.

They were first dubbed with the misnomer 'gypsy' because of an error: the British thought them to be Egyptians because of their dark colour and knowledge of the prophetic arts. The ill-advised Greek nomenclature *gifti* appears to come from the word gypsy. The name *Tsiganos*, together with all of its variations — *Zigeuner* (German), *Zingari* (Italian), *Gitan* (French), *Gitano* (Spanish) — have been said to derive from the name of the Asiatic war lord, Genghis Khan, which in contraction becomes *genkan*. Mr. Ragovin, however, believes that this particular appellation originates from the Romany word for 'war', which is *tsingar*. The chief gypsy occupations — metal craft and animal husbandry — have proven useful to various armies over the centuries.

According to a *Minority Rights Group Bulletin*, the gypsy population of Greece stands at 40,000. The tribes are progressive and, to a large extent, settled although all gypsies move from time to time. According to one of their sayings, whenever a man becomes sedentary, remaining in one place, death can overtake him. When he is on the move Charon — Death — cannot reach him.

Presently there are a number of distinct tribes residing in Greece. One is known as *Phillipitzia*, which could be associated with Phillip of Macedonia, or as others will have it, simply translated from Greek — lovers of horses. They are also known as *Tounouzlia*, although some gypsies claim that they are two different tribes.

A tribe long known for its association with the roads, tents and campsites is known as *Fihiria*. An ancient, dark people, probably of Phrygian origin, they are fierce-looking with heavy black moustaches and hardship is visible on their weathered countenances. They

speak a brand of Romany considered by most other gypsies to be one of the purest forms of the language, although it is rather rapid and gruff-sounding. They occupy themselves with trading in animals and caning chairs.

One of the most interesting tribes, also very old and somewhat primitive, is known as *Aigia*, a people possibly indigenous to the Aegean area from which their name seems to derive. They, too, deal with animals, but the performing ones: those monkeys and bears who can be seen dancing in the streets or on the beaches to the accompaniment of drums and tambourines.

The most progressive tribes in Greece dwell chiefly in and around the large urban areas of Athens, Piraeus, and Thessaloniki. These nomadic gypsies are the *Handoura*, the *Kalpazia*, *Lalidzia* (musicians), and the *Noustou*, a term meant to include all gypsies outside of the basic Mediterranean area, from Poland, Russia and elsewhere. The *Noustou* tribe speak a dialect which is known all over the gypsy world from North America to Western Europe, to the Balkans.

Some scholars claim that gypsies have always been in Greece, while historical documents attest to their presence in Crete from the fourteenth century. The Russian writer Vasiliev in his book, *History of the Byzantine Empire*, mentions that the historian, Mazaros, catalogued the gypsies as one of the populations of that empire, in the Fifteenth Century.

The life of the gypsy is simple and natural. Alongside riverbanks, beneath stars, in fields and plains, they build their fires and encampments. The manner of life that they follow is healthy and hardy. One old gypsy poem, translated by Mr. Ragovin, says:

*The bird came  
  to the head  
  of the river.  
He drank some water,  
  looked this way  
  and that,  
Rose and left!*

This is the true life of the gypsies: to come to a new place, to taste of it, to look around and familiarise themselves with it — and go elsewhere.

Mr. Ragovin has finished his coffee. 'There's a Romany saying: 'Drom te las ... drom te makas'... His eyes drift away and look into the distance. He speaks softly: 'The road that brings you there is the road that takes you away.'

—PAUL KRONFIELD

Kostas Palamas

## THE TWELVE WORDS OF THE GYPSY

Translated by Theodore Ph. Stephanides and George C. Katsimbali  
London 1974. 196 pages. 200 Dr.

Poets of great stature inevitably suffer vicissitudes of reputation. Kostas Palamas (1859-1943) in his time greatly outstripped in fame and influence his contemporary Constantine Cavafis (1863-1933) who in turn overshadows him today. Nevertheless, Palamas remains among the few great poets of modern Greece, and *The Twelve Words of the Gypsy* by common consent is one of his greatest achievements. It is at the same time both a deeply personal poem and one of national, even international scope written with great technical virtuosity. Composed after the Greco-Turkish War of 1897 — in which Greece suffered a humiliating defeat in 30 days — it is an epico-lyrical poem in which Palamas comes to terms with his nation's destiny, and seeks to place her present in perspective with her classical and Byzantine past, and to project her future in harmony with Western ideas (particularly those of Nietzsche) and the emergence of Science as almost the religious salvation of the modern world.

The story is simple enough, but the implications are complex. It seems to take place about 100 years before the fall of Constantinople to the Turks when the Gypsy race first appeared in Thrace. The time element, however, is deliberately blurred in order to allow the poet to range freely in thoughts and events beyond any specific period. The Gypsy, "set apart among those set apart", is a misfit and, therefore, like the poet himself is better able to appraise another's national heritage and destiny. Through this rebellious and restless vagabond, Palamas utters his own rebellious and visionary thoughts.

Closer to nature than to civilization, the Gypsy is at odds with the world and unable to realise himself or his destiny. Because labour is creative, he becomes a worker, a blacksmith, a travelling player, a builder, a clarinet player in a brothel, but because these preoccupations alienate him from Nature and contaminate him, he forsakes them all. He falls in love, but is disillusioned. He tries every religion and rejects all of them. He believes that the scholars who wish to resurrect the classical past, and

the fanatic Christian monks who burn classical books, are both wrong, and he praises the mountain Klephts. When the decadent Byzantine Emperor offers the Gypsy race a permanent home in Sparta, he rejects the offer of a corrupt society and foretells the fall of Byzantium. When he is most in despair, he accidentally finds a hermit's abandoned violin, and in playing it creates a music that horrifies the traditionalists and enchants the young — the fate of every innovating poet, whether a Palamas or a Cavafis.

The Gypsy with his violin and Palamas with his poetry find their fulfillment, for Art is the resurrectional instrument of life. The Gypsy plays, and the Gods, the Fatherland, and Love, are given new meaning in an idealisation where all may live in liberty and harmony. Like Orpheus, he returns to Nature once more and sees all of life as a gradual Bergsonian evolution to higher and higher spiritual unities, of which Man is the summit. Science is the first guide wherein man may manipulate his own destiny and that of the world. It becomes obvious that Kazantzakis' *Odyssey* owes much to Palamas for thoughts expressed here in lyrical yet epic form, although, of course, these were part of the historical heritage of their times.

We have now three complete translations into English of Palamas' great poem. The original is written in a variety of rhymed line lengths, but none of these are free, being based primarily on the trochee (-u), and greatly variegated with iambs (u-), anapests (uu-), and dactyls (-uu). The metrical line most often used is the trochaic tetrameter (a line of four beats) which all of us will recognise if we divide Poe's line in 'The Raven' into its component parts: 'Once upon a midnight dreary / As I pondered weak and weary / Over many a quaint and curious / Volume of forgotten lore'. In English this tends to monotony, but it is capable of great suppleness and variation as Palamas uses it.

The first translation (1964) is by Frederic Will, Professor of English at

the State University of Iowa. Although it shows a sensitive use of English, it is a disgrace to accuracy, indicates but elementary knowledge of modern Greek, and must be dismissed as being of no value. The second (1969), by George Thomson, the eminent Professor of Classics at the University of Birmingham, is written in long, unrhymed lines of free verse, cumbersome and unrhythmical but because Professor Thomson is also a distinguished modern Greek scholar, it is accurate and generally faithful to the original.

Stephanides and Katsimbali have essayed the hardest task of all by translating their version not only in the shifting metre of the original but also with its complex rhymes. It is by far the best "poetic" version of the three, capturing the pulse, the rhythm, the variety, the intensity of the original in its imaginative scope. This is not surprising, for both men are unusually well qualified: Stephanides, although a radiologist by profession, has published several volumes of his own poetry in English. Katsimbali, superficially known to many as the notorious hero of Henry Miller's *The Colossus of Maroussi*, is the President of the Palamas Institution in Athens and the editor of Palamas' complete works in sixteen volumes. Both were contemporaries of Palamas and these two devotees, who have been friends from early youth have worked on their translation since the First World War. Katsimbali would make the first literal draft, Stephanides would versify it, then both men would rework and reshape the poem together — an ideal collaboration.

If one wishes, therefore, to obtain an over-all impression of Palamas' poem as a living work of art, he must go to the Stephanides-Katsimbali translation, but no scholar may quote any specific line or stanza from it and be certain that he is quoting the exact words of Palamas, for exigencies of rhyme and metre inevitably have forced these translators to add words and lines that are not in the original and to delete others. Because Professor Thomson wrote in unrhymed free verse, his translation is the most accurately literal, although he also, inexplicably, had needlessly added or deleted.

In "Word XI" (in my opinion "Canto" or "Rhapsody" would have been a better translation of λόγος) Palamas retells a Gypsy folk-tale of Sir Tearless, whom he creates as the forerunner of Nietzsche's Superman, so driven by a vast hunger to realise his potentialities that he becomes cruel and heartless, tearless, his vision glued

relentlessly on his own drives that may lead to the emergence of a new type of man. He squanders all his parents' possessions and finally sells them both into slavery to fulfill his ends. In the Greek text, when he makes his various demands upon his parents Palamas has him exploding with the generic word  $\theta\acute{\epsilon}\lambda\omega!$ ). "I want!", which implies vast needs an ever-hungry heart, an illimitable ambition, for, as he says a few lines further, "I have an abyss within me". Professor Will translates this into the nonsensical "I will!". Thomson and Stephanides-Katsimbali limit this limitless hunger to "I want money!" and inexplicably omit the revealing line about the abyss (which in Thomson is reduced to the word "pit").

These are the inevitable pitfalls of translation which have led the Italians to call translation a traitor: *traduttore = traditore*. But for this one serious fault — and every serious translator, no matter how careful, finds himself faulty to some degree or other — the Stephanides-Katsimbali translation is the only one which captures for us in English the true beauty and vitality of Palamas' original.

It remains to add that both Thomson and Stephanides-Katsimbali include a synopsis of the twelve "words", Palamas's illuminating Preface and that Thomson adds a valuable introduction of his own placing Palamas and his poem in historical and aesthetic perspective.

—KIMON FRIAR



*Kostas Varnalis, who died in Athens last December, was born in Bulgaria in 1884 and came to Greece at the age of nineteen. He was persecuted most of his life for his political views but his concern for social justice endured to the end. "Aphrodite" is one of his earlier poems. "The 4 Mistakes of 'The Unknown Soldier'" is from *The Free World* (1965).*

#### APHRODITE

The raucous laughter of the Immortal Gods  
still rang and burned within her ears like flame!  
And when her lame-legged husband's crafty net  
was cut, golden-haired Aphrodite sprang

out of her bed, and speeding through blue skylanes,  
reached Paphos' foam-flecked shores. There Eroses,  
whose wings ordeals had never touched, played on  
their lyre to cheer her mood. The Graces, too,

wiped off all trace of colour or of shame  
from her smooth snow-white skin and laved her flesh  
with unguents incorruptible. Behold her now,  
more chaste than ever, she leaps on the sea's calm;  
and in the sun, that sets the sky afire,  
not one drop clings to her not even one word.


#### THE 4 MISTAKES OF THE "UNKNOWN SOLDIER"

Your first mistake: a slave from the cradle on.  
Your second: slave in a most slavish age.  
Your third: you were not only flesh, but soul.  
Your fourth: nor sold to strangers like a mule.

If you were a slave and rotten to the bone  
you now would be a "someone" and not slain.  
Nor would you have been the last "unknown" broke beggar,  
but first and foremost, well known, even a sheik.

Nor would your own and foreign demagogues  
have swindled you with a cheap tinsel wreath,  
but as public hangmen, as black as all the others,  
you would be swimming now in gold Grand Crosses.

Translation by Kimon Friar

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Kousoulas, D. George  
**MODERN GREECE: PROFILE OF A NATION**

New York: Charles Scribner's Sons, 1974  
300 pp.

D. George Kousoulas is Professor of Government at Howard University and author of books, pamphlets, and articles dealing with contemporary Greece, the Greek Communist Party, the politics and government of the country, and other general works. He was also a political advisor to the Papadopoulos government who consistently explained and rationalised the existence of dictatorship in Greece, in U.S. Congressional hearings, television debates, and newspaper articles.

His book, contrary to his claim, is not in my opinion an attempt to present 'a fairly impartial... history of modern Greece'. Rather it is a competent apologia for the authoritarian forces of the country. In the 300 readable pages of his book, Mr. Kousoulas seeks to point up the major trends in the tortuous history of the Greek people. He discerns cyclical trends between periods of absolutism on the one hand and periods of political bickering and instability on the other.

Kousoulas' philosophy of good government is to strike the golden balance between 'effective government' and 'democratic freedoms'. With the exception of gifted and effective leaders such as King George I, Charilaos Trikoupi, Eleftherios Venizelos, Ioannis Metaxas, and Konstantinos Karamanlis, the author finds the 'normal' political condition in Greece one of corruption, demagoguery, petty and unrealistic chauvinism, and small-time opportunism.

Above the confusion and din of these political controversies the Greek military is portrayed as a 'sensitive receiver of public sentiment in Greece', and dictatorial periods are seen as interludes of stability in a country that has not learned to govern itself according to British or American models (implicitly assumed to be the prototypes of modern and civilised behaviour).

Kousoulas seems to have an aversion for multiparty politics (proportional representation) and assumes that two party systems or dictatorships provide the 'strong government' necessary for economic development and long-range planning. He does not offer, however,

any convincing evidence correlating economic growth and social satisfaction with one kind of policy or another.

As is often the case with apologies for authoritarianism, the responsibility for the *coups* is placed on the victims rather than on the perpetrators of the *coups*. Kousoulas does not seem to realise that most democratic systems are quite fragile and vulnerable when faced by a determined group of Putschists which takes control of the nerve centres of power.

If there is a *coup*, our author reasons, then democracy must have failed or been self-destroyed. This is an unfortunate distortion, especially in the case of the 1967 *coup*, which clearly came to prevent the outcome of elections and generally to stifle a trend toward participatory democracy both within the parties and among the masses.

Both the Metaxas (1936-41) and the Papadopoulos (1967-73) dictatorships are treated with kid gloves, and they are portrayed as popular and populist regimes — notwithstanding the overwhelming amount of evidence that points to the contrary.

The problems of historical misinterpretation in this volume are many. Let me end with just a few examples:

The Papadopoulos constitution of 1968 is paraded as 'modern and democratic' despite contrary findings of legal experts of the Council of Europe; Papadopoulos is credited with wise and socially redistributive economic policies contrary to a record that favoured the privileged (domestic and foreign) at the relative expense of workers and farmers; the 'communist danger' is greatly exaggerated and advanced as the main justification for the authoritarian deviation of 1967; a uniquely unpopular Papadopoulos regime is portrayed as a welcome respite for 'many' crisis-weary Greeks; human rights violations including torture are virtually ignored; the 1967 *coup* is presented as a spontaneous take-over by concerned colonels, when in fact Papadopoulos and company had been conspiring at least since 1957 for the take-over; the U.S. involvement in (and decisive support for) the dictatorships is carefully underplayed, and — finally — the vital subject of Greek

Army conspiratorial politics from 1943 to the present is not discussed or explained.

A book which views the parties to the 1946-49 Greek Civil War as 'Greeks' vs. 'Communists' cannot be considered fair or impartial by any standards. The greatest utility, therefore, of Professor Kousoulas' historical survey is for the student who seeks to identify the attitudes and perceptions of Greek conservatives of an authoritarian orientation.

I would end by suggesting a slight amendment to the otherwise admirably suited subtitle of this book: 'Profile of Nation... As viewed from the Far Right'.

—THEODORE A. COULOUMBIS

Modern Greece: Profile of a Nation is available at Eleftheroudakis.

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## cinema

### The Rehearsal:

*An Anti-Junta Guerrilla-Theatre Greek-American New York-Brechtian Come-On- And-Clap-Your-Hands Cinematic-Tragic Happening...*

Melina Mercouri mentions in her autobiography, *I Was Born Greek*, that her director husband Jules Dassin is torn between the need to commit himself to political and social action and the desire to entertain. Their joint film *The Rehearsal* (Melina is the producer), made last April about the Polytechnic, succeeds in uniting these conflicts.

The film was made hurriedly in New York on a shoe-string budget of \$250,000 but was never released, ironically, because of the sudden turn of events which overthrew the colonels. Although it was shown at the Berlin Festival this year its recent Athens appearance was the official première. Critics in both cities have been quick to point out the shortcomings of the work but it seems to this critic that they have been too harsh.

Dassin's brief statement which flashes on the screen before *The Rehearsal* explains that the film is *not* a documentary about the Polytechnic that it is not a plot film (such as *Z* for instance) and that it was not meant for distribution in Greece. The purpose was a very specific and relevant one: to inform those outside of this country (Americans in particular) about the situation in Greece. The title was chosen because the Polytechnic slaughter was a rehearsal for the final collapse of the Junta. The film, therefore, should be judged on these terms.

That there was a need for such a

work is beyond question. Few Americans knew the truth about Black November: it was just another student demonstration during which a few unfortunate souls (as the papers first reported) were gunned down by stray bullets — a sort of Greek Kent State. Dassin's film would surely have alerted public concern and aroused sympathy for the struggling democratic movement in Greece.

Given the limitations of time, money and resources under which Dassin and Mercouri worked, *The Rehearsal* is a moving and unique accomplishment. It does not fit into any single category. Included are scenes of Mikis Theodorakis energetically conducting a group of Greek and American students singing a few of his resistance songs; short views of torture questionings, student meetings and police briefings in which the roles are played by students and volunteer actors; readings of actual letters and documents by celebrities — Arthur Miller, Lillian Hellman, Maximilian Schell and Laurence Olivier; some documentary footage of actual events at the Polytechnic; and *cinema verité* clips of crowds in New York.

The film is held together by the theme of the Polytechnic, Theodorakis' hand-clapping, foot-stomping music (Melina says at one point that when Greeks are sad and mad, they sing happy songs) and its Brechtian sense of drama. From the beginning the audi-

ence is made aware that they are watching theatre: a group of concerned people, Greek and American, acting out inside a movie studio a collection of skits about the student massacre. We see the students leave their places in Theodorakis' choir to become actors in short scenes as Dassin gently barks orders and comments to the camera crew and cast. The scenes, like guerrilla theatre used on many college campuses during the Viet-Nam conflict, develop and heighten a feeling for the *spirit* of the actual events.

*The Rehearsal* maintains a sprightly pace and a high level of tension. Dassin sustains a balance between the theatrical (the Brechtian effect of making the audience aware that what they are watching is *acting*) and the irresistibly captivating enthusiasm of the young students and Theodorakis' music (as well as a very good little satirical number by Yannis Markopoulos with a chorus that goes something like "Papa-papapapadop") To Dassin's credit it is impossible to charge the film with exaggeration, a fault that could easily have befallen the project.

The movie is moving without being sentimental or maudlin. The producers released the film only after it received the approval of the Greek Student Organization. After seeing it, most of the members of the Student Committee wept openly. An ovation followed the performance I attended.

Although the spirit of all involved is infectious *The Rehearsal* does little to describe the general context within which the student movement took place. The speed with which the film was made is apparent and produces more the air of an impromptu television show than a movie (which is also part of the charm). The attempts at choral tragedy at the end are worse than a failure: in melodramatic tones the cast chants a line something like, 'They called the students bums and treated them like scums'. These are relatively minor faults, however and one should be grateful to Mercouri for not dominating the film: she appears just enough to lend her emotion and 'kefi' to the group effort.

Finally *The Rehearsal* is the work of a Philhellene. Greece has always been fortunate to attract the love and support of those foreigners who have delighted in Greece as a tradition and as a country. Dassin, whose more traditional documentary on Martin Luther King, *Uptight* (1968) proves his ability for social commentary, speaks honestly.

—ANDY HORTON

## Chekhov and Brecht

*Fear and Misery Under The Third Reich* was originally a series of 27 sketches which Bertold Brecht completed in 1938. According to Petros Markaris, to whom we are indebted for the Greek version of the play, the montage of these sketches is due to Brecht's friend and collaborator, Slatan Dudow, who presented a number of them with a left-wing amateur group in Paris in 1938. In fact the world premiere of this play took place in Berkeley, California in 1945 and was transferred to New York later in the year. In the New York production, which starred Elsie Basserman and Clarence Derwent, the scenes were cut to nine. The play was presented under the title *The Private Life of the Master Race*.

I must confess that Brecht has always puzzled me. Brecht's fame reached Greece before his work — at a time of intense political prejudice. The reactions, therefore, were quite controversial and did not contribute to a better understanding of his plays. The originality of his theories on drama, his very personal approach to the plays as a director, his adventurous life and his political ideas, were more of a handicap than a help in clarifying his work as a dramatist. In his plays, as presented in Greece, we saw only fragments of what we were told about Brecht.

My personal impression is that Brecht visualised his plays with three different eyes: a politically-minded eye, a poetic eye, and a director's eye. The first two are essentially controversial if not contradictory: to serve scenic requirements, a director must establish a delicate balance between the two, sometimes at the expense of both. Brecht, as both director and playwright, saw many nuances and subtleties in his work that escape other directors. A further problem arises because the poetic value of his plays lies mostly in Brecht's beautiful use of the German language. Can this beauty survive in translation? Can a director see in Brecht's plays what the playwright-director could see? We thus reach the crucial question: are the plays of Brecht that we see in Greece truly Brechtian? I dare think, that only Brecht himself could answer the question.



*'There are very few great Chekhovian directors in the world and nearly all are Russian.'*  
Above, a scene from the first production of *The Cherry Orchard* at the Moscow Art Theatre in 1904.

Photograph courtesy of the Embassy of the U.S.S.R.

Somehow a similar problem arises with the plays of Chekhov. There are very few great Chekhovian directors in the world and nearly all are Russian. Comparing the two cases one has to admit that once one's general curiosity about a play by Brecht has been satisfied, the impact of a Chekhov play produced by a non-Chekhovian director is greater than that of Brecht's by a non-Brechtian director. Why? I am not referring to who is the better playwright.

Present in Chekhov's pre-revolutionary rural Russia are the upper, the rising-middle and the lower classes. Their hopefulness for a better future runs parallel to a strong but invisible undercurrent of hopelessness. His characters are representative of their time and class, dramatically 'correct' and true-to-life. They also have a good dose of universality.

Brecht, on the other hand, primarily paints situations. He does not care about characters. His people moving on stage derive their character from the situations in which they are involved. A Brecht play is like a big canvas whereon the movements are expressionistic and the figures impressionistic, if not abstract. He does not want the spectator to identify with the persons on stage. He wants distance. But what really happens is that the audience comes to identify itself with the situations themselves.

Because Chekhov's characters are universal, the spectator comes to involve himself in Chekhovian situations through them. In this way he is led to identify what goes on before him with similar situations in his own experience. This is especially true if the director manages to convey that undercurrent of hopelessness which all of us experience at some time.

The situations in Brecht's plays are inspired from his own particular experience at a specific time and place. Situations, however, are altered by time and place. Since the persons in his plays are shaped by these situations, the more distant the time and the more remote the place, the stranger these people become. Wherever the situations are simple enough to be universal — as in the exercising or the suffering of violence in a prison cell, or in the panic of war where identification is immediate and mass reaction more forceful than individual reaction — Brecht becomes timeless and spaceless.

Any theatregoer interested in dramatic form, and the problems presented by works of distinguished playwrights, should see the two plays now on Athenian stages, Brecht's *Fear and Misery Under the Third Reich*, at the Art Theatre of Karolos Koun, and Chekhov's *The Cherry Orchard*, at the Dionysia Theatre with Elli Lambeti

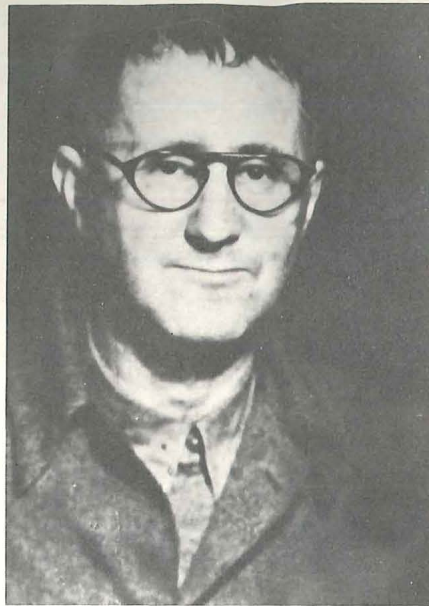


Anton Chekhov (1860-1904). The celebrated speech from Act II of the *Cherry Orchard* — 'All Russia is our garden' — is both a concise account of what was, at the time, recent Russian history and an accurate prediction of the Revolution.

Photograph courtesy of the Embassy of the U.S.S.R.

and Dimitri Papamichail, and perhaps (we add this qualification only because we have not yet seen it) *Drums in the Night* by Brecht at the Kappa Theatre with Nikos Kourkoulos and his group. (The latter is a full-length play whereas *Fear and Misery* is a montage of sketches, but both, unfortunately, are from Brecht's earliest period when his theory of 'keeping the audience at a distance' was still at its formative stage. One can nevertheless trace the characteristics of the Brechtian pattern.) Comparison between the plays should be made on the basis of the dramas themselves and not the productions. Karolos Koun is the Greek director closest to Brecht while the production of *The Cherry Orchard* is not close to the Chekhovian spirit.

In spite of Brecht's theory, the scenes in *Fear and Misery* which have the greatest impact on the audience are those which destroy the 'distance' by being universal. Incidents which are common to all countries in which the main class distinction is between the oppressors and the oppressed are found in such scenes as 'The Chalk Cross', 'Justice', 'The Two Bakers', 'The Informer' and a few others. Besides the excellent production, one must praise



Bertold Brecht (1898-1956). 'The scenes in *Fear and Misery Under the Third Reich* which have the greatest impact are those in which... the main class distinction is between the oppressor and the oppressed.'

Photograph courtesy of the West German Embassy

the performance of Dimitri Hadzimaros, one of the very best of his career, as well as those of Effi Roditi, and the prolific, talented and rapidly maturing young actor, George Armenis.

Because the famous under-current in Chekhov plays is hardly felt in the current production of *The Cherry Orchard*, the interest of the audience is limited to the story and the characters, and since, in turn, the story is of secondary importance as in most of Chekhov's plays, the emphasis falls strongly on the characters, particularly on the wonderfully and subtly drawn aristocrats, Liubova (Elli Lambeti) and her brother Gayev (Alekos Oudinotis). Elli Lambeti, torn, it seems, between concealing her age (the role of Liubova calls for someone somewhat older) and the need to portray at the same time a lady too sentimental and immature to ever grow up, gave an unbalanced performance which was at times exquisite and at other times unconvincing. Oudinotis managed to portray a type instead of a character. Dimitri Papamichail as Lopachin, Aphrodite Grigoriadou as Varia and Dimos Starenios as the old servant, Firs, took us close to the world of Chekhov. We must conclude by noting the enthusiasm with which theatregoers have greeted the return of Elli Lambeti to the stage and of Dimitri Papamichail to the repertory of quality.

— PLATON MOUSSEOS

## Columbus Cavorts

What is it about Karolos Koun's production of Dario Fo's *Isabella. Three Ships and One Storyteller* (1963) that makes it a resounding stage success? Sharp satirists, of course, strip events of their acquired historical meaning, and personages of their glamorous tinsel, so that spectators see man's institutions and men as they truly are. At the Veaki playhouse, the theatregoer sees the emperor without his clothes on: Dario Fo's satirical shaft spares no one and no thing. Queen Isabella is not a woman of extraordinary perception who envisions the possibility of a world shaped like a pear. She is a possessor of cannons who exacts sovereignty from her husband, and a woman who frets over her lack of dresses. Ferdinand is a man continually thwarted who steals from his wife's jewel case. Christopher Columbus is not a selfless explorer eager to risk death for the sake of an idea but a self-serving rascal. The Catholic state's wars for 'the flag and the cross' are fought neither for patriotic causes nor religious purposes, and Columbus succeeds by pitting the greed of the church against the greed of the monarchy.

Even pregnancy and childbirth do not escape derision. Isabella struts on stage holding up a swollen belly, frankly contrived and magnified. Later, her attendants wheel her on stage on a stretcher and set her directly in front of Columbus as he is illustrating his concept of the shape of the world and pointing out his proposed sea routes. With an artless motion he turns to the globe before him and pokes with his forefinger at the ports to which he will voyage: Columbus has turned Isabella's belly into a globe of the world. Timing of speech and action are sharply attuned and the audience accepts a bewildering use of devices and shifting situations. An intense and purposeful direction has watched over this blending of one high-spirited audacious scene after another.

Reni Pittaki handles the queen's part with disarming aplomb, and returns in the second act as the daughter of Isabella, the clear-eyed, mad, Ioanna. The daughter of the royal couple is acknowledged to be 'crazy'. She is free, therefore, to say anything: hers is the sole honest voice in the play.

Dario Fo's Christopher Columbus is the storyteller of the play's title. To gain

time from his execution on the gallows, he is allowed to relate a tale. There is no glorious end for Christopher Columbus and one last fleeting glimpse of Columbus is seen after he has received the executioner's blow: his headless body is kneeling; from his right hand dangles his severed head; and the hand shakes the head in mockery.

'Why does not such a hit comedy elicit more vocal commendation from the public?' I asked my students at Deree College. (I had asked many Athenians and only one woman had reported that she had 'heard' this play was 'good'.)

'Because our people now are more attracted to political themes which relate to the present Greek predicament', was one ready answer. 'Did you hear the scattered applause when Columbus made a rousing reference to 'country, catholicism, and countrymen? Those spectators were identifying his

words with the slogan of the recent dictatorship'.

'I hate that ever-present insistence to relate every experience to the incidents of the dictatorship', commented another. 'All right, during the dictatorship we responded to certain lines in the theatre because we needed some kind of relief from our oppressive situation. But now is another time. We must love the theatre for what it is in itself, for the aesthetic satisfaction, for the joy it brings into life, *not* because it nourishes our sense of political abuse'.

'The laughter must be for what the comedy is saying in the theatre. I cannot understand why we must walk into the theatre without undergoing that "willing suspension of disbelief" and accept the comedy in its own context', commented another student.

I remembered then a performance of *The Frogs* at the Herod-Atticus during the last week of the summer festival.

The Aristophanes comedy contains lines which talk about 'harmony' in the state and asks that 'past sins' of citizens be 'forgiven'. Several loud shouts of 'No! No!' burst into the night air, referring, of course, to the alleged political criminals of the military regime. How difficult these spectators were making it for the actors, but a firm voice projected into the darkness: 'Enough! Enough!'

Giorgos Lazanis' interpretation of Columbus is masterful, and matched by a galaxy of skilled performers. The production is a triumph of adroit staging while the switching of actors and scenes from one sphere of action to another is accomplished with dexterity. Even the most indifferent playgoer will applaud vigorously as the company assembles on the stage of the Veaki Theatre for its final bows.

—MARY A. NICKLES

## music

## AT THE OPERA

Even in matters operatic, Russians tend to see the world differently (or conversely, some of us tend to see *their* world differently). This was made abundantly clear by the production of Tchaikovsky's *Queen of Spades* (also known as *Pique Dame*) at the Lyriki Skini. It has been a great favourite in Russia ever since its first performance in 1890, but it has never captured the imagination of audiences in the West. This is probably accounted for by the differing views of operatic convention.

What French, German or Italian composer of the last century would even have considered such a shapeless, flabby unmotivated libretto? At least six of the characters have no dramatic reason to be there at all; the hero is not heroic; the heroine commits suicide for no very good reason. Tchaikovsky's brother Modeste produced the libretto by padding a Pushkin short story — and Modeste's talents as a librettist were modest in the extreme. Tchaikovsky was not over-inspired by the story, and one would never guess from all the snippets of undeveloped tunes that *The Queen of Spades* was composed between the Fifth Symphony (1888) and the Sixth (1893).

That said, it is a pleasure to report that the performance of this peculiar work was very good, indeed. First honours go to the guest conductor,

Odysseas Dimidriadis, and the orchestra of the Lyriki Skini. Odysseas Dimitriadis was born in Batum, Russia of Greek parentage. He was with the Tiflis opera for 28 years and later conductor of the National orchestra of Moscow. Since 1965 he has been conductor at the Bolshoi.

Perhaps the Company had more time than usual to rehearse, but whatever the reason they played responsively and with style. Soprano Tamara Milashkina and Tenor Vladimir Atlanov, both from the Bolshoi, were of course very much at home in their roles. Miss Milashkina has a strong, vibrant voice and looked most attractive on the stage. Mr. Atlano, who has a powerful, clear, voice, but lacks that special brilliance of the best Russian tenors, attempted a bit of *pianissimo* singing

early in the evening but was apparently displeased with it as he sang *forte* throughout the rest of the opera. Both sang with passion and complete conviction.

Kiki Morfoniou as the old Countess was the star of the evening. Her singing of the little aria by Gretry (a late eighteenth century master of *opera comique*) was as lovely and wistful as anyone could wish. The smaller parts were well taken except for Prince Yeletsky whose apparent nervousness spoiled his only aria.

The sets and costumes were colourful and the movement was good considering the limited stage space. All in all, *The Queen of Spades* was given a loving and enthusiastic production and it is good to have had it.

— HAROLD LYNN



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## RECORDS: Markopoulos, Xarhakos, Andreadis.

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The *Thessalian Cycle* (*Thessalikos Kyklos*) can be seen revolving under the direction of Yannis Markopoulos every night except Monday at the Boite Kyttaro. As a 'happening' it is disconcerting: it is incomprehensible, and the visual distractions are massively inexpert. Markopoulos is a man who is frequently inspired — but his muse is not above teasing him.

It was with mixed feelings, then, that I approached the recorded version of *Thessalikos Kyklos*, a luxuriant double album from EMI. These feelings were heightened as I extricated the first of the discs from the brightly coloured foliage which comprises the cover. It is the most maddening, floppy, ingenious and impractical cover design produced by a local recording company. The cover's picture by Mytaras, however, is brilliant. With the record *finally* on the turntable, the first thing one hears is ace-bouzouksis, Vassilis Tsitsanis, *telling* about it. But have no fear, this is not one of those double albums where the same song is repeated twenty times while the rest of the space is filled with people talking. There are only two spoken tracks, out of thirty, and not a single repetition.

The Cycle proper gets under way with a trumpet fanfare and the off-stage voice of Pavlos Sideropoulos (a gifted comic singer who, as far as I know, has not appeared before on record) exhorting us to listen to the news. The news include an item about the theft of Barba Mitro's donkey and the announcement that this evening in the village a troupe of 'gargling voices' will sing of the local troubles and joys. All this is rattled out in breathless 7/8 rhythm.

The scene has been set: we are in a Thessalian village forty years ago and the songs we are about to hear are echoes from the childhood of Kostas Virvos who has supplied the lyrics. Markopoulos, a Cretan, has an amazing capacity for catching in music the mood of a poem, a place, or a way of life not necessarily his own.

The swiftly changing moods of Virvos' Thessalians are brilliantly projected and magnified by Markopoulos' music. Although there is no depth of the kind that makes his Cretan-style *Ithayenia* ('Nationality,' 1972) a great record, much is achieved by deftness of touch and the precision of the inspired caricaturist. The singers, Viki

Mosholiou, Lakis Halkias and Haralambos Garganourakis, all old Markopoulos hands, are joined on these records by Pavlos Sideropoulos and Lizetta Nikolaou.

Another composer, whose recent output has been even more prolific than that of Markopoulos, is Stavros Xarhakos. The EMI lists for December include no less than six Xarhakos LPs, of which three are new issues. *Horis Logia* (Without Words) is not strictly speaking new. Basically, this assertive, nerve-shattering, ear-boggling wilderness of sound is built out of all of Xarhakos' favourite successes, freely orchestrated by himself. I'm told that the original idea was to produce a Xarhakos record for all tastes, without the distraction of voices. But if you want to have nightmares in which hands reach out of the speakers to grab you by the throat, then this is the record you've been waiting for.

Xarhakos, however, is as versatile as he is aggressive. *Kokkina Triantafilla Yia Mena* (Red Roses for Me), is the music from the stage-play by Sean O'Casey now playing at the Alambra, and is in an altogether different vein. It probably loses part of its effect if you haven't seen the play, but the recording quality is unusually high and the music is strong but restrained. A good deal of the singing is choral, and the rest is by actor Kostas Karras, who plays the lead on stage. Karras' talents will be well known to anyone who has seen or heard *To Megalo Mas Tsirko*, and here he brings a certain controlled violence to his singing, which goes a long way to making up for technical deficiencies.

By far the most important of this trio of Xarhakos discs is *Nin ke Ai* (Now and For Everlasting). The singers are Viki Mosholiou, who may now be the most popular singer in Athens, and Nikos Dimitratos, who made his debut with the 'Polytechnic' song in *To Megalo mas Tsirko*, and has since sung with Xylouris and Mosholiou at the Albert Hall in London. With a text by Nikos Gatsos and a cover picture by the artist, Yannis Moralis, it is obvious that this is no collection of casual hits. Indeed the aura of seriousness, from the liturgical Greek of the title to Moralis' simple wreath on the cover, may well go beyond Xarhakos' original intentions. Although the songs are serious, they are not serious in quite the same way, and the

slight air of 'awe' in the record's presentation tends to detract from enjoyment of the music. Perhaps the whole thing is a bit too heavy: the songs are full of political nuances and almost all are about betrayal and death and oppression. *Nin ke Ai* is successful, however, because of its restraint, and the intense, elegiac quality which pervades the whole.

A record which came out just in time for Christmas, and which will surely be hailed by anyone with an interest in folk music, is *Ellinika Kalanta* arranged by Domna Samiou. The translation of this title as 'Greek Carols' is apt to be misleading, since Christmas and New Year in Greek tradition have never had the kind of cosy appeal that prompts northerners to go a-wassailing or to sing around the family Christmas tree.

Finally, the newest record by Themis Andreadis. Composer-singer of *Yeliografies* Andreadis appears with Viki Mosholiou at the Boite Zygos and in a practised piece of pantomime lampoons most other Greek singers, past and present. On the new disc Andreadis has teamed up with a composer called Kiourtsoglou who has made the worst mistake a parodist can make — to parody material that is not worthy of parody. The record is called *Kati Allo Mou Thymizi* ('Reminds Me of Something Else'). I wish it did.

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### BRIEFLY NOTED

SPYROS SAMILIS, VASTA KARDIA (Bear up, heart!) Samilis is a young composer and disciple of Theodorakis, and this is his first record. With lyrics by such people as poet, Kostas Varnalis and singers like Petros Pandis and Eleni Vitali, it has a promising future.

O SKLIROS APRILIS TOU 45 (The Harsh April of 1945). Manos Hadzidakis. Not, as at first appears, a new Hatzidakis LP but a collection of rebetic songs of the 1940's by such people as Vamvakaris, Papaioannou and Tsitsanis, arranged by Handzidakis.

TA TRAGOUDIA TOU DROMOU (Songs of the Road), Manos Loizos. A collection of new and bouncy songs with a political theme, by the composer of best-selling 'Kalimera Ilie' (Good Morning, Sun).

— RODERICK BEATON

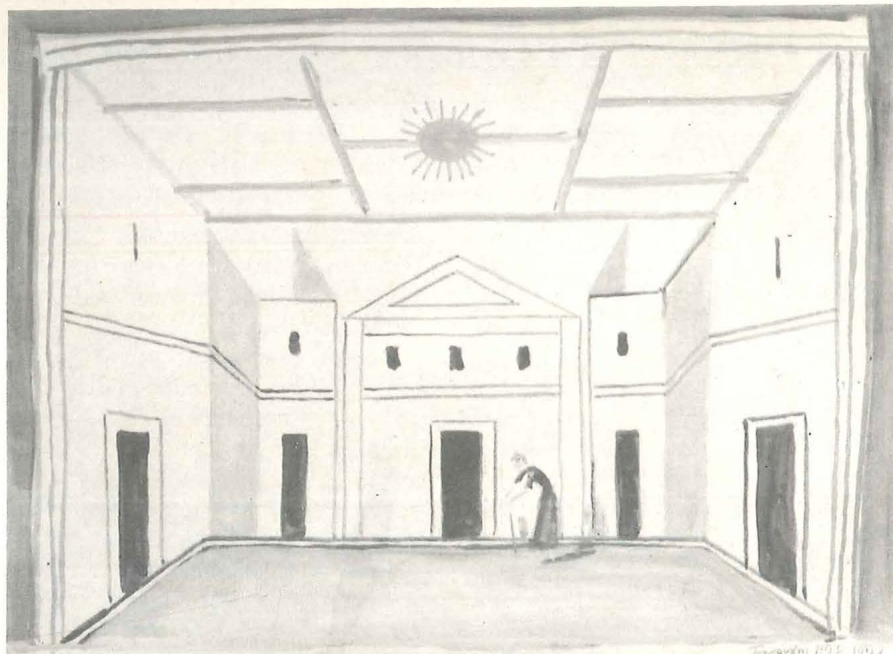
## At the Galleries

• During almost half a century of creativity, Yannis Tsarouchis has consistently produced works that are distinctly recognisable, despite variations in style and technique. An abstract quality of mood pervades and unifies his output. The Fayumesque portraits, the sailors and air-men of the Alexandrine experience, his stage designs, reveal a unity that is separate from material expression. Hellenistic, Coptic and Byzantine influences are all discernable in his painting. Bold frontality, somewhat vacant, yet stoically thoughtful, expressions are combined with what appear to be slowly articulate movements. Whether it be the neo-classic facade of an old house in Athens, a group of figures seated around a coffee table, or simply a woman from Megara in local costume, the sense of a presence is real and mystifying.

Most critics have said (in much the same way that the works of some artists are said to be 'decorative') that Tsarouchis' paintings show a strong influence of the theatre. It is true, of course, but on a *profound* level. His interest in the theatre and set design, and his use of theatrical elements, are the result of a view of life — a stoically oriented philosophy — that sees human existence as played on a stage. Men perform their roles according to some unknown, evolving plot. Fulfillment is derived from the manner in which they play their parts in the frequently mystifying and sad theatre of life itself.

The show of small set designs (at the Zoumboulakis Gallery in January) covered almost his entire work for the theatre from *The Phoenicians* (1928) through to *The Bacchae* (1973). Scenic designs are transformed from simple backdrops into ends in themselves: life, theatre and art all become one. The sombre, haunting mood of reality to be found in his paintings is more readily sensed in these small set designs than in his larger and more technically oriented ones.

• The limitations of water-colour are such that, with the discipline mastered, one artist's work will almost inevitably resemble another's. The medium tends to inflict a style on the painter. Chistos Dangkales' broad, beautifully-applied



*Éuripides' The Phoenicians* (1928) by Yannis Tsarouchis. The set design, in watercolor, reflects a long involvement with the theatre. In addition to designing the stage settings and costumes for numerous theatres abroad — including Covent Garden in London and Scala di Milano — Tsarouchis has translated ancient tragedies into Modern Greek and French and has also written articles on both the ancient and modern theatre.

washes exhibited at the Ora gave evidence of a control over the almost spontaneous runs of colour but little of what could be called a 'personal' or 'individualised' view of things. The introduction to the catalogue resorted to the usual jargon about 'Greek light' — yet few if any of these paintings could be said to have captured it. If this was intended to apply to the artist's oils exhibited on the second floor, then one was left equally mystified. The canvases were large, white expanses, against which flittered amorphous, broken fragments of solid black. Cold and optically dizzying these scenes could have been the wastelands of the Antarctic or the ravages of Hiroshima — but hardly Greece.

• Rallis Kopsides' work has always been marked by a very personal rapport with the Greece of the 'people', especially those of the countryside where the lingering remnants of superstition and magic are still reflected in the daily life. Kopsides has worked almost exclusively in a medium that is rooted in the living tradition of Greek painting, tempera. The elements that go into creating a symbolic language have been the charms: the fragments of script, the animals and fabulous fowl of Medieval Byzantine manuscripts, the beasts that writhe in bas relief on the facades of many old churches that come alive in brilliant landscapes. The Greece of Kopsides is the Greece that is vanishing. In his show at the Tholos gallery, the

intimacy of size, the almost medieval use of brilliant splashes and detail of colour, the hieratic arrangement of figures are still all there — but marked sadly by the ever present memory of the 'Junta'. *Hafies* (informers) and *baskines* (gendarmes) lurk in corners, hands in pockets and eyes lost behind deadly reflecting spectacles. The comment made is on the the great betrayal of the 'people' by its own 'people', but the datés of the paintings make them redundant and anachronistic — even as a record of the past seven years — now that the crisis has passed.

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● The recent 'show' by Sophia Svoronou at Desmos Gallery was almost indecent in its blatant exploitation of art for commercial ends. What made it even worse was the sanctimonious manner in which one was presented with a large printed 'message' from the artist who apologised for both herself and her 'creation'. This may well have been intended as a kind of 'one-up-man-ship' in the event that one had sensed, entering the gallery, that all one would carry away from the exhibition was a feeling of vacuity and mindlessness.

In the programme Miss Svoronou said she is sorry that she has only her

own view of things to offer us. Confronted with the materialisation of three small architectural drawings into several octagonal frames, placed one behind the other — creating the effect of the inside of a bellows camera — we shared Miss Svoronou's regret, particularly since getting to the Desmos Gallery is not a convenient matter. The mathematical precision that went into the plans was left to chance in the construction. The angles were off, there were bits of a folded match-box stuffed into corners to bring ends into alignment and so forth!

—NIKOS STAVROULAKIS

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# fashion

## The Philosophy of Elegance

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# 1<sup>st</sup> Hellenic Fashion Fair

for the international market

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**A**FTER successfully organising the presentation of Greek products at fashion fairs in Paris, Cologne and Italy, the Hellenic Fashion Centre decided the time had come for a major event on home ground. Thus, the Centre took a decisive step and the First Hellenic Fashion Fair for the International Market will be held in Athens from February 1st - 5th at the newly completed Metropolitan Capsis Hotel.

Until very recently Greek-made handwoven goods played a minor role in the export field. They were appreciated by a comparatively small percentage of foreign visitors and virtually unknown beyond the borders of Greece.

Within the past few years, however, the situation has changed dramatically: handicrafts have been much in demand as fashion accessories, particularly the colorful 'peasant' scarves, leather belts

and bags, embroideries and folk-art jewellery. Young designers have at last realized the tremendous potential of the beautiful handwoven fabrics of the Greek countryside, cut and styled as trend-setting clothes.

Increased industrialisation, particularly in the large cities, has revolutionised the textile industry. Publicity and participation abroad in major exhibitions and fairs, has resulted in considerable international interest.

As a result of the expanding demand for Greek fashion goods and the mushrooming exports to main European markets and the USA, the Hellenic Fashion Centre was founded as an international agency for the promotion of contacts in the fashion field.

The basic aim of the Fair is the development of co-operation between Greek manufacturers and foreign

buyers, and to provide a glimpse, to those as yet unfamiliar with Greek fashion products, of the extensive range and variety of goods available.

Exhibits have been selected on international standards with the assistance of French fashion co-ordinator Mme. Denise Sarrault, who personally visited the main participating firms and expressed enthusiastic approval for the goods to be presented. These will include: textiles and fabrics, woven goods, furs, ladies' de-luxe ready-to-wear, ladies', men's, and children's ready-to-wear, knitwear, underwear, beachwear, ties, stoles, scarves, shoes and leather goods, general accessories jewellery and costume jewellery.

Throughout the five days of the Fair, a special series of functions has been programmed, featuring afternoon and evening shows accompanied by a musical show to be presented by M. Rene Golliard and members of his French ballet company.

The First Hellenic Fashion Fair is destined to become an annual event of international interest. It stands as a landmark in the history of Greek fashion and has attracted buyers, visitors and journalists from all over the world.

In a recent edition of *Hellenic Fashion* magazine, Mr. Claude Berr, Vice President of the Comité Français d'Elégance, said:

'Greece is not only a nation with a glorious past, it has also an active present and a promising future. In organising the First Hellenic Fashion Fair, the Hellenic Fashion Centre is contributing considerably to the effort of making known the remarkable development of Greek trade and industry beyond the frontiers of Greece.'

—PAMELA LEAKE

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For further information contact the Hellenic Fashion Centre: 600-992

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# pikilia

## SOUP'S ON...

In these days of pre-cooked, canned, frozen and re-constituted foods, the housewife is rapidly losing her knowledge of the culinary arts. Consider the ubiquitous soup. Our grandmothers always had a stockpot — into which they popped all leftovers — simmering over the fire. Kept at boiling point, it never spoiled and as it boiled down or was drawn off, more liquid was added. A few years ago a chef on a popular television show in North America attempted to revive the stockpot with a modern innovation. In his kitchen he kept an over-sized coffee percolator plugged in and turned to a low temperature. Into the brew he tossed all trimmings and leftovers. Even without elaborate equipment one can make their own stock to use for soups and gravies. We are all growing increasingly aware of the world's shortage of food and this is one way to avoid waste while providing our families with nutritious food and adding flavour to most of our cooking.

Nothing is too humble to start a stockpot: vegetable and salad trimmings (outer leaves, peel and stalks), cooked or uncooked bones, left over meat, vegetables, salads, gravies and any stock left from the last making. (If you cannot get around to your stock making frequently, tuck leftovers into a plastic bag and keep them in the freezer compartment.) When you are ready, put all the ingredients in a large saucepan, cover with water and bring to the boil, carefully skimming off any froth that may rise to the top. Reduce the heat and simmer for at least three or four hours, or all day if possible. Strain through a fine sieve and allow to cool before placing in the refrigerator. The layer of fat which rises to the top and hardens will seal the stock for safekeeping and can be lifted off and used for roasting potatoes and meat. Reboil any unused stock at least once a week. You may also freeze the stock: place a plastic bag in a jug or plastic container (for support), pour in the jellied stock, tie the bag securely remove the bag from the container and place in the deep freeze. Once frozen, remove the bag from the container. This will take up less space and free your container for other uses.

Use stock for boiling vegetables

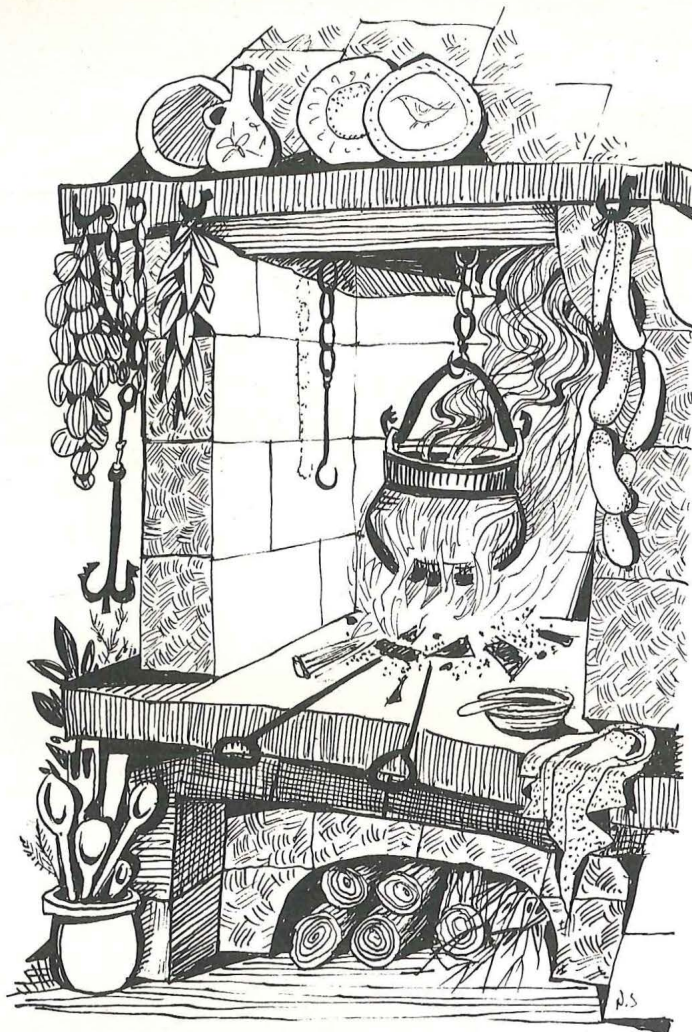
(taste the difference!), in stews and sauces. If it is too rich, use half stock, half water. Simple and delicious soups can be made by grating fresh vegetables into boiling stock and cooking for just ten minutes. These can be put in the blender, making a thick vegetable soup. The addition of bits of meat, chicken, fried croutons, pastas, beans or dumplings, make a hearty soup that is a meal in itself. If you are not familiar with *trahana*, a sour dough pasta that is very popular here, this is a good time to try it. And a hot cup of consomme for those on a diet is a great comforter.

To make fish stock ask your fishmonger for *psaria diafora* (mixed fish) which is usually very inexpensive. Boil in a mixture of half water and half white wine together with a few carrots, onions and bay leaves. Reduce the liquid to half and strain well. It is a delicious basis for fish soups and sauces. Fish is very gelatinous and the stock is high in protein.

There are several ways to make thickenings or *liaisons* for soup. A *roux*

is equal quantities of flour and butter. First sauté the flour in the butter until it turns a pale biscuit colour, then whisk in some hot stock and add the mixture to the soup. Another method is to knead together a mixture of butter and flour and whisk it, piece by piece, into the soup. Flour, arrowroot or cornflour (mixed with cold water before adding), egg yolk mixed with cream, milk, or cold stock, may also be used. The soup should be removed from the heat before the *liaison* is added. Herbs, and let's take advantage of the delightful assortment of fresh ones available in Greece, greatly improve a soup and the most common used are sorrel (*xinithra*), Bay (*Dafni*), basil (*vassilikos*) and marjoram (*mantzourana*).

Fish Soup and Lentil Soup are perennial favourites in Greece. The ones given below are among the traditional recipes. Mulligatawny is quite simple to make and will add a nice variety to menus. Beef Soup with Almond Dumplings uses familiar ingredients in an unusual combination.



—Sketch by NIKOS STAVROULAKIS

## PSAROSOUPA

1 kilo of large fish  
(preferably *sinagrida*)  
2 onions  
3 to 6 carrots  
A bunch of celery greens  
3 - 4 stalks parsley  
3 - 4 potatoes  
3½ pints of water or fish stock  
1 tablespoon dry white wine (optional)  
1 bay leaf  
salt and pepper

Wash fish and cut into serving pieces. Salt well and put aside. Peel, wash and cut vegetables and herbs and place in a large saucepan. (The vegetables may be sautéed lightly in oil). Add water or stock and wine. When the vegetables are tender, add the fish and cook gently until tender.

In Greece the fish is often cooked whole, removed after cooking and served separately. It may be garnished with mayonnaise and capers and some of the vegetables. The soup is then served with olive oil and lemon juice.

If you wish to make the soup *avgolemono* (egg-lemon), leave out the potatoes but add a cup of rice at the end. Beat one or two eggs until frothy. Continue to beat while gradually adding the juice of one lemon. Quickly add the mixture to the soup (which has been removed from the heat) and stir.

## FAKISOUPA

1 packet of small lentils  
2 large onions  
3 cloves of garlic  
4 tablespoons olive oil  
3 bay leaves  
3 celery stalks  
4 pints stock or water  
salt, pepper  
wine vinegar

Place the lentils on a tray and spread out. Remove small stones and grit. Wash lentils in a colander under running water. Place them in a pot of cold water and bring to the boil. Drain the lentils through a colander once again. Slice the onions, mince the garlic and celery and sauté in the oil with bayleaves. Add lentils, water or stock, and bring to the boil. Simmer until tender. If you wish, you may add some tomato paste. Olive oil, lemon or vinegar are generally served separately to be added to the soup at the table.

## MULLIGATAWNY

1 large chicken  
1 clove of garlic  
1 green chilli  
(available in packets)  
1 onion  
30 grams grated coconut  
salt  
A stick of cinnamon  
10 cups of water (or stock)

90 grams ground almonds  
½ teaspoon garam masala  
(or curry powder)  
½ teaspoon black pepper  
30 grams butter  
1 tablespoon flour  
120 grams cooked rice  
chilli powder  
1 lemon

Joint the chicken, mince the garlic and chilli and slice the onion. Add the chicken, coconut, salt, and cinnamon to the stock and simmer.

When the chicken is tender remove from pan, bone and allow to cool. Dice. Reduce the liquid to 3 and ¾ cups. Add garlic, chilli, almonds, garam masala (or curry powder), pepper, and mix well. Bring to the boil. Strain and keep liquid hot. In a large saucepan sauté the onions in butter or oil until slightly browned, add flour and cook slowly for five minutes. Add the stock and cook until thickened. Place the diced chicken in bowls and pour the soup over it. Sprinkle with chilli powder. If you prefer your food very hot, add more garam masala or curry powder.

## BEEF SOUP WITH ALMOND DUMPLINGS

1 kilo beef  
2 quarts water or stock  
1 teaspoon salt  
2 carrots  
1 leek  
1 celery root  
1 onion  
Small bunch parsley  
1 bay leaf  
6 whole allspice

Cut meat into cubes. Sauté the vegetables and herbs in a little oil, add the beef and brown well. Add the stock or water and bring to the boil. Skim the surface of foam. Simmer gently for several hours and strain the liquid through a colander lined with cheese cloth.

## ALMOND DUMPLINGS

1½ tablespoons butter  
¼ cup flour  
1½ - 2 cups milk  
2 egg yolks  
1 teaspoon sugar  
1 tablespoon ground almonds  
5 cardamon seeds, pounded

Melt butter, add flour and sauté well. Gradually stir in milk (preferably hot) and simmer for five minutes, stirring well. Remove from heat, cool slightly and add the beaten egg yolks. Reheat gently stirring constantly but do not boil. Add sugar, almonds, cardamons. Transfer to a bowl and refrigerate for up to two hours. Form into small balls, place them in soup bowls and pour the hot soup over.

## Grab Bag

● In December we learned how glycerine preserves branch cuttings, but it has many other uses as well. Wiped over a windshield it prevents frost from forming. Conversely, it creates beautiful 'frost' crystals when mixed with Epsom Salts and stale beer and applied to window panes. When mixed with food dye or coloured ink and added to a very thin, plain gelatine, you can coat light globes or light bulbs any colour you desire. A few drops of glycerine sprinkled on a small pad of gauze or cotton wool and placed in a tight container with a used typewriter ribbon, will, if left for a few weeks, revive the ribbon like new. The glycerine permeates the ink on the edges of the ribbon and allows it to spread over the used areas.

● Nutmeg sprinkled over fried onions gives them a delicious flavour. Try it also on fried onion rings. Dip the rings in ordinary pancake batter and deep fry.

Teflon-coated utensils sometimes acquire stains which can be easily removed: mix two tablespoons of baking soda with ½ cup of liquid bleach and one cup of water. Boil it in the stained utensil for five or ten minutes. Wash thoroughly, rinse, dry and, before re-using, coat with salad oil.

● Does the weeping meringue on your pies make you weep? Dry your tears and try again! But never on a wet or humid day — Escoffier himself could not beat high humidity. Otherwise the secret is simple. Be sure the sugar is in correct proportion to the egg whites (two tablespoons of sugar for every albumen). Add a pinch of salt beat and until stiff but not dry. The important thing is to completely seal the top of the pie so that no air can get in between the meringue and the filling. Start baking with a very high temperature and then reduce heat the second the peaks begin to brown.

● Perhaps during the holidays you got out some of your seldom used linens and were disappointed to discover they were spotted with tiny yellow or brown stains. This is caused by minute iron particles that have dissolved in the water. Avoid this by washing all articles to be stored in softened water. Let us know if you are interested in finding out how to remove the stains already there!

● Ever have a drawer pull or handle come off in your hand with you wondering how you will ever get the drawer open? Elementary my dear Watson — use a drain plunger!

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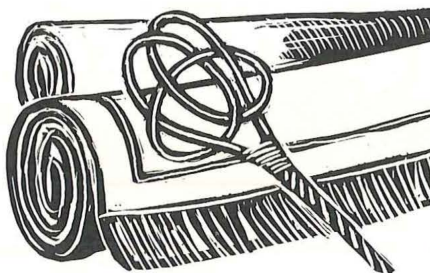
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● If one of your favourite glasses gets a small chip on the rim don't throw it away. Rub it with a striking strip from a box of matches or an emery board and the sharp edge will be easily smoothed down.

● Peanut butter lovers of the world unite! At the current (January) price of 50 Drs. for a half pint jar, it is time to grind down the ground nut exploiters, and here's how: Hull and cull one kilo of peanuts — the easiest way to hull them is to roll them in turkish towelling. Blend for a few seconds, 1/4 cup of any bland salad oil — peanut, corn, or sunflower seed — I teaspoon of sugar, and 1/2 teaspoon of salt. Do not use olive because its strong flavour distracts from the peanut flavour. Drizzle this mixture over the peanuts and then blend about one third at a time. If you like the chunky style merely blend the last portion less and mix with the rest. One kilo of nuts yields five cups hulled nuts and three cups of peanut butter. A delicious variation is to mix 1/2 cup softened butter and 1/2 cup honey to every cup of peanut butter. It makes a delectable spread and is nourishing!

—SPAGGOS



*Carol Caretta has sent in several suggestions and here they are:*

**JELLY MADE** with gelatine and fruit juice is better for the health and budget than the packet variety. You need three rounded teaspoons of gelatine to set one pint of liquid (in summer use one teaspoon more). Add the gelatine to half a cup of hot water and stir until dissolved. Add a third of a cup of sugar, one and a half cups of fruit juice, and pieces of fresh fruit if desired. Stir till the sugar is dissolved.

**STALE BREAD** can be used to make dry bread-crumbs by slicing it and putting it in a warm oven to dry. Put in a plastic bag and crush with a rolling pin or bottle. Store the crumbs in a screwtop jar. If the bread is sliced thinly it can also be dried out in the same way to make dry 'toasts' for breakfast. Toasted *tsoureki* (sweet bread) is a particularly good variation for morning toast or late night snacks. But do be careful! It tends to burn easily in the toaster.

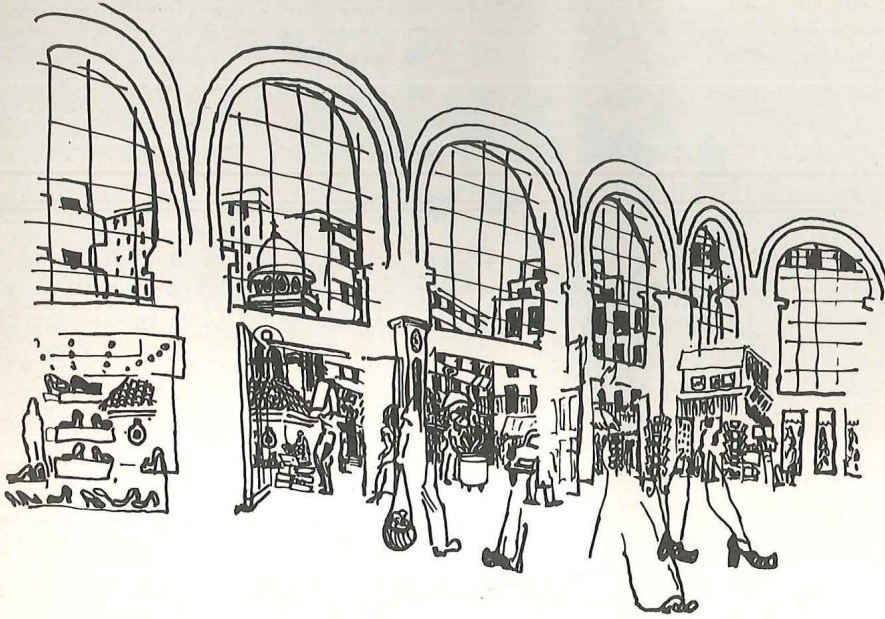
## February's January Sales

Crowds of people rushing lemming-like in the direction of the main shopping centres, armed with shopping baskets and sensible shoes? It's January Sale time, of course, except it occurs in February! Shoppers will have been training for months for this big moment: muscles are flexed, elbows are in prodding shape, and heels are poised to kick up and out — necessary prerequisites if one is to attempt even a mild sortie into the melee.

The best time to shop is during the first half of our dismembered day (see the Organizer for the current shop hours). Start out early: the most determined effort to get IN to the shops may otherwise come to nothing. There is usually no problem in getting OUT; just place yourself dead centre in the outgoing surge and you will be propelled through the door right past those unfortunate beings trying to get IN.

None of this, however, should put you off sale shopping because it is well worth the effort. Bargains are almost always genuine: shops do not bring in rubbish bought especially for the sales, as they often do abroad. Everything is on sale at discounts ranging from 15% to as much as 50% in some cases. If your house needs stocking up with china, glass, linen, kitchenware, electrical equipment or furniture, now is the time to do it. Athenians are amongst the most fashion conscious in the world and clothing, shoes, handbags and materials are offered at great reductions to clear the way for the coming season and remember that leather gloves are still a very good buy in Greece.

Old hands at the game make a tour of the stores at least three weeks ahead of time to see what each store has and, more important, to take note of the prices prior to the sales. The odd store will raise its prices before the sales so that the discounts offered during sale time brings the articles down to its pre-sale price! Fortunately very few practise this dark art, but they do exist. Remember that your favourite boutique and neighbourhood shops will also reduce their prices, but if you are seriously on the lookout for bargains your time is best spent at the



department stores. Although small by Western European standards, most things can be found under one roof.

We did a quick pre-sale survey of the larger stores, and found the various departments to be well stocked with men's, women's and children's wear, and sensible shoes. There were good selections of kitchen equipment, household linen, china and glassware and on the whole the goods were well displayed.

At Minion (Patisson 13) those difficult to clothe pre-teens will be delighted with a reversible cape (tweed on one side, solid on the other), priced at around 1,000 drachmas. There are coats from Italy in the women's department, and a very nice selection of sheets, both local and imported, in white and fashionable colours. (No - iron sheets are now available in Greece too.) Adventurous cooks will find the right tools to make homemade pasta. While at Minion, be sure to visit their grocery in the basement. Although rather cramped for space it has very good prices, an excellent meat department, and a fine assortment of imported items. Lambropoulos (Aiolou 13) has a good linen (primarily local) department with a large selection of towels to mix and match in all colours. Dragonas (Aiolou 91) has nice shetland wool sweaters in the men's department, and a large selection of linen and bales of extra-wide towelling (terry cloth) by the metre in good colours. Tucked away around a corner is a large luggage department where you will find a good selection and it was here that we found black-painted, metal-framed book cases with adjustable shelves, in all sizes, and very

reasonably priced. This is an old Athenian store and one where you will find quality items.

Katranzos (Stadiou 38) is the place to stock up with recreational equipment and clothing for the coming summer. Deros, at the corner of Stadiou and Amerikis, is one of the best shops for china, glass and kitchen equipment. Close your eyes to the horrors on the ground floor and make straight for the basement or the first floor up. The

discounts at sale time are always excellent and the sales staff allow you to browse to your hearts content. Diamandis (Ermou 35) has well stocked departments carrying everything you will need for the home, but get there early. On Kanari Street in Kolonaki a small shop, 1001, stocks a variety of things for the house. They have attractive glass storage jars in various shapes and sizes with glass or cork tops, the type one sees in magazines for gourmets, and cork table mats. Expensive, but it should be worth a visit at sale time.

Beautiful but expensive materials, offered at good discounts during sale time, are to be found at Tsandilis (Mitropoleos 49). Salon Vert (Ermou 29) probably has the widest range of materials both in quality and price and the assistants are multilingual and very knowledgeable. A wide selection of inexpensive materials is to be found at Athinaia, Ermou 46.

Haralas (Ermou 30) make beautiful shoes and offer good discounts over sale time. Petrides makes Charles Jourdan shoes and have shops all over town. They have a deservedly high reputation and their Charles Jourdan range is less expensive here than in most countries abroad. For sturdy children's shoes visit those shops to be found on Vironos Street (in the Plaka).

—M.D.L.

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# Horta and Herbs

**M**OUNT Parnis on a Sunday morning. The elegant occupants of a swish Mercedes 320 are bent over grubbing about in a muddy field in the company of a couple of black-clad grannies. What are they doing? The same thing as the native tourists are doing at the Sanctuary of Apollo at Delphi or at the Treasury of Atreus at Mycenae! They are digging up *horta*.

The therapeutic value of wild greens and herbs has, of course, long been known in Greece, but not as generally known as it used to be, due to the great shifts of population into urban areas. What was common knowledge a little while back no longer is so. When it comes to a question of identification, 'I'll have to ask my mother,' is fast becoming, 'I'll have to ask my grandmother.' Grandmother will inform you that *madzourana* (Mar joram) is good for 'the stomach'; *agriada* a wild grass that chokes up lawns, will clear the kidneys; and that *dendrolivano* (rosemary) is good for diabetics. Uremia may be treated, it is said, with raw potato juice or the boiled up leaves of the wild artichoke. *Sambouko*, a tea made by steeping the small flower of the elder shrub, is good for 'what ails you', particularly if you add a raw egg and *kandiozahari*, a type of sugar. That *dyosmos* (mint) is an effective way to start weaning is still generally advised. *Paparouna* (red poppy) was always used to keep infants quiet and though this has fallen into disrepute in recent years doctors still prescribe its cousin,



paregoric. The remedial properties of *diktamo* (dittany) are famous. Though false dittany abounds on mainland Greece as elsewhere, true dittany is endemic only to Crete and even quite difficult to find there. As a diuretic it is second to none. *Malotira*, also endemic to Crete, is less well known but it is said, as the name implies, to take away all evils. *Andrakla*, or purslane, which in North America is considered to be no more than a pernicious weed, is a succulent found in dry, shady areas and often graces the most fashionable Athenian salad bowls. The peppery *roka* or *rougala* (rocket) is also often found in salads, no doubt because, as Robert Burton explained in *The Anatomy of Melancholy*, 'it enlivens the member'. The very prevalent *aligaria* (*agnus castus* or chaste-tree) has the opposite effect and it is rigorously avoided except in the Peloponnisos where it is used as an eyewash.

No really efficient Greek housewife goes on an excursion without a sharp knife — with which she deftly cuts her *horta* close to the ground without damaging the roots — and plastic bags in which she carries the greens home. Her quick eye draws her at once to the field that interests her, and her quick movements will fill a bag as quickly as magic.

*Radiki* (dandelion) is probably the most popular wild green in winter. It is easily identified with its long (up to twelve inch) serrated leaves and reddish stalks. There is also *radiki tou vounou*, mountain dandelion, which is a smaller plant.

*Antidi* (endive) is also popular. There are two types, neither of which

should be confused with French endive. The latter is the slender cultivated plant whose crisp white leaves, with green tips, grow in a tight head. The leaves are sometimes separated and served raw with a stuffing and the heads are sometimes braised whole. *Agria antidi* (wild endive) is a long, curly leafed plant, related to chicory, whereas the *antidi imera*, (cultivated endive), is a broader-leafed plant related to the Italian scarola, or French escarole.

Less well-known but generally available is *sesklo* or *seskoulo*. This is one of the beet family and closely related to Swiss chard. There is also *lapatho*, or sorrel, and *panzaria*, beet green.

The most common wild greens in spring are *vlita* and *vrouves*. The former is a wild spinach which used to be common in England centuries ago. 'Foolish as *vlita*' is a phrase often heard in Greece, and its stupifying effect was known to the English, and presumably to the Romans also, for Philemon Holland translating Pliny in 1601 speaks of 'bleets seem to be dull unsauorie and foolish woorts, having no tast nor quicknesse at all'. *Vrouves*, (charlock in England and field mustard in America) make an excellent salad. It, too, has a questionable reputation in its effect. 'He's off picking *vrouves*' is like the English 'wool-gathering' while 'I don't eat *vrouves*' means 'you can't fool me'.

An authentic country *hortopitta* contains a mixture of wild greens, including *tsouknides* (nettles) and *zohos* (sow-thistles). Both of these are easily found. The latter is quickly identifiable, closely resembling a prickly dandelion. *Tsouknides* should be picked with

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gloves but lose their sting the moment they are plunged into boiling water. If you should be stung by nettle, its antidote, *moloha*, a kind of mallow, usually grows along side it, like the English dock. *Radikia* is the only green which is not usually included in a *hortopitta* because of its bitterness. Cooking *radikia* in two waters helps but that removes the nourishment. The water, which turns quite black, is often drunk by country people separately, thus providing them with all the vitamins.

The mixed greens for a *hortopitta* should never be boiled beforehand, but chopped fine with salt and pepper, and thoroughly moistened in olive oil. To this mixture add, for two kilos of *horta*, six beaten eggs and half a kilo of *feta* cheese well broken up. The paper-thin pastry (*fillo*), available ready-made, is arranged in layers well brushed with oil. The mixture is spread between. There is, however, a Thessalian method which makes an interesting variation. Take a sheet of *fillo*, fold it in two, spread part of the mixture across one end and roll up to about a diameter of five centimetres. Starting from the centre of a round pie dish, coil the filled pastry around like a snail. Continue the pattern from where you left off with another coil until the dish is filled. Brush liberally with oil and set in a moderate oven for 45 minutes.

—ELIZABETH GLYPTIS

Sketches by Nikos Stavroulakis

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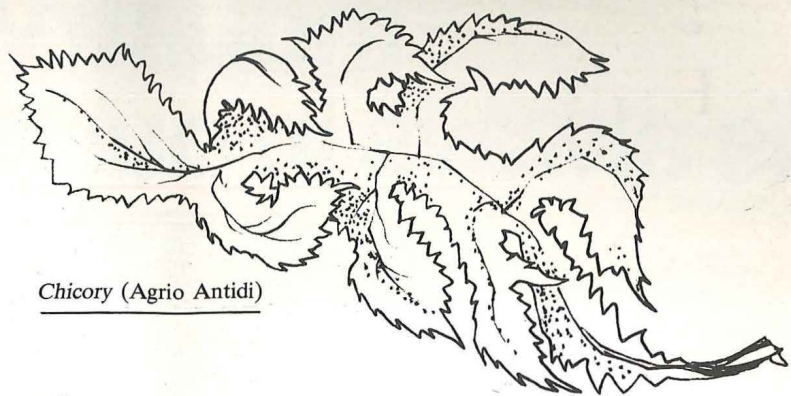
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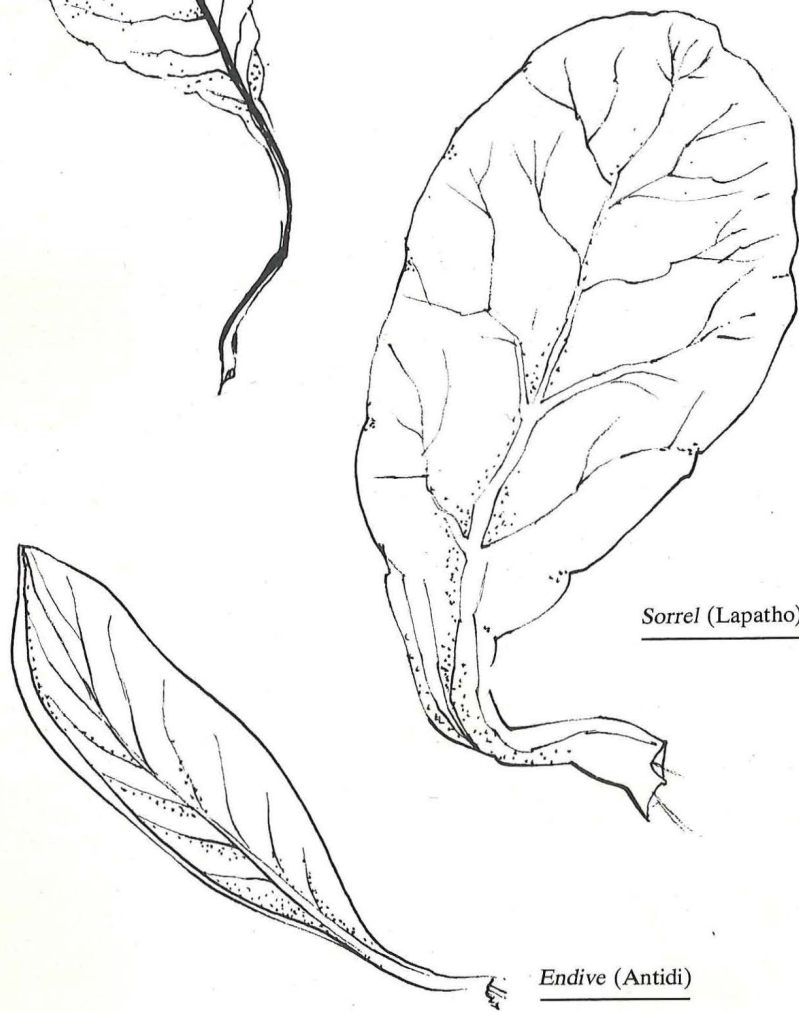
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Chicory (Agrio Antidi)



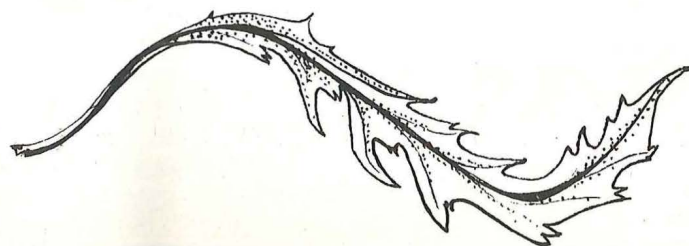
Beet greens (Panzaria)



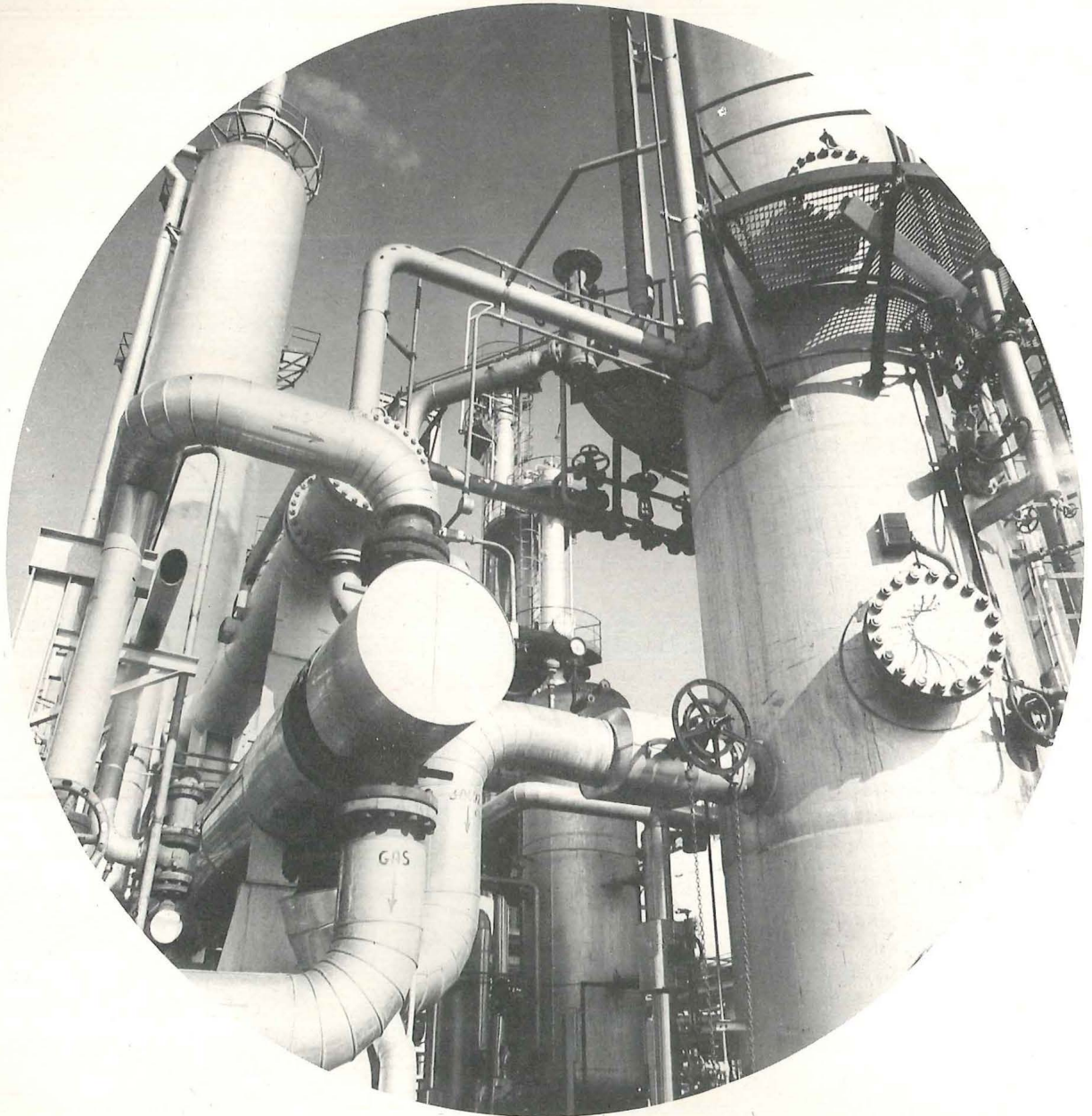
Sorrel (Lapatho)

Endive (Antidi)

Dandelion (Radikia)



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# television

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 (\*).

Programme schedules continue to be in a state of flux. New programmes and changes may be announced by mid or late February. The following is, therefore, only a *guide* to programmes that may be of interest to our readers.

## SUNDAY

EIRT 6:00 Lassie... 6:40 Maia: The adventures of two boys in India (dubbed in Greek)... 8:15 Jacques

Cousteau: The Mystery of the Sea (dubbed in Greek)... 10:30 Film\* ...

YENED 12:15 Folk Songs and Dances\* ... 6:00 Cartoons... 6:30 Lucy Show... 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 Onedin Line... 11:25 Songs\*... 11:55 Ballet...

YENED 6:00 Exploring the Untamed World... 7:00 Folk Songs and Dances\* ... 10:00 Song and Dance programme\* ... 11:30 Usually a programme in English...

## TUESDAY

EIRT 7:00 Children's programme\*... 8:35 The Waltons... 10:50 Thriller: A British Series...

YENED 6:00 The Ski Boys... 7:50 The Little House in the Vale... 8:45 Combat... 10:00 F.B.I.

## WEDNESDAY

EIRT 7:00 On the Wrong Side of Time... 8:15 Code Jensen... 9:00 Our Century (Documentary, dubbed in Greek)...

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\*... 11:00 Hawaii 5-0... 12:00 Yesterday, Today, Tomorrow, music old and new\*...

YENED 6:00 Carter Primus... 7:00 The Real McCoys... 10:00 Comedy\*... 10:45 Mannix...

## FRIDAY

EIRT 7:00 The Waltons... 8:15 Follyfoot... 10:50 Gunsmoke...

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

## SATURDAY

EIRT 6:00 English Soccer (dubbed in Greek)... 9:35 International Sports\*... 10:20 Film...

YENED 3:00 Sports\*... 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.

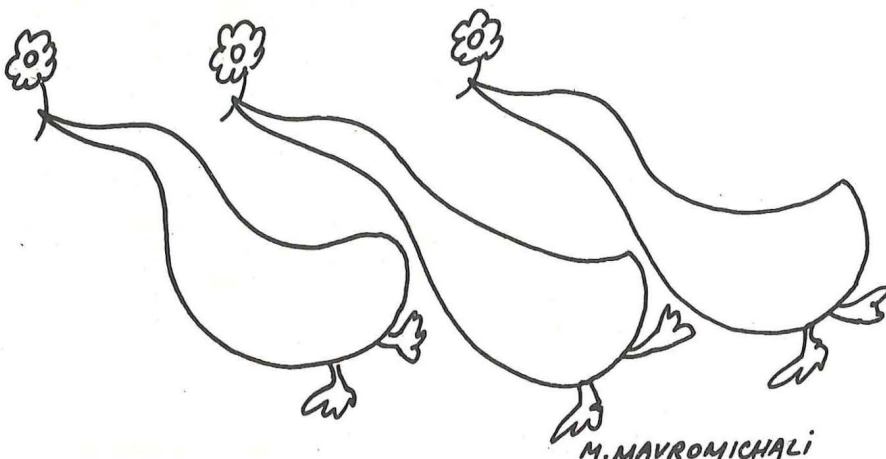
## VOICE OF AMERICA - VOA

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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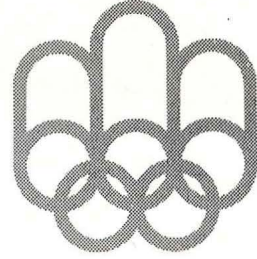
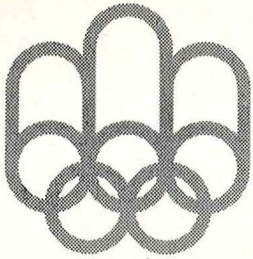
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