

November 1975

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# ATHENIAN

Greece's English Language Monthly



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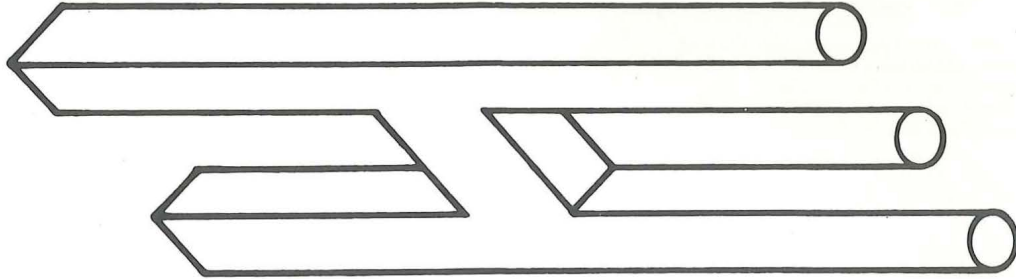
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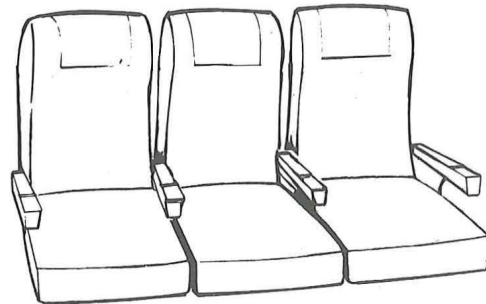
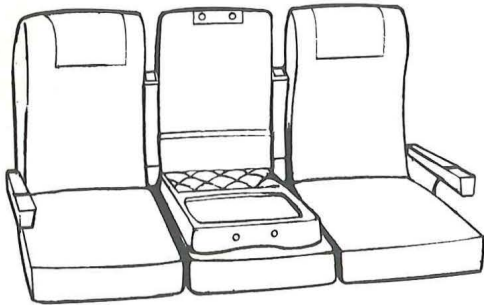
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# community calendar

## NOVEMBER 5

Canadian Women's Club — Meeting at the home of Mrs. Karen Brett, 60 Kalari Street, Paleo Psyhiko. Guest speaker Dr. Peter Constantinidis, of the Canadian Dept. of National Health and Welfare: 10:30 am.

German Community — Coffee afternoon for older members of the community. Sina 66, 4:30 pm.

American Community Schools — Book Fair in the Media Center, Halandri campus. During school hours.

British Embassy School (St. Catherine's) — Celebration of Guy Fawkes Day.

Films for International Women's Year — *Abort* (Abortion) and *Fur Frauen — 1. Kapitel* (For Women — Chapter One). Goethe Institut, 6 pm and 8 pm.

Films — Sixth Panhellenic Festival of Amateur Film-Making, Final Judging. Hellenic American Union, 7 pm.

Film — *Classe tous Risques*, by Claude Sautet (1960), with Jean-Paul Belmondo. First of a series of his films. Institut Francais, 8 pm.

## NOVEMBER 6

American Community Schools — Book Fair in the Media Center, Halandri campus. During school hours.

American Community Schools — College Night: representatives of U.S., Canadian and Greek universities will speak. Media Center, Halandri Campus, 7 pm.

Duplicate Bridge, American Club, Kifissia, 7:30 pm. For information, telephone Jo Heller at 894-3376.

Film — *Les Choses de la Vie*, by Claude Sautet (1970), with M. Piccoli, Romy Schneider. Institut Francais, 8 pm.

## NOVEMBER 7

Multi-National Women's Liberation Group — Monthly meeting (first Friday of each month), Ellanikou 3, Pangrati (near Stadium), 8:30 pm. Open House 6-8 pm. The group has no political affiliations and welcomes any women who are interested. The meetings are closed to men. For more information, Tel. 681-1734 or 681-3985.

Films for International Women's Year — *L'aggettivo donna* (The Adjective 'Woman') and *The Woman's Film*. Goethe Institut, 6 and 8 pm.

Film — *Max et les Ferrailleurs*, by Claude Sautet (1971), with M. Piccoli, Romy Schneider. Institut Francais, 8 pm.

St. Andrew's Women's Guild — Meeting at the home of Mrs. Katie Exton, Amalias 2, Tel. 323-2426, 9:45am. Dr. Minas Savvas will speak on Kazantzakis.

## NOVEMBER 8

Exhibit — Opening of an exhibit of Batik by Dimi Vassiliou and Jewelry by Dimitri Nisiotis (until November 30). Growth Cultural Centre, D. Soutsou 8 (Platia Mavili), Tel. 642-4211 or 643-2887.

## NOVEMBER 10

Propeller Club — Luncheon Meeting. Athens Hilton, 1:30 pm.

Films for International Women's Year — *Histoires d'A* (Stories of A). Goethe Institut, 6 and 8 pm.

Film — *The Great Escape*, Hellenic American Union, 8 pm.

## NOVEMBER 11

Lions Cosmopolitan Club — Luncheon meeting. Athenee Palace Hotel, 2:15 pm.

Canadian Women's Club — A Night Out at Erotokritos, Erotokritou 1, Plaka. Husbands, beaux, children invited. 200 Drs. per person, everything included. For information contact Angie Sakeridis, Tel. 286-779.

Film — *The Great Escape*, Hellenic American Union, 8 pm.

Lecture — *Folk and Urban Music in Greece on the Eve of the 1821 Revolution* (in Greek, illustrated) by Prof. Markos P. H. Dragoumis of the Athens Conservatory. Under the auspices of the Anglo-Hellenic League. British Council, 8 pm.

## NOVEMBER 12

German Community — Coffee afternoon for young German women; lecture on education. Sina 66, 4:30 pm.

## NOVEMBER 13

Jazz Concert — Steve Weingarten's jazz group. Hellenic American Union, 8 pm.  
Duplicate Bridge — See November 6.

## NOVEMBER 14

German Community — Coffee afternoon for older members of the community. Sina 66, 5 pm.  
American Community Schools — High School Dance in the School Gymnasium.

Documentary Films and Lecture — Goethe Institut *Third Reich series: The political and Social System of Nazi Germany*, Prof. M. Broszat. Goethe Institut, 6 pm and 8 pm.

Jazz Concert — Steve Weingarten. Hellenic American Union, 8 pm.

## NOVEMBER 16

Chamber Music Concert — The renowned group, Deutsche Bachsolisten. Under the auspices of the Goethe Institut. Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 614-592.

## BAZAARS AND FAIRS



*Handicrafts, Christmas cards, decorations, books, records, cakes, in time for the holidays.*

November 7 & 8. Hellenic Animal Welfare Society Bazaar, at the British Council, Kolonaki Square 17. Fri., Nov. 7: 11am-7pm; Sat., Nov. 8: 10am-6pm. For information: Tel. 643-5391.

November 15 & 16 from noon to 7pm. AWOOG Arts and Crafts Fair, at the American Youth Center, next to the American Club in Kifissia. For information: Mary Paisios, Tel. 801-3288.

November 29 & 30. German Community Christmas Bazaar, at the German School, Amaroussi. Sat., Nov. 29: 10am-7pm; Sun., Nov. 30: 10am-1pm. For information: Mrs. Dimopoulos, Tel. 612-238.

## NOVEMBER 17

Documentary Films and Lecture — Goethe Institut *Third Reich series: Problems and Methods of Research in Contemporary History: The Beginning of the War, 1939*, Prof. A. Hillgruber. Goethe Institut, 6 pm and 8 pm.

Films — *The Film as an Art*, British Council, 8 pm.  
American College Test (ACT) — Deadline for applications for the December 13 tests. American Community Schools, Halandri.

## NOVEMBER 18

Documentary Films and Lecture — Goethe Institut *Third Reich series: Hitler's Foreign Policy, 1933-1945*, Prof. A. Hillgruber. Goethe Institut, 6 pm and 8 pm.

## NOVEMBER 19

Films — Short films by young American film makers. Hellenic American Union, 8 pm.

Documentary Films and Public Discussion — Goethe Institut *Third Reich series: discussion* led by Prof. J. Koumantos on the theme 'Contemporary History as Science'. Goethe Institut, 6 pm and 8 pm.

## NOVEMBER 20

AWOG — Luncheon-Fashion Show. Social hour 11:30 am, Lunch 12:30 pm. Program: *Furs for Fun and Fantasy*, by Voula Mitsakou. Tickets 190 Drs. (guests welcome) available from AWOG and American Club, Kifissia. Sheraton-Caravel Hotel. For information: Tig Maroudis, Tel. 724-645.

American Community Schools — Dr. Graddon Rowlands, Director of Admissions at Rich-

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mond College, London, will speak on British universities, 10 am.  
Duplicate Bridge — See November 6.

## NOVEMBER 21

Film — Goethe Institut *Third Reich series: Deutschstunde*, based on the novel by Friederich Lenz. Goethe Institut, 6 pm (the film is four hours long).

## NOVEMBER 23

German Community — Musical evening: traverse flute and organ. Christos Kirche, 8 pm.

## NOVEMBER 24

Lecture — *Excellence or Equality: A Dilemma for Higher Education*, by Prof. W.C. Campbell Stewart. British Council, 8 pm.

Lecture — Goethe Institut *Greek Resistance series: Problems of Contemporary History*, by Dr. Heinz Richter, followed by discussion. Goethe Institut, 8 pm.

## NOVEMBER 25

Lions Cosmopolitan Club — Dinner meeting. Guest Speaker. Athenee Palace Hotel, 9 pm.

## NOVEMBER 26

Lecture — Goethe Institut *Greek Resistance series: From the Monarchofascistic Dictatorship to the Democratic Renaissance After the Resistance*, Dr. Heinz Richter. Goethe Institut, 8 pm.

Films — Short films by young American film makers. Hellenic American Union, 8 pm.

Graduate Record Examination (GRE) — Deadline for applications for January 10 tests. American Community Schools, Halandri.

## NOVEMBER 27

Duplicate Bridge — See November 6.

## NOVEMBER 28

Lecture — Goethe Institut *Greek Resistance series: From One Occupation to the Next*, Dr. Heinz Richter. Goethe Institut, 8 pm.

Lecture — *Woman's Place is Any Place*, by Leise Robbins. Hellenic American Union, 8 pm.

## DECEMBER 1

American Community Schools — College Night. Two speakers on colleges.

### EVENING COURSES

The American Community Schools at Halandri offer a five-week session to begin November 10. Courses include Byzantine Civilization, Greek Art and Archaeology, Basic Modern Greek, Modern Greek Poets, Greek Dance and Folklore, Modern Dance, Painting and Drawing. Classes will meet twice weekly 7-8:30 pm. Transportation from Athens will be provided at a nominal cost. For information and registration, call the school, Tel. 659-3201.

### GROWTH CULTURAL CENTRE

A new, non-profit Greek organization located at D. Soutsou 8, whose aim is to promote education and cultural exchange with other countries. The Centre offers educational advice and language programs; access to a book and tape library, club facilities, translation service; and sponsors art exhibits, concerts, and films as well as other activities. For more information call 642-4211 or 643-2887 (English and Greek spoken).

# THE ATHENIAN

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## publisher's note

When Wilson E. Strand approached us some months ago about an article on Isadora Duncan in Greece, what came immediately to mind was the famous photograph of the American dancer poised between columns on the Acropolis. When Stephanie Argeros and photographer Ingrid Fritsch decided to follow up Wilson E. Strand's story with a visit to the Duncan 'temple' in Viron, what they found was the remnant of a once grand but odd-looking house, as any building copied from Agamemnon's Palace at Mycenae is bound to look in the Twentieth Century. What was more, the windows, slit-like apertures set high up on the solid walls, suggested that although the Duncans had selected their plot because of its view of the Acropolis, they had built their house to obscure it. Once inside, however, it was another matter. From within, the Acropolis in the distance was framed in the doorway; from without, in the courtyard which had once functioned as a dance area, it was in full view. It was here, as Professor Strand explains in 'Isadora Duncan in Greece' that Isadora danced during her sojourns in the country that was her source of inspiration.

Daedalus is best known for the invention of wings which brought his son, Icarus, crashing to the ground, but among other things, he is said to have constructed the famous labyrinth to contain the monster Minotaur. The Athenian's Daedalus, in his first 'Letter from Abroad', faces a task of similar proportions: capturing the mood of New York City in one thousand words for the benefit of our Athenian readers, many of whom as students, diplomats, workers, or natives, have at one time or another considered the great American metropolis 'home'.

In 'Impressions from Cyprus' our art editor, Nikos Stavroulakis, sketches his personal impressions after a recent visit to the island. What he found was not heartening. The despair of the people, and the realities of refugee camps recalled other times, places, and episodes in recent history which bore bitter fruit.

Our cover is by Elaine Amsterdam Farley, a native of California, whose interest in the ancient technique of encaustics first brought her to Greece some years ago. Her paintings are included in several well-known collections in America. Her current show at the Hellenic American Union (Nov. 4 to 18) includes encaustics and watercolours.

# goings on in athens

## MUSIC

ATHENS STATE ORCHESTRA, Rex Theatre, Panepistimiou (Venizelou) 48, Tel. 616-344. Concerts every Monday at 8:30 pm. Tickets from 30 Drs. For program information, telephone the number above or 628-670.

LYRIKI SKINI (National Opera Company) Olympia Theatre, Akadimias 59, Tel. 612-461. Yearly subscription 2,350 Drs. Tickets for individual performances 50-300 Drs. Performances begin at 9. Mozart's *Marriage of Figaro* (Nov. 2, 6, 8) conducted by Dimitri Horafas with Brynner, Papadzakou, Troussas, di Tasso and others. Purcell's *Dido and Aeneas* and Donizetti's *Campanello* (Nov. 7, 9, 12, 14, 16, 23, 30) conducted by Manos Hadzidakis with Kouloumbis, Sarandopoulou, Tsahouridou and Papatsakou in *Dido* and Kavrakos, Sarandopoulou, Kouloumbis, Heliotis and di Tasso in *Campanello*. *Ballet Evening* (Nov. 22, 26, 29) 'Thirteen Songs by Lorca', Bartok's 'Ideale', and Beethoven's 'Seventh Symphony'.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Nov. 5 Concert by the Greek-French Society (7:30 pm) .... Nov. 13 Chamber music recital (7:30 pm) .... Nov. 14 Association of Living Greek Composers sponsors a concert of a work by Christos Alexopoulos and Haralambidi Alexopoulou, *Greek Sonata for Oboe and Piano* (7:30 pm) .... Nov. 26 Quartet of Blind Greek Musicians: classical music (9:15 pm).

## ART GALLERIES

Galleries are open daily Monday through Saturday 10 a.m.-1 p.m. and 6-9 p.m. except where otherwise indicated.

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Drawings by Vizantios (through Nov. 20); drawings by the sculptor Sklavos (Nov. 22-Dec. 10).

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211, 6th floor gallery. Open 10 am - 1 pm and 6 - 8:30 pm. Closed Saturdays and Sundays) Paintings by Korolia Zaharouli Foster (until November 6); paintings and sculptures by Susan Gomersall and Brian Hogan (November 11-19); photographs by T. H. Markellos, a Greek artist who has studied and exhibited widely abroad (November 26 - December 19).

DESMOS (Syngrou 4, Tel. 910-521) Sculpture by Georgos Nikolaidis (through end of Nov.).

DIogenes INTERNATIONAL (Diogenous 12, Plaka, Tel. 322-6942) Permanent group show.

DIogenes INTERNATIONAL (Kydathineon St., Plaka, Tel. 322-4618. Open daily including Sun. 10am-2pm and 6-10pm) Paintings by P. Platonidis (Nov. 5-25).

DIogenes INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942) Yiannis Petrakoglou: oils, watercolours, drawings (Nov. 3-18); drawings and engravings by the American artist George Nama (Nov. 20-30).

GOETHE INSTITUT (Fidiou 14-16, Tel. 608-111) Cartoons by Karl Arnold about the

There are many concerts, recitals, lectures, exhibitions, and film showings at the cultural institutes. These are listed in the Community Calendar.

Weimar Republic, the rise of Hitler, etc. German texts with explanatory notes in Greek (November 10-20); exhibit about the Greek Resistance Movement during World War II (November 24-28).

HELLENIC-AMERICAN UNION (Massalias 22, Tel. 629-886) Elaine Farley: water colours and encaustics (November 4-18).

L'INSTITUT FRANCAIS (Sina 29, Tel. 624-301) Images of France: photographs (through November 10).

IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sun. and Mon.) Matta; simultaneously an exhibit of ten engravings, also by Matta, entitled *Hom'mere* (Homer), published by the gallery (through end of Nov.).

KREONIDES (Iperidou 7, at Nikis St., Tel. 322-4261) Oils by the Surrealist Yiannis Nikou (through Nov. 20); group show (through end of Nov.).

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, (Mitropoleos 9, Tel. 322-1017) Greek hand-woven carpets (Nov. 6-30); tapestries by the Yugoslavian weaver Karlo Durovic (Nov. 6-13 approximately).

NEES MORPHES (Valaoritou 9a, Tel. 616-165. Closed Sat. from 2pm) Paintings by Andoni Kepedzi (through Nov. 10); paintings by Loukas Venetoulis (Nov. 11-27); paintings by Harikli Mitara (Nov. 28-Dec. 17).

ORA (Xenofontos 7, Tel. 322-6632) Concurrent exhibits: paintings by Grammatokopoulos and Vourloumis (Nov. 5-24); paintings by Angelos Panagiotou and Kostakou Kounoufakou (Nov. 26-Dec. 15).

ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mon., Wed., Sat. from 2pm) Group show of etchings by three American artists: Sol Lewitt, Robert Mangold, Brice Marden (through Nov. 10); paintings by Petros Zoumboulakis (through end of Nov.).

## MUSEUMS

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of preclassical architectural and monumental sculpture from the Acropolis (including the renowned series of archaic maidens) and vases, terracotta and bronzes excavated after 1954. Other artifacts from the Acropolis are to be found in the National Archaeological (and, alas, those carried off by Lord Elgin in 1816 are to be found in the British Museum in London). Labels in Greek and English. Open 9am-4pm weekdays and 10am-2pm Sun. and holidays. Closed Tuesday. Admission 30 Drs.

AGORA MUSEUM, Stoa of Attalos in the ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd cent. B.C. stoa (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-56 on the original foundations. It now houses the finds from the Agora excavations, weights, measures, etc.,

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## NAME DAYS IN NOVEMBER

There was a time when one was at home to well-wishers who stopped by to say *hronia polla* on the occasion of one's Saint's Day or Name Day. This is a fading tradition now in Athens and some Athenians take the precaution of announcing in the local newspapers that they will *not* be celebrating this year. Nonetheless, it is customary to telephone, cable, send flowers or sweets to friends and acquaintances on their name days.

● NOV. 1 Kosmas, Damianos, Argyris, Argyroula ● NOV. 8 Michael, Gabriel, Angelos, Angela, Angeliki, Stamatis, Stamati-na ● NOV. 13 Christostomos ● NOV. 14 Philip ● NOV. 16 Matthew, Matthaïos ● NOV. 21 Maria, Mary, Panagiota, Panagiotis, Panos (but not all Marias, etc. celebrate on this date) ● NOV. 25 Aikaterini, Katerina, Katy, Katina ● NOV. 26 Stylianos, Styliani, Stelios, Stella ● NOV. 30 Andreas, Andriana ● DEC. 4 Barbara

## DATES TO REMEMBER

● NOV. 1 All Saints' Day (Protestant and Catholic) ● NOV. 7 USSR — Revolution Day ● NOV. 11 Remembrance Day ● NOV. 12 USA — Elizabeth Cady Stanton Day (American feminist, 1815-1902) ● NOV. 27 USA — Thanksgiving Day ● NOV. 29 Yugoslavia — Republic Day ● First day of Hanukah (Jewish Feast of Lights)

which vividly illustrate its function as the commercial and civic centre of the ancient city. (Note the 6th cent. B.C. baby's potty and *souvlaki* grill.) Daily except Mon. 9am-4pm; Sun. and holidays 10am-2pm. Admission 10 Drs.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias), Tel. 611-617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially Byzantine and War of Independence), Islamic and Coptic art and textiles, Chinese ceramics, beautiful embroideries, traditional costumes, jewelry, folk art, and a room reconstructed from an 18th century Macedonian mansion. Guidebooks in English, French, German. Daily except Tues. 9:30am-2pm. Admission 20 Drs.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but few objects are labelled (none in English) and there is no catalogue as yet. Open from 9am-4pm daily, and 10am-2pm on Sun. and holidays. Closed Monday. Admission 10 Drs.

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. Daily except Fri. 10am-5pm. Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 363-552. Located in the ancient cemetery where Péricles delivered his famous oration. Finds from the cemetery excavations. Daily except Mon. 9am-4pm, Sun. and holidays 10am-2pm. Admission 5 Drs.

MUSEUM OF GREEK POPULAR ART, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. Small, superb collection of Greek folk art mostly of the 18th and 19th centuries. Embroideries, wood carvings, jewelry, mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern-primitive artist, Theophilus. No catalogue. Daily except Tues. 9am-2pm.

MUSEUM OF GREEK POPULAR ART, CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th cent. objects. Daily except Tues. 9am-2pm.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patisson and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescos, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th cent. B.C. eruption. Guidebooks available in many languages; private guides upon request, 275 Drs. an hour. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Daily 9am-4pm, Sun. and holidays 10am-2pm. Closed Monday. Admission 30 Drs.

NATIONAL GALLERY (PINAKOTHIKI), Vass. Konstantinou, opposite the Hilton, Tel. 711-010. A series of retrospectives of works by renowned contemporary Greek artists. Spyros Vassiliou through November 24, to be followed by Tassos... also an exhibition of sketches, books, maps by Travellers in Greece, 15th through 19th cent. (opening date uncertain). The permanent collection, which includes the greatest collection of 19th cent. Greek paintings and drawings and engravings by Rembrandt, Watteau, Durer, Picasso, is temporarily under wraps but will re-emerge when a new museum, next door, opens this winter. Daily except Tues. 9am-6pm, Sun. and holidays 10am-2pm.

NATIONAL HISTORICAL MUSEUM, Stadiou Street, at Kolokotronis Square, Tel. 323-7617. Permanent collection started in 1882, now housed in the Old Parliament Building designed by Boulanger in 1858. Greek history since Byzantine times, mainly relics, memorabilia and mementoes from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum. Daily 9am-1pm. Closed Monday. Admission 10 Drs.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress of

pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Model boats, airplanes and machine guns and real airplanes (outside) will amuse children of all ages. Tues., Thurs., Sun. 9am-12:30pm. (Small library open Mon. - Fri. 9am-noon).

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Daily 9am-1:30pm. Wed. and Sat. also 5-7pm. Sun. and holidays 10am-1pm and 5-8pm. Admission 5 Drs.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens. A new museum, the inspired gift of American-Greek shipping magnate, Eugene Panagopoulos, housing finds from the Marathon plain: Neolithic material found in the Cave of Pan to late Roman artifacts; some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, next door. Tomb of the Plataians nearby. Tomb of the Athenians a few kilometres away. Daily 9am-1pm and 2:30-5pm, Sun. and holidays 10am-1pm and 2:30-5pm. Closed Monday.

## POINTS OF INTEREST

THE ACROPOLIS. Open from 8 am to sunset daily and in the evening from 9 pm to midnight when there is a full moon. Admission 30 Drs. (includes the museum). Personal guide: 275 Drs. per hour for up to five people. Originally the site of Athens proper and in ancient times a centre of worship, the precipitous rock rises 300 feet above the city and extends 1000 feet from east to west. It is crowned by the Parthenon, unsurpassed in its perfect symmetry, simplicity, and harmony with its surroundings; the Erechtheum, where Athena and Poseidon vied for control and Athena won by presenting the city with the olive tree (look for an olive tree beside the Temple); and the Temple of Athena Nike with its sculptured parapet.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 8 am to sunset. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.

THE EVZONES. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11

am the regiment, accompanied by a band, marches in full regalia to the Parliament and back. On other days there is a less elaborate changing of the guard at regular intervals.

KERAMIKOS CEMETERY. The cemetery of ancient Athens, located off Ermou St. below Monastiraki. Open daily 8 am to sunset. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in the little museum, but others are still in place.

LYKAVITTOSS HILL. Over 900 feet above sea level, it is a favourite promenade for Athenians. Lower slopes covered with pine trees, a 19th century chapel at the summit, an *ouzeri* about halfway up, and a restaurant at the top. On a clear day, one can see the whole of Athens, the surrounding mountains, and the Saronic Gulf. Can be approached by foot, car or a funicular (*teleferik*), operating 8 am - 12:30 am, which ascends from Aristippou Street in Kolonaki.

PROTO NEKROTAFIO. (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. Open 7 am - sunset. The names on the elaborate tombs (in classical style, often decorated by splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece: Kolokotronis, Makriyannis, Androutsos, Ragavis, Trikoupi, Averoff, Benaki, Papan-dreou, Seferis, to name a few. The Troy-inspired bas-reliefed Schliemann mausoleum, and the famous 'Sleeping Maiden' of Halepas are of special interest.

PLANETARIUM, Syngrou Ave. opposite the Race Course, Tel. 941-1181, Ext. 38. *Dimensions of the Universe* (through Nov. 30: Wed., Fri., Sun. 7pm); Lecture on space or astronomy (Nov. 9, 16, 23: noon); *The Greek Sky* (Nov. 2: noon); *Music Under the Stars* (Nov. 30: noon). Programs for groups given in English, French, and German every Mon.

## LIBRARIES

AMERICAN LIBRARY, Massalias 22, 4th floor of the Hellenic American Union, Tel. 638-114. Books, periodicals, records and reference in English. Mon.-Fri. 8:30 a.m.-1:30 p.m. and 5:30-8:30 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 5-8 p.m., Sat. 9 a.m.-1:15

## NOTES FOR SHOPPERS

BENAKI MUSEUM, Vass. Sofias and Koumbari, Tel. 611-617. Books, reproductions of icons and jewelry, old engravings, prints, etc. Also Christmas and gift enclosure cards.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 637-698. Ceramics, jewelry, embroidery, dolls dressed in traditional costumes. Emphasis on woven goods: bedspreads, rugs, curtains, pillowcases, and fabric sold by the metre. All made in their own workshop; some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisson, Tel. 821-7717. Excellent reproductions of statues, fig-

ures, vases, jewelry etc. available or reproduced upon request from a copper replica of a ballot ball (140 Drs.) to one of the Hermes of Praxiteles (40,000 Drs.). Books also available.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Voukourestiou 24, Tel. 614-443; Karageorgi Servias 8, Tel. 322-8770, and Hilton Hotel, Tel. 720-201. Embroidery, weaving, wood-carvings, pottery, rugs.

XEN (YWCA) of Athens, Amerikis 11, Tel. 662-4291. UNICEF Christmas cards and calendars; Cypriot greeting cards, recipes; Christmas tree ornaments; assorted handicrafts.

ATHENS COLLEGE LIBRARY, Psihiko, Tel. 671-4628 ext. 60. By permission only. Mon.-Fri. 8:30 a.m.-4p.m., Sat. and Sun. 9:30 a.m.-1 p.m. and 2:30-7 p.m.

BENAKIOS LIBRARY, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Newspapers, journals, periodicals, books in several languages; for reference use only. Mon.-Sat. 8:30 a.m.-1 p.m. and 5-8 p.m. Closed Sat. afternoon.

BRITISH COUNCIL LIBRARY, Kolonaki Square, Tel. 633-211. Books, periodicals, records and reference in English. Mon.-Fri. 9 a.m. -1 p.m., Mon. and Thurs. 6-8:45 p.m.

BRITISH EMBASSY INFORMATION DEPARTMENT LIBRARY, Karageorgi Servias 2, Syntagma, Tel. 736-211 ext. 227. British social institutions: books, reports, papers, cuttings. For reference use only. Mon.-Fri. 8 a.m.-2 p.m., Tues. and Wed. 4-7 p.m.

FRENCH INSTITUTE LIBRARY, Sina 29, Tel. 624-031. Books, periodicals, reference and records in French. Mon.-Sat. 9 a.m.-1 p.m. and 5-8 p.m.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 620-270. Archaeological research library; by permission only. Mon.-Sat. (except Tues.) 10 a.m.-1 p.m.; Mon. Thurs., Fri. 5-8 p.m.

GOETHE INSTITUTE LIBRARY, Fidiou 14-16, Tel. 608-111. Books, periodicals, reference, records in German. Mon.-Fri. 10 a.m.-2 p.m. and 5-8 p.m., Tues. and Thurs. 5-8:30 p.m.

HELLENIC ANIMAL WELFARE SOCIETY LENDING LIBRARY, Pasteur 12, Tel. 643-5391. Books in English and French; paperbacks for sale. Mon.-Sat. 8:30 a.m.-2:30 p.m.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 607-305. Annual Fee 50 Drs. Books in Greek, some periodicals in Greek and English, books about Greece in English. Mon.-Sat. 9 a.m.-1 p.m., Mon.-Fri. 6-9 p.m.

ITALIAN INSTITUTE LIBRARY, Patission 47, Tel. 529-294. Books, periodicals, newspapers and reference in Italian and Greek. Mon.-Fri. 10 a.m.-1 p.m.

NATIONAL RESEARCH CENTRE LIBRARY, Vass. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only but photocopies made upon request. Mon.-Fri. 8:30 a.m.-2 p.m. and 4-9 p.m.; Sat. 8 a.m. - 2 p.m.

NATIONAL LIBRARY, Panepistimiou, Tel. 614-413. Reference: books, periodicals, etc. in several languages, primarily related to modern Greece. Mon.-Sat. 9 a.m.-1 p.m. and 5-8 p.m., closed Sat. afternoon.

NATIONAL THEATRE LIBRARY, Agiou Konstantinou, Tel. 525-037. Books and periodicals on drama and theatre in Greek, English, French and German. Mon.-Sat. 8:30 a.m. - 2 p.m.

DEREE-PIERCE COLLEGE LIBRARY, Agia Paraskevi, Tel. 659-3250 ext. 334. By permission only. Mon.-Fri. 8:30 a.m.-4 p.m.

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-8350. Mon.-Sat. 8 a.m.-1:30 p.m.

POLYTECHNIC SCHOOL LIBRARY, Patission St., Tel. 611-859. Books on architecture, engineering, etc.; for reference use only. Mon.-Fri. 8 a.m.-7:45 p.m., Sat. 8 a.m.-1:45 p.m.

Y.W.C.A. LIBRARY, Amerikis 11, Tel. 624-291. Books in several languages, primarily Greek and English. Mon.-Fri. 9 a.m. -9 p.m., Sat. 9 a.m.-2 p.m.

## THEATRE

*At last count, there were almost as many theatres in Athens as in London, so the following is only a selection of some of the more interesting productions which have opened or are about to open in November. Dial 181 for a recorded announcement, in Greek, or check the newspapers for those playing. Evening curtains rise at 9 p.m. There are 6 p.m. matinees on Sunday and on Wednesday or Thursday, but no performances on Monday. Prices range from 80 to 150 drachmas. Reservations are rarely necessary but a telephone call to the theatre on the day of the performance would be wise.*

**CAPTAIN SHELL AND CAPTAIN ESSO** — Serge Rezvani's fascinating satire of modern capitalism is the first production of the Popular Experimental Theatre, a new organization founded by Xenia Kaloyeropoulou. Greek text by Marios Ploritis, directed by Leonidas Trivizas, sets and costumes by Yannis Kokas, songs by Manos Loizos, and lighting by Karydis-Fouks. The cast of twenty-three is led by Xenia Kaloyeropoulou, Yannis Fertis, Betty Arvaniti and George Moschidis. (*Athina*, Derigny 10, Tel. 821-6500).

**CHRISTOPHER COLUMBUS** — An epic drama (1949) by Nikos Kazantzakis will be the vehicle for veteran actor Manos Katrakis and his Greek Popular Theatre. The Municipal Council of Piraeus recently turned over the city's Municipal Theatre to Katrakis who will celebrate his company's twentieth anniversary this year. Included in the cast are Vyron Pallis and Elias Stamatiou. Sets and costumes by Spyros Vassiliou. (*Dimotikon*, Vas. Konstantinou, Piraeus, Tel. 417-8351).

**DON CARLOS** — Schiller's romantic tragedy in the Rotas translation, with Vokovits, Tsoyias, Eleni Hadziargyri, Nora Katselli, and Christos Parlas in the title role. Sets by Klonis. Directed by Alexis Solomos. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242).

**EQUUS** (Ekvous) Dimitri Potamitis will reopen with Peter Shaffer's highly emotional and best play to date which played so successfully earlier this year (*Erevna*, Ilision 21, Tel. 778-0826). See *Athenian*, May 1975.

**A GREEK TODAY** (Enas Ellinas Simera) Total on-stage nudity (an Athenian premiere) is but one sensation of this controversial revue in which Dimitri Kollatos attempts a scathing critique of the last 500 years of Greek society. Lesbians and homosexuals, tyrants and torturers abound. (*Louzitania*, Lefkados 33, Tel. 882-7201). See *Athenian*, Oct. 1975

**THE GUARDIANS** — Karolos Koun introduces a new playwright, Mitsos Efthymiadis, who deals in this historical piece with the role played by foreign powers in the Revolution of 1821. The director is George Lazanis. (*Technis*, Stadiou 52, Tel. 322-8706).

**HAMLET** — Old Elsinore becomes Global Village in this updated 'Free Circle' production directed by Kanellos Apostolou. Kostas Castanas plays Hamlet; Angelika Kapellari, Gertrude; Vassilis Andreopoulos, Polonius; Anna Gerali, Ophelia; and Vassilis Mavromattis, Claudius. (*Rialto*, Kypselis 54, Tel. 821-7068).

**MADAME MARGUERITE** (Despinis Margarita) Elli Lambetti is the sole player in this full-length play by Brazilian dramatist Roberto Athayde. Mme. Marguerite is

an extravagant, frustrated school-teacher who gives peculiar lessons to her very young students (the audience). Costas Tachtsis, author of the novel *The Third Wedding* is adapting and translating the play which is being directed by Michael Cacoyannis, well known in both the cinema and the theatre. (*Dionyssia*, Amerikis 10, Tel. 624-021)

**THE MARRIAGE-GO-ROUND** (Mathimata Gamou) Lily Papayanni, Angelos Antonopoulos, Eleni Erimou and Andreas Fillipidis bring insouciance and brilliance to the sexual stratagems of this revival of Leslie Stevens' comedy translated by Platon Mousseos. Fillipidis is also the director of this play which continues its summer success. (*Vrettania*, Panepistimiou 7, Tel. 322-1579). See *Athenian*, Oct. 1975.

**NINA** — Platon Mousseos has adapted this peculiar French character comedy by Andre Roussin which displays a rather extravagant kind of love. Kakkia Analyti, Kostas Rigopoulos and Lefteris Vournas have the leading parts. The director is Mitsos Lygizos. (*Analyti*, Antoniadou 4, Tel. 823-9739).

**PARAKRATOPOLIS** — The title refers to that country club that has been ruling Greece for the last forty years (with a few interim years under the Germans). Marietta Rialdi, who is a highly talented actress with a very individual approach, is also the producer of this social-political satire. Rialdi, dedicating her new production to policemen and soldiers (who may attend gratis), announces 'we must reform the nationalistic spirit'. (*Piramatiko*, Akadimias 28, Tel. 619-944).

**SACCO AND VANZETTI** — Yorgos Mihalakopoulos (Solon in Mourselas's *This One and ... That One*) stars in this political documentary by Vicenzone and Polli. The large cast, directed by George Mihailidis, includes Christos Kalavrouzos and Theodoros Exarhos. Sets by Piero Tzoufifis, music by Vassilis Dimitriou. (*Satira*, Trikorfon 3, Tel. 821-9982).

**SWEET CHARITY** (Kambiria) Aliko Vouyouklaki presents (rather indirectly) Paul Matessis's adaptation of Neil Simon's adaptation of Fellini's famous film *Notte di Cabiria*. Michael Bouchlis, after some years' absence, returns to Athens to direct the play. Sets and costumes, Vassilis Fotopoulos; musical adaptation, Mimis Plessas; choreography, Rena Kambaladou. Androphagous Alikis' latest victim is up-and-coming young actor, Christos Politis. (*Alikis*, Amerikis 4, Tel. 323-6447).

**THE TAMING OF THE SHREW** (To Imeroma tis Stringlas) Kostas Karras presents the Bard and Niki Triandafilidou plays the bawd. Doufexis is the director. (*Alambra*, Stournara 53, Tel. 527-497).

**THE THREE-PENNY OPERA** (I Opera tis Pendaras) An all-star production of the Bertold Brecht-Kurt Weill adaptation of *The Beggar's Opera*. Melina Mercouri and Nikos Kourkoulos are directed by Jules Dassin. Paul Matessis and Dassin have done the translation; Vassilis Fotopoulos, the set; and Dionysis Fotopoulos, the costumes. The musical orchestration is by Nikiforos Rotas. Mercouri has announced she will leave the cast after Christmas to join the State Theatre of Northern Greece. Those who wish to see her in the role made famous by Lotte Lenya should get tickets early. (*Kappa*, Kypselis 2, Tel. 883-1068).



## CINEMA

Programs are not usually decided until the last moment. First-run houses show films (some not-so-new) appearing in Athens for the first time and often hold them over for several weeks. The films listed are now playing in Athens or will appear in November. In cases where the distributors have given dates for premieres, we have indicated it after the review.

Programs at neighborhood theatres usually change on Monday, Wednesday, and Saturday. Showings begin between 8-8:30 and 10-10:30 p.m. (Some downtown movie houses begin screening in mid-afternoon.) 'K' (katalilo) indicates general admission and 'A' (akatalilo) restricted.

**BITE THE BULLET** (Mia Sfera Ta Lei Ola) Richard Brooks (*The Professionals*) is back in the saddle again directing a western of sorts shot in Mexico with Gene Hackman, James Coburn and Candice Bergen. (A)

**CONVERSATION PIECE** (I Goitia tis Amartias) is a Visconti film worth talking about. The script is overwritten in the last scenes, but Visconti successfully establishes an "atmosphere" of cultural and personal clashes which is similar to *Death in Venice* but more contemporary and thus more urgent. Aging 'professor' Burt Lancaster must come to terms with a group of new barbarians including Silvana Mangano and Helmut Berger who move in upstairs in his elegant apartment in Rome.

**THE EIGER SANCTION** (Dolofonos ton Alpeon) is literally a 'cliff-hanger' thriller about a young California art professor (Clint Eastwood) who is forced to avenge a friend while on an Alpine expedition. Eastwood, who directs himself, conveys his special brand of cool, outdoorsy *machismo* and George Kennedy is properly profane as the professor's 'friend', who is also an agent. The plot is as thin as the Alpine air, but the climbing scenes generate worthwhile entertainment.

**FRENCH CONNECTION II** (O Anthropos apo tin Gallia) The competent Gene Hackman returns once again in the role which began in *Connection I*. This time his capers take him to Marseilles.

**GODFATHER, PART II** (O Nonos II) Sequels are usually shoddy affairs, but director and co-script writer Francis Ford Coppola has succeeded in going beyond the original novel to take a deeper look at the Corleone family and thus at a segment of the American character. Al Pacino, Lee Strasberg, Robert De Niro. Originally scheduled last spring, it is now to appear at eight cinemas on Nov. 10. (A)

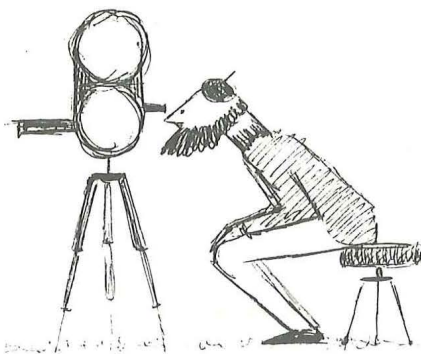
**HENNESSY** (Hennessy—5 Noemvriou) Rod Steiger plays a Northern Irish Catholic pacifist who witnesses the murder of his wife and daughter in the streets of troubled Belfast. He then undergoes a transformation into a one-man revolution against the 'system' as he boards a jet for London to blow up Parliament on opening day. Queen Elizabeth makes an unintentional debut via spliced newsreel footage. Director Don Sharp handles the Irish section well, but the film becomes a typical thriller once we reach London. (A)

**HERBIE RIDES AGAIN** (Katsaridaki... Latrea Moul) A sequel to the successful Disney adventure about a most unusual VW

Bug. Directed by Robert Stevenson, starring Ken Berry. (K)

**INNOCENTS AUX MAINS SALES** (Athoi Me Vromika Heria) Claude Chabrol has a formula that serves him well. He takes a tawdry murder mystery (this time by Richard Neeley) with more plot twists than there are curves in the road to Delphi, shoots it with a Hitchcockian suspenseful elegance, and manages to convince us of certain existential truths. Romy Schneider is bewitching as a woman trapped between a love-hate relationship with her husband (Rod Steiger—dubbed in French with a voice like Jean Gabin!) and a hot affair with a young writer next door to her St. Tropez villa. (A)

**LENNY**—Dustin Hoffman makes a sincere and, at times, moving effort to bring the late Lenny Bruce's troubled life to the screen. Bob Fosse (*Cabaret*) directs. Nov. 24. (R)



**THE NEW LAND** (Yia mia Kenouria Patrida) A poetic epic sequel to *The Immigrants* starring Liv Ullmann and Max Von Sydow as Swedish settlers in Minnesota during the second half of the nineteenth century. Director-writer-photographer Jan Troell fills the screen with stunning images of the seasons and homesteading, but he overwhelms the simplicity of his tale with too much fancy camera work and with an embarrassingly stereotyped treatment of the American Indian. (K)

**RACE WITH THE DEVIL** (Koursa Me Ton Diavolo) Warren Oates and Peter Fonda. (A)

**THE RETURN OF THE PINK PANTHER** (Epistrofi Tou Ros Panther) Blake Edwards (*A Shot in the Dark*, *Breakfast at Tiffany's*) once again directs Peter Sellers as Inspector Clouseau in an irresistible, laughter-provoking adventure. Nov. 1 (K)

**TAKE A HARD RIDE** (Ya Mia Houfta Hrisafi) Director Anthony Dawson, whose real name is Antonio Margheriti, serves up another adventure-thriller, this time with Lee Van Cleef and Jim Brown. (A)

**O THIASOS**—Thodoros Angelopoulos's lengthy but brilliant Greek epic of a theatrical troupe's odyssey through Greece during the war torn years 1939-1952. This is the first major attempt to deal with a period whose human history has been suppressed. In Greek, but there is little dialogue. A fairly good grasp of the events is necessary, however, if one is to follow. (To be reviewed in December.)

The exceptional BBC series on evolution based on Jacob Bronowski's book *The Ascent of Man* will be presented in thirteen parts at the British Council, Wednesdays and Thursdays at 8pm, Nov. 12-27, Dec. 3-15, Jan. 21, 22.

**THE WILD PARTY** (To Xefreno Parti) James Ivory is a talented American director who has made most of his films in India. He has, perhaps, been away from home too long because this fictionalized film version of Fatty Arbuckle's (James Coco) downfall suffers from the same heaviness as *The Great Gatsby*: too much party and not enough story. Coco and Raquel Welch rise above the script at times to capture the loneliness of short distance stars in a fading Hollywood. (A)

**YOUNG FRANKENSTEIN** (Frankenstein Tzounior) Mel Brooks follows up his sometimes hilarious *Blazing Saddles* with a mirthful horror romp. Peter Boyle (*Joe*) is the stiff with a zipper on his neck and Gene Wilder (the alcoholic gunfighter in *Saddles*) does the honours as the scientist. (K)

### Re-releases

**M\*A\*S\*H** - Robert Altman's zesty and mad-cap spoof of war and medicine. Elliott Gould and Donald Sutherland. (K)

**THE DAY THE FISH CAME OUT** (Ti Mera Pou Ta Psaria Vgikan sti Steria) Michael Cacoyannis 1967 flick. (K)

**FANTASIA** (1940) Disney's lasting contribution to serious animated films. Music by Bach, Stravinsky and Mussorgsky. (A)

Many excellent films (usually 'classics') are shown at the various institutes. See the Community Calendar for details.

## ART CINEMAS

**ALKIONIS**, Ioulianou 42 (Platia Viktorias), Tel. 881-5402. Call for exact dates: *The Spring of Portugal*, by Sambini Katins, the first documentary to appear here about recent events in Portugal; *Israel and Palestine*, a 1974 documentary; and Eisenstein's *The General Line* (1928) for the first time in Greece.

**STUDIO**, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017. Call for exact dates: *Theatre of the Sun*—Arkinea Mnouskin; *Mexican Week* (Nov. 17-24); *Castle of Purity* (1st Prize, London Festival, 1974); J. Epstein (*Casablanca*, *Last Time I Saw Paris*), Reed: *Mexican Insurgent*—A film about the Mexican Revolution during the early 1900s.

**TENIOTHIKI** (Film Club of Greece), Kanari 1, Tel. 612-046. (Yearly membership open to all: 250 Drs., students 200 Drs. No guests.)

*Women In Movies* (A series to be shown throughout the year as part of International Women's Year): *The Love of Queen Elizabeth*—Sarah Bernhardt (1912); *Joyless Streets*—Greta Garbo, Asta Nielson (1923); *Broken Blossoms*—Lillian Gish (1919), directed by D.W. Griffith; *Blue Angel*—Marlene Dietrich (1930); *A Girl in Every Port*—Louise Brooks (1952). Also a Festival of Bulgarian films to include six major films, six shorts.

**DEREE COLLEGE CINEMA CLUB**, Auditorium, Agia Paraskevi. Films are free to the public. Showings begin at 6 p.m. on Fridays unless otherwise indicated. Discussions follow the films. No. 7 Vittorio De Sica's *The Bicycle Thief* (1948); Nov. 14 (7:30 p.m.) George Stamboulou-poulos's *Open Letter* (1968); Nov. 21 D.W. Griffith's *Birth of a Nation* (1914); Dec. 5 Fritz Lang's *Metropolis* (1926).

# restaurants and night life

## LUXURY RESTAURANTS

*Formal, elaborate dining in glamorous spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.*

Athens Hilton Supper Club, Tel. 720-201.

Yannis Spartakos at the piano, accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet' (295 Drs., not including wine). Closed Monday.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants. Smaller than the other luxury restaurants listed, but dinner is served by candlelight and on the lower floor there is a pianist. The accent is on French cuisine and good service. No dancing. Table d'hote about 250 Drs. Open for lunch and dinner. Closed Sundays.

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant and coffee shop on a hill by the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Entrees from 150 Drs. Open daily Noon - 3:30 p.m., 8 p.m. - Midnight.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. A panoramic view from on top of the St. George Lycabettus Hotel where Maitre Lambiris is in charge. French cuisine. Dancing to a trio with Gildo Reno at the piano. The table d'hote menu, 270 Drs. Dinner served from 9 p.m. to 1 a.m.

Grande Bretagne, on Syntagma Square, Tel. 323-0251. There is no music or dancing but quiet elegance and nice fare at Athens' oldest and, perhaps, best known hotel. Lunch is served from 1-3:30 p.m. and dinner from 8-11 p.m.

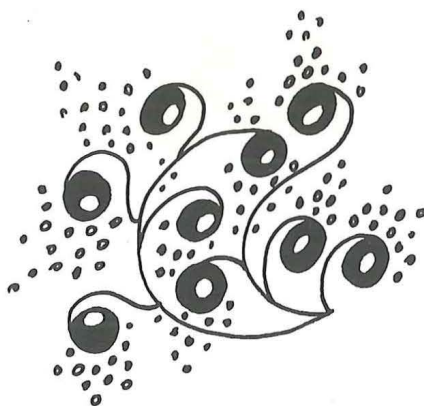
The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex (where Jackie used to stay when she was Mrs. Kennedy). Light music provided by the Astir Quintet for western and Greek dancing. The well prepared French cuisine is graciously served under the supervision of Maitre Marriateas. Entrees from 150 Drs. Open at 9 p.m.

Pamela's, Voula, Tel. 895-2105. On the coastal road, past Vouliagmeni. A modern attractive restaurant with a fountain, flowers, and pleasant decor, by the sea. In the evening a trio (voice, piano, guitar) provides the music, but there's no dancing. Lunch is served from 12-3:30 p.m., dinner from 8 p.m. - 1 a.m.

Ta Nissia, Athens Hilton, Tel. 720-201. Maitre d'hotel Foundas presides downstairs at the Hilton, where the atmosphere is a Greek Taverna transformed into gracious elegance. The menu is extensive, from soups to international and Greek hors d'oeuvres, a wide selection of seafood, broils, well prepared Greek dishes, and French and Greek desserts. The waiter will toss together a variety of delicious salads at your table. In the evening the Trio

provides Greek songs, old, new and bouzouki, and a cheery atmosphere. Open daily 12:30-3:30 p.m. and 7-11:30 p.m.

Templar's Grill, The Royal Olympic Hotel, Athanasiou Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, very attractive medieval atmosphere: Spanish-type furniture, pewter services, beamed ceiling, candlelight, and soft piano music. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Some dishes prepared at your table. Our only negative comments: the service should be improved and the wine list expanded. Sirloin steak 170 Drs., Steak au poivre for two 380 Drs. (We highly recommend it). Open daily from 8 p.m. - 12:30 a.m.



Tudor Hall, Syntagma Square, Tel. 323-0651. The penthouse restaurant of the King George Hotel may be one of the handsomest anywhere. The view of the Acropolis is panoramic, the dining room spacious with huge candelabra, dark, heavy tables, tall arm chairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings. (No dancing.) International cuisine. Table d'hote at noon, about 260 Drs., at dinner, 280 Drs. Open 12:30-3:30 p.m. and 8 p.m.-1 a.m.

## INTERNATIONAL CUISINE

*Restaurants, some elegant, some simple. A variety of cuisines and prices.*

L'Abrevoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not superb). Not very spacious, but pleasant and cosy, with good formal service. The menu covers the standard French fare from patés, escargots, and frogs' legs, to *coq au vin*, *steak au poivre*, etc. (but no fish). Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Entrees from 100 Drs. Open daily noon to 4 p.m. and 7:30 p.m. until after midnight.

Al Tartufo, Posidonos 65, Paleon Faliron, no telephone as yet. Brand-new Italian restaurant serving a large variety of pasta, pizza and Italian meat dishes. Rustic interior and large terrace. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *Tagliatelle alla Napolitana* (38 Drs.), *Saltimbocca alla Romana* (90 Drs.) and Italian salad (30 Drs.) were all tasty. Open daily from 7:30 p.m.

The Asteria Taverna, in the Astir complex in Glyfada, Tel. 894-5675. If you are craving seafood and a whiff of sea air, try this new restaurant where you will find a great variety of fish from which to select. A nice selection of favourite Greek appetizers. Lobster, 495 Drs. a kilo, swordfish souvlaki, 100 Drs., *barbouni* (red mullet), 375 Drs. On Mondays ('Fish Night') and Thursdays ('Grill Night'), you may consume as much food and wine as you wish for 235 Drs. Open daily for lunch and dinner. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. A converted mansion (not far from the U.S. ambassador's residence) where the Paleologoi (she is the writer, Kay Cicellis) preside. The menu is small but varied, offering a change of pace with, for example, almond soup, curries and a rum pie. If you call the day before, they will prepare a special curry dinner (4 courses) for four (1400 Drs.) Entrees from 90 Drs. There is a special luncheon menu. Dinner served from 8 p.m.-1:30 a.m. Closed Sunday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Elegant country-club atmosphere, rustic decor, candlelight, comfortable armchairs, and soft taped music. Nice assortment of hors d'oeuvres and entrees, but favoured by the prominent for charcoal broils (T-bone steak, sirloin, etc.) and good service. From 300 Drs. per person. Reserve ahead. Open daily except Sundays 8:30 p.m.-1 a.m.

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.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton). Tel. 726-291. Arcaded rooms reminiscent of the white houses on the Normandy coast. Somewhat informal (paper placemats, some booths) but offering a fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambe, prawn croquettes, crepes, etc. *Vin maison* very good. Entrees from 100 Drs. Open daily 7:30 p.m.-2 a.m. Air conditioned.

Cave Mirabelle, Levendi 8, Kolonaki: Tel. 743-843. A cosy, warm restaurant, with more or less Spanish decor. A bar on the ground level, large open spit on second level. You may make your own selection from the wine cellar. The food is excellent. Personnel very obliging. Piano and guitar music. Entrees from 110 Drs. Daily from 8:30 p.m.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with wood panelling, fireplace, pelts on the walls. Mainly game and steaks. Calf's feet soup. Good food and service. Daily: 8 p.m. - 1 a.m. Sundays for lunch as well. Closed Mondays.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 621-928. Small, informal, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or simple supper. The menu usually offers a small choice of nicely prepared dishes, salads, and desserts. A well-stocked bar. Open daily, except for Sunday lunch, from noon until midnight.

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

Les Gourmets, Meandrou 3 (Hilton area), Tel. 723-1706. A small French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Entrees from 100 Drs. Open daily except Sundays 7:30 p.m.-1 a.m.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 p.m. - 1 a.m.

Lotophagus (The Lotus Eaters), Parodos Aharon 30-32, Kifissia. Tel. 801-3201. (Below train station). A tiny, charming restaurant located in 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 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. Reservations, necessary. Open daily from 9 p.m. Closed Tuesdays.

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.

Moorings, Yachting Marina, Vouliagmeni, (across from the Asteria Beach), Tel. 896-1310, 896-1113. Elegant atmosphere with soft stereo music in a modern setting with balconies overlooking a small picturesque bay. Full dinner about 400 Drs. per person including wine. Open daily for lunch and dinner, noon-3:30 p.m. and 8 p.m. - 1 a.m.

Nikos, Koumbari 5, Kolonaki, Tel. 603-617. (Two doors above the Benaki Museum.) Knotty pine decor, hurricane lamps, homespun placemats, nicely dim lighting. A well-stocked bar (cocktails, 60 Drs.), ten to twelve well prepared and nicely served dishes, salads, desserts. Prices reasonable (chicken casserole, 80 Drs.) Recommended for before or after-theatre supper, or family dinner. Open daily 7 p.m.-4 a.m.

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. Open daily: 12.00 - 3.30 p.m. and 6.00 p.m. - 2.00 a.m.

Peacocks, Kifissias 228, Psyhiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alfa-Beta supermarket. Omelettes, steaks, salads, shish-kebab, etc. from about 100 Drs.

(Filetto for two: 230 Drs.) Cafeteria open from 9 a.m. Grill room open daily except Sundays 12:30-3 p.m. and 8 p.m.-12:30 a.m.

Pizzeria Lido, Caravel Hotel, Vas. Alexandrou 2 (behind Hilton), Tel. 717-351. A pleasant mixture of tiles, copper and wood creates the warm atmosphere in this corner of the Caravel Hotel. You can sample any kind of spaghetti or choose from a variety of tasty and spicy pizzas. Prices range from 70 - 90 Drs. Open daily from 7 p.m. - 1 a.m.

Ritterburg, Formionos 11, Pangrati, Tel. 742-919. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 160 Drs. for two, Zigeuner schnitzel (served with a spicy sauce) 72 Drs., crêpes flambées 25 Drs., apple pie 20 Drs. Daily 7 p.m. - 3 a.m.

Le Saint Tropez, Vrassida 11. Newly located, but continuing to offer a great variety of French dishes. We recommend the *champignons a l'escargot*, *la terrine maison*, the *Tournedos Henri IV*, and *sauce Bearnaise*. For dessert try the *crepes maison*. Expensive. Open daily 8 p.m.-1 a.m.

Stagecoach, Loukianou 6, Kolonaki. Tel. 730-507. Wild West atmosphere complete with long, brass-railed bar. Clever decor. American cuisine from ham and eggs to huge steaks. Fairly expensive. Daily: 11:30 a.m. - 4 p.m., 7 p.m. - 1:30 a.m.

The Steak Room, Eginitou 4 (near the Athens Hilton), Tel. 717-445. A cozy split-level room lit by candles. Excellent steaks cooked on a charcoal grill and served with baked or french-fried potatoes. Tasty salads with imaginative dressings. Meal about 200 Drs. Open daily including Sundays 6:30 p.m.-1 a.m. The Annex, next door, is open continuously from 11:30 a.m.-1 a.m., serving a businessman's lunch as well as salads and snacks at any time.

Tabula, Hatziyianni 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.

Winter Clochard, Tsakalof 2, Kolonaki. Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at

reasonable prices. The veal cutlet in curry sauce is perfect, 100 Drs. Very efficient service. Open daily 9 p.m. - 2 a.m.

Mr. Yung's Chinese Restaurant, Lamahou 3, Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables are set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. An extensive menu. Special lunch 75 Drs. Complete meal for two a la carte about 250 Drs., special meals for two 350-500 Drs. Open daily noon-3 p.m. and 7 p.m.-1 a.m.

#### MAINLY GREEK CUISINE

*Traditional restaurants where the emphasis is on Greek dishes and the menu begins with mezedakia and soups and progresses to desserts.*

Bouillabaisse, Zisimopoulou 28, Amfitheia (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.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfu, 14 Drs. Open daily from noon to 1:00 a.m.

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

Fatsios, Efroniou 5, Pangrati (south of the Hilton). Tel. 717-421. Attractive murals, painted ceilings, cheerful atmosphere. Choose delicious Greek and oriental specialties, with the help of Mr. Fatsios,

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 km. out of Athens. Take Leof. Mesogion to Stavros, turn right; continue on the road to Markopoulos watching for signs 1½ km. after the Koropi junction.) Seemingly in the middle of nowhere, but well worth a visit. Imagination and care have transformed a pair of old stone stables into a charming and unusual complex—a bar, two main dining areas, and a nightclub — that has preserved the rural atmosphere of a village. The interiors are both authentic and picturesque with beamed ceilings, small wood-framed windows, flagstone floors, and white-washed walls decorated with an assortment of farm tools and wagon wheels. Spacious bar, long wooden tables with flokati-covered benches, and sever-

al fireplaces create a warm, comfortable setting. Wine from Markopoulos (a renowned vineyard area) is served directly from the barrels. The food is not excellent, but good (it's the atmosphere here that counts). Their Speciality Orlof (160 Drs.) is very tasty, as is the *souvlaki* with tomato, pepper and onion, 130 Drs. A complete meal including appetizers, main course, salad, fruit and as much wine as you can drink, 225 Drs. Christos Dikos, one of the owners, will enjoy showing you around and teaching you how to drink your wine out of *porrones* (a tricky double-spouted wine flask) and, if in the mood, entertaining you with his guitar. Restaurant open daily from 9 p.m. until late and the nightclub from 10 p.m. Closed Mondays.

from display counter. Moderately priced. Good variety of dishes. Daily 12:30 - 4 p.m., 8 p.m. - midnight. Closed Sunday evenings.

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.

Kapoulos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large, main dining room is on the top floor. (A smaller one faces onto a small garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors, and photographs. The menu (a newspaper with cartoons) includes a wide spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils and desserts. Full-course meal, about 200 Drs. Open from 8 p.m. Closed Sunday.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. Wide selection. A view of the yachts anchored in the marina and the activity on the boardwalk. Attentive service. Medium to high price. Daily 12 - 4:30 p.m., 8 p.m. - midnight.

#### TAVERNAS WITH MUSIC

*The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in the singing, and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.)*

Belle Maison, Fokeas 6, Platia Victorias (Patisia area), Tel. 881-9830. The entertainers, The Troubadors of Athens, sit at a table sipping their retsina and singing a variety of old and well-known hits to the accompaniment of guitars (no microphones!). For those who at times feel nostalgic and enjoy quiet but good singing, it's a must. Food not particularly good, but edible. Prices moderate. Open daily. Don't go earlier than 10 p.m.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic environment, acceptable food, and a quartet of performers. Entrees from 120 Drs.; minimum charge 150 Drs.

Mostrou, Mnisikleou 22, Tel. 322-5558. A well known taverna featuring entertainers Sotiris Moustakas, Christiano, Dimitri Mitropano, Sofi Saninou and others. Show starts at 11:30 p.m. Entrees from 200 Drs. Closed Mondays.

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.

Palatia Athina, Flessa 4, Tel. 322-2000. A well known taverna in Plaka with picturesque interior. Entertainment this season by Cleo Denardou, Teris Hrisos, Elena Kirana, the ballet group of Dimitsanos, Xanthi Perraki and others. Show at 11:30 p.m. Food edible. Entrees from 200 Drs.

To Perivoli t'Ouranou, Lysikratous 19, Plaka, Tel. 323-5517. An ordinary-looking but pleasant taverna with acceptable food (but more variety than most tavernas of this type). Rather loud music. The trio begins at 10 p.m. Entrees about 120 Drs. Open daily 9 p.m.-4 a.m.

Steki tou Yanni, Trias 1, Kypseli, Tel. 821-2953. A favourite old taverna where you select from a huge variety of delicious appetizers which are brought to your table. The retsina is good. A trio of singing guitarists provide the music. Full meal approximately 180 Drs., excluding wine. Open daily 7:30 p.m.-1:30 a.m.



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

#### TAVERNAS

*Simple fare in very simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezedes (hors d'oeuvres), broils, and the occasional prepared dishes. Ouzo, wine and beer to drink and fresh fruit for dessert. The waiter will be shocked if you ask for coffee but may make you a cup of metrio if you insist. The prices are reasonable.*

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426. Although this vine-covered taverna is surrounded by concrete buildings, it is still a pleasant place to eat. Mr. Babis has his own boat so the fish is always fresh. There are also charcoal broils and a *plat du jour*. Very reasonable prices. Open daily for lunch and dinner.

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 spicey pickles 6 Drs, country sausages 12.50 Drs, small tasty meat balls 20 Drs. From the various charcoal broils we chose lamb chops 53 Drs and pork shish-kebabs 49 Drs. Open daily 8 p.m. to midnight. Sundays open for lunch as well.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils, the only cooked food served here is *stamnaki* (a

casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meat balls 22 Drs., veal chops 50 Drs., *souvlaki* 50 Drs., *stamnaki* 44 Drs. Daily 8 p.m. - 1:30 a.m.

Kavalieratos, Tatoiou 36, Metamorfofis. (Off the Nea Filadelfia Road, within easy reach of Kifissia.) Tel. 279-8780. An unspoiled taverna. Three rooms divided by window panes. Lanterns and paper tablecloths. Country sausage, tripe a la Grecque, broils, country salad, yoghurt. Inexpensive. Daily 8 p.m. - 12:30 a.m. Open Sundays for lunch.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool). Tel. 895-2411. In warm weather tables are set out under fruit and olive trees in a spacious garden, while in the winter a rustically decorated room with a fireplace offers a warm welcome. Attentive and speedy service. A great variety of Greek appetizers: eggplant salad, 30 Drs; fried squash, 24 Drs; *soutzoukalia* (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 a.m.

Lambros, on the shore road opposite Vouliagmeni Lake. Tel. 804-0250. A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers, all very good, and usually a fine assortment of fish. Service variable. Prices reasonable. Daily 10 a.m. - 1 a.m.

Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh fish in an otherwise modest spot. Choose your fish from the kitchen. Open daily 8 p.m.-1 a.m.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni. Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna offers a splendid view and is recommended even in the winter. Excellent fresh fish, a few appetizers. Daily 12:30 - 5 p.m., 8:30 - 11:30

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobil 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.

To Pithari, Paliyenesias 2 (on the peripheral road of Lycabettus). No phone. Cosy in Cycladic style, decorated with earthen casks. Spicy appetizers, broils (served on wooden platters), pork and green peppers (a specialty), yoghurt with honey and nuts. Reasonable. Daily 12:30 - 3 p.m., 8 p.m. - 2 p.m.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open daily except Sundays 8 p.m.-midnight.

Rodia, Aristippou 44 (near the Lykavittos funicular), Tel. 729-883. An old house converted into a taverna decorated with family memorabilia. Choose from a great variety of appetizers and two or three main dishes. Quick service. Veal 79 Drs.

Open daily except Sundays 8:30 p.m. - 1:30 a.m.

Roumaniki Gonia, Egeou 49, Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this family-type, neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The food (very good) includes the traditional taverna fare but the specialties are a Rumanian *rollada* and a goulash (52 Drs.). Open daily 9:30 p.m. to 2:00 a.m.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. Green barrels store the tasty *retsina* which accompanies a great variety of appetizers and grills at this typical country taverna. Eggplant *parmigiana* 22 Drs., *moussaka* 27 Drs., country sausages 20 Drs. Open Daily 8:30 p.m.-1:30 a.m.

To Balkoni tou Imitou, Pavlou Mela 1, Terma Karea. Tel. 764-0240. Ten km. from Syntagma on the slopes of Hymettus with a sparkling view of the city. Excellent broils and game (including woodcock and quail), salads, cheeses, yoghurt and honey. Moderate prices. Daily from 8:00 p.m. Sunday all day.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-pannelled with huge fireplace. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc) Moderately priced. Daily: 6:30 p.m. - 1 a.m. Sundays: 10 a.m. - 2 a.m.

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: 150 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations.

#### MIKROLIMANO (TOURKOLIMANO)

It is now generally agreed that this tiny port, one of the three main Piraeus harbours in antiquity, should no longer be called *Tourkolimano* (which means 'Turks' Harbour'). Gay with yachts, musicians and flower vendors, the area is crowded with restaurants specializing in premium seafood: lobster (*astako*), shrimp (*garides*), red mullet (*barbouni*), crayfish (*karavides*) and, the speciality of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. The following are a few of the better-known restaurants. Most are open from noon to after midnight. Some have complete menus, others only fish, salads and fruit. Call to check on the day's catch and to have a particular fancy put aside for you.

Aglamair, Tel. 411-5511. A modern new establishment that's slicker than its neighbours. There is a second restaurant upstairs. An extensive menu with European dishes as well as the standard; desserts, coffee and a well stocked bar.

Kanaris, Tel. 422-533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation.

Kaplanis, Tel. 411-1623. Under the same management as Kuyu, on the upper floor. Soft background music and higher prices.

Kokkini Varka (The Red Boat). Originally a *hani*, an inn where travellers could eat and sleep, it has been a restaurant since 1912. The owner, Panayiotis Barbaresos,

was born here and enjoys reminiscing about the old days. A model of a red boat hangs in the centre of the room.

Kuyu, Tel. 411-1623. The owners are Greeks from Turkey. Red snapper baked with shrimp, mushroom and whiskey is a speciality. Lobster served gratined a l'Americane, Thermidor, or broiled. Hot and cold hors d'oeuvres, rice-cheese soufflé, a delicious chocolate soufflé for dessert.

Mavri Yida, Tel. 427-626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the peninsula at the end of the harbour.) The walls of the tiny taverna-like restaurant are covered with frescoes with nautical themes, limericks and sayings. The fish is from Ermioni but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 420-631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 417-564. Since 1964. The owner (along with all of his competitors) claims to have invented *yiouvetsi*; he calls it 'yiouvetsi special'. Their catches come from Parga and Mytilini.

Zephyros, Tel. 417-5152. In existence since 1928. In addition to the usual, they prepare a fisherman's soup (*psaradika*). Their catch is from Ermioni, Skiathos and Kavala.

Zorba, Tel. 425-004. (There are three restaurants, but only one is on the harbour.) Originally Zorba served only *mezedakia* (hors d'oeuvres), but fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomatoes in pastry), stuffed mussels, fried mussels with a garlic sauce, and *imam*, an eggplant casserole. Then order your main course!

#### OUZERI

An old tradition. Little places, the local equivalents of pubs, where one stops any time of day to have an ouzo, whiskey or coffee, a snack and perhaps a discussion on politics. The atmosphere is strictly masculine but women are never turned away.

Aptosos, Panepistimiou (Venizelou) 10, in the arcade, Tel. 637-046. Probably the oldest *ouzeri* in Athens, in operation since 1900. The posters which cover the walls may be among the oldest to be found anywhere. Meat balls, sausages, smoked ham, *saganaki* (fried cheese —

worth tasting), salami from the island of Lefkas, and a bottle of wine, about 185 Drs. Open daily except Sundays 11 a.m.-4:30 p.m. and 7-11:30 p.m.

Athinaikon, Santaroza 8 (near Omonia Square), Tel. 322-0118. A small, simple place, at this address since 1937, frequented by lawyers and judges from the nearby law courts. A small but delicious selection of nibblers that include sweetbreads, fried mussels, meatballs, and shrimps. Very low prices. Open daily 11:30 a.m.-11:15 p.m.

Orfanides, Panepistimiou (Venizelou) 7, in the same block as the Grande Bretagne Hotel. In operation since 1914, and a favourite gathering place for journalists. Colourless snacks, but colourful patrons. Open daily 8:30 a.m.-3 p.m. and 5:30-10:30 p.m., Sundays 10:30 a.m.-2:30 p.m.

#### SNACKS AND SELF-SERVICE

McMilton's, Adrianou 91, Plaka. Convenient to downtown with a menu ranging from bacon and eggs, sausage, sandwiches to fried chicken, steak, salads, desserts, pies, sundaes, etc. A certain success with the younger set and those hungry for tasty, wholesome food. Prices very reasonable. Open 24 hours a day. Minion's Mini Grill, Patisision 13, Tel. 540-287. Cafeteria and coffee bar on the eighth floor of the Minion Department Store. Complete meals, snacks, drinks and orders to take out. Reasonable prices. The food is predominantly Greek, but with a contemporary flavour. When store is closed, enter from Patisision St. Open daily, except Sundays, 8 a.m.-11:30 p.m.

#### PIZZA

Many pizzerias have opened in recent years in the capital. We consider the Porto Fino chain to be the best in town and worthy of recommendation. They offer a variety of delicious pizzas, wine, beer, soft drinks etc., at reasonable prices. There are many imitators but the following are the real ones:

Porto Fino No 1: Yiavasi 7, on the main square, Agia Paraskevi, Tel: 659-1517; No. 2: Mesolongiou 23, Halandri, Tel: 682-3448; No. 3: Papadiamandi 7, Kifissia, Tel: 801-7478; No. 5: Yiavasi 11, on the main square, Agia Paraskevi, Tel: 659-1666; No. 6: Nimfeou 32 & Grigoriou Afksendiou, Ilissia, Tel: 709-666.

## MR. YUNG'S Chinese Restaurant

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DINNER 7 P.M. TO 1 A.M.

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## PEINIRLI

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

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

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

## NIGHTCLUBS AND BOUZOUKIA

Copacabana, Othonos 10, Syntagma, Tel. 323-2061. The winter show presents the French ballet 'the Pipers', German acrobats, Rastelos, Pierre Anton, the Dutch dancer Hany as well as Greek bouzouki music and singers. Acceptable food.

Harama, 11th-12th km. on the National Road to Lamia, Tel. 277-3686. Vassilis Tsitsanis (the most genuine bouzouki performer), Fouli Dimitriou, Mihalopoulos and others. Program begins at 11 p.m. Minimum charge unspecified.

Neraida, Vass. Georgiou, Kalamaki, Tel. 981-2004. The winter show features top-performer Marinella, Voskopoulos, Karakesini and Maraki, and Nelli Manou. Minimum charge 280 Drs. Closed Sundays.

Ta Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Modern bouzouki music without the traditional 'flavour', but the lighting, sound-effects and setting are pleasant. Yiannis Parios and Litsa Diamandi are the stars. Show starts at 12:30 a.m. Minimum charge 300 Drs. Closed Mondays.

## BOITES

*Pop, bouzouki or folk song performances by well-known singers in nightspots that range from tiny rooms with low ceilings to small auditoriums. Strictly for music although the admission price includes one drink and you may order snacks. Most in Plaka. Admission about 150 Drs.*

Kyttaro, Ipirou 48 (opposite Triti Septemvriou), Tel. 822-4134. Yiannis Markopoulos and his singers. Shows at 9 and 11 p.m.

Medousa, Dionisiou Apeopagitou and Makri 2 (near the Acropolis), Tel. 918-277. George Marinos, the pop-singer Marina, Vlasias Bonatsos, Sofia Hristou. Daily show at 11:30 p.m., Saturdays 10 p.m. and 12:30 a.m. Closed Sundays.

Rigas, Afroditis 9, Tel. 322-3702. Andoni Kaloyiannis, Mary Dimitriadou, Vassilis Papakonstantinou, Afroditi Manou. Shows at 10 and 12 p.m. and 2 a.m.; Saturdays at 9 and 11:30 p.m. and 1:30 a.m. Closed Mondays.

Skorpios, Kydathineon 15, Tel. 322-3881. Kostas Hadzis leads a new show. Program at 10 p.m. and midnight.

Themelio, Kydathineon 35, Tel. 322-5920. Dalaras and Alexiou. Shows at 10 p.m. and midnight.

Zoom, Kydathineon 37, Tel. 323-3619. Manolis Mitsias, Sotiria Bellou, with rebetika and more recent songs. Lettonos in the new program. Shows at 10:30 p.m. and 12:30 a.m. Closed Mondays.

Zygos, Kydathineon 22, Tel. 322-5595. Viki Mosholiou stars at 10 p.m. and midnight except Mondays.

## OUT OF TOWN RESTAURANTS

### THESSALONIKI

Beta Ena, Vogatsikou 1. A new, split-level restaurant, with atmosphere. Serves spaghetti, omelettes, specializes in grills. Open daily from 8 p.m., Sunday for lunch also.

Bootis, in the area of Mihaniona, about 30 Km. from the city, by the sea. Exceptionally fresh fish, fried zucchini, *skordalia* (garlic sauce). Dinner for four persons, with wine, about 750 Drs.

Bosporos, also in Mihaniona. A restaurant which serves traditional dishes, some of which have an oriental flavour. Exceptional cheese soufflé, croquettes, stuffed mussels, meatballs in spicy tomato sauce and a fantastic soufflé au chocolat for dessert. Moderately high prices.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere. Serves pizza, spaghetti, omelettes, etc. Moderate prices.

Costas O Falakros, Proxenou Koromila St. An ouzeri where spicy *mezedes*, particularly mussels, tongue, smoked trout and eel, are served.

Electra Palace Hotel, Aristotelous Square, Tel. 232-221. Grill room, bar, wood-paneled dining room. Moderately high prices.

Grill Room (in Mediterranean Palace Hotel), Vas. Constantinou 9, Tel. 228-521. Softly lit, the environment is pleasant, the food excellent and the service attentive. A dining area has been set aside for private dinner parties. There is also a bar. Moderately high prices.

Kastra. A restaurant and dining room that specializes in grills. (There are numerous little tavernas in this picturesque area of 'Kastra' located in and around the Citadel, with its cobblestone roads.)

Krikelas, Vas. Olgas 284, Tel. 411-289. A must for every visitor! Nice decor, music. Great variety of hors d'oeuvres, *kokoretsi*, kid or lamb on spit. Game is a specialty.

Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. The roof dining room provides a magnificent view of the Bay of Thessaloniki and a cosmopolitan atmosphere. Moderately high prices.

Olympos Naousa, Vas. Constantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, always fried mussels. Moderate prices.

Pagranteris, Mitropoleos St. (across from the Metropolis church of Salonica). New, two-storey restaurant with bar. Wood-paneled; Greek, popular decor. Open from noon on.

Petaloudes, Nea Krini, Tel. 413-301. Good

food, hors d'oeuvres, music, dancing. (In this area of Nea Krini there are numerous small restaurants and tavernas where one can stop for a glass of *retsina*, fresh fish and *mezedes*.)

'Pipers' Night Club (in Capsis Hotel), Monastiriou 28, Tel. 521-321, 521-421. A roof dining-room next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.

Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor restaurant with music, dancing, lovely garden. Excellent food and hors d'oeuvres. Particularly fresh fish, lobster, shrimps. Highly recommended. Moderately high prices.

Tiffany's Grill, Iktinou 3, Tel. 266-300. Rustic atmosphere. Greek dishes and grilled steaks served on wooden platters. Open from noon on. Moderate prices.

### CORFU

Akteon, on the outer edge of the *platia* in town, Tel. 22894. The menu is limited and the quality of the food only fair, but the view of the sea, Garitsa Bay and the old fortress is outstanding. Prices moderate. Open daily for lunch and dinner.

BP, 12 km. from town at Dassia on the main Ypsos road, Tel. 93278. This unexpectedly attractive restaurant is located next to the BP station. It is spotlessly clean with an informal, contemporary, continental decor. Excellent steaks and chops prepared on charcoal grill, cheese tray, salads. Prices are low, the service is good, and the owner most accommodating. Phone for reservations.

Corfu Palace, at Garitsa Bay in town, Tel. 29485. Formal and very elegant atmosphere. Excellent continental food and Greek specialties. Justifiably expensive. (The hotel also has a bar and a grill room.) Open daily from 1 - 3 p.m. and 8 - 10 p.m.

Coucouvaya, Corfu's newest disco located on the outskirts of town one Km. from the new port. An old stable converted into the coziest place in town. Lovely decor and great dance music. Pizzas only. Prices moderate. Open 9 p.m. until wee hours. Year round.

Mitsos, 22 km. from town at Nissaki. (No telephone) A typical taverna built on the rocks jutting out to sea. The view is splendid, the prices are moderate, but the food is only fair. Some jukebox music. Open all day until midnight.

Naussika, 3 km. from town at Kanoni, Tel. 23023. The main attraction is the owner, who is quite amusing. A few Italian specialties are offered.

Number One, 3 km. from town at the Kerkyra Golf Hotel. This is strictly a discotheque and no food is served.

Rex, Kapodistria St., Tel. 29649. Plain but fairly good food. Prices relatively low. Open from noon until late at night.

Tripa, 15 km. from town at Kinopiastes. A village food store which added tables a few years ago. Among tourists, it is now perhaps the best known eating place. Excellent Greek food — a variety of dishes brought to your table. Usually very crowded and you should make reservations. Prices moderately high. Open only at night, 9 p.m. - midnight.

Vachos, 22 km. from town at Nissaki. (No telephone) Fair food and moderate prices. The young, talented owner dances *Sirtaki* and other Greek favourites nightly. Open from noon until late at night.



## our town

### *Kosta and Harry Tete à Tete*

**D**URING a cosy moment in the two-day talks between Harold Wilson and Constantine Karamanlis, the British Prime Minister referred to a predecessor of his, George Canning, as a proof of the long duration of Anglo-Hellenic friendship. Canning was Premier at the time of the Battle of Navarino in 1827 when the combined Russian, French, and British fleet destroyed the Turkish fleet and thus insured the independence of Greece.

'We recognized Canning,' Karamanlis replied, 'by giving his name to a large square in Athens [Platia Kaningos]. Now, if you will solve the Cyprus crisis we will name an even larger square after you.'

There has been some speculation as to which square Mr. Karamanlis had in mind. He surely could not have been thinking of renaming Constitution Square. Although Mr. Wilson set the offer aside, he repaid the compliment by saying, 'If there were a Nobel Prize for Democracy (and there certainly should be), it would be given to the man who brought back democracy to its cradle.'

### *Tempest in a Trireme*

**F**OR THE past ten weeks the normally tranquil columns of *The Times* of London which, even in periods of historic crisis rarely reach a mild zephyr force, have been stirred by a high *meltemi* of passion. The greatest squall to ruffle the pages of *The Times* since the 'Great National Debate On Whether Or Not Kippers Should Be Served On The British Railways' some years ago, it is already known as the 'Great Trireme Controversy'. By general consensus, it has aroused the greatest concern in England's naval affairs since the 'Pursuit and the Sinking of the Bismarck'. Cambridge oarsmen, Oxford classicists, and correspondents from other seats of learning have hotly exchanged fine scientific points of velocity, aerodynamics, and hydrodynamics with even finer Latin puns.

Like most Aegean storms, it seemed to blow up suddenly out of nowhere. In a letter dated mid-August, Mr. Sean McGrail, chief archaeologist of the National Maritime Museum, Greenwich, described modern research's growing knowledge of boat building methods and boat handling techniques practised in ancient times. By the end of the month, while aging British seadogs and Hellenists were musing over old Aegean memories, Mr. Eric Leach—in the spirit of Eris, Goddess of Discord— noted that our present knowledge of the trireme (a sea vessel equipped with three rows of oars on either side) which was 'the backbone of Greek supremacy in the Mediterranean from the Fifth to the Third Century B.C., comes from 'conflicting descriptions, vase paintings, sculpture and coins, most of which lean heavily on artistic license for their suitable presentation to the scale and shape of their compositions'. Mr. Leach then threw down the apparently innocuous remark that the ancient Greek trireme must have been a 'much more sophisticated man o' war than we have given the ancient Greeks credit for'.

After several days of stunned silence, during which the Letters to the Editor reverted to the happy pursuit of mushroom-collecting, the storm struck with sudden Olympian violence. Throughout September opinions on biremes, triremes, tetraremes and even 15-emes and 16-emes came crashing in like thunderbolts causing the greatest, inexplicable, nautical bedlam since the Battle of Navarino. Much talk of wavering, oar propulsion, and horsepower was followed by a scholarly onslaught in which many a dog-eared and spine-broken edition of Herotodus, Thucydides and Xenophon were hurled about, alternately supported, refuted, quoted and (worse) *misquoted*.

In early October, despite the great authoritative statements of E.C.B. Corlett, A.R. Burn, Rex Warner and other worthies of the world of classics, the battle reached its zenith when Messrs. Hood, Tenison and Coles took the naval war into the air with these winged words:

We would like to draw attention to the fact that Minoan aviation suffered a fifty percent rate of attrition. Nevertheless the advantages of flight are obvious ... Even considering that Daedalus and Icarus belonged to the age of heroes, and thus handsomely surpassed the sustained 0.1 horsepower of contemporary athletes, the efficiency of wing propulsion must have considerably exceeded the trireme's seventy percent. Despite the inherent limitations of wax and feathers, the hypothetical twelve-knot trireme would have taken slightly over three times as long to cover the same distance.

By the middle of October the 'Great Trireme Controversy' seemed to have blown itself out, and *The Times* of London returned to its former halcyon days, stirred only by the cool zephyrs of Mr. Constantine Karamanlis, who was then visiting London. As far as we know, he did not join the *Times* Debate.

### *Futuristic Fantasies*

**S**EVEN years ago a group of scientists from UNESCO made a general study of the damage caused by pollution to the monuments on the Acropolis. Last month UNESCO returned to Athens, at the invitation of the Ministry of Culture. The experts, including an architect, a seismologist, and a specialist in the preservation of stone, consulted with those studying the restoration and upkeep of the monuments. Their report, when it was issued, was not only pessimistic (that was to be expected), but desperate.

The plain fact is that many of the sculptures exposed on the Acropolis are in danger of immediate destruction. A single hailstorm (not an uncommon phenomenon during an Athenian winter) could break off large pieces of the Caryatids, the ladies who serve as columns on the Erechtheum, and do irreparable damage to the remaining frieze and pediment sculptures on the Parthenon.

The experts came to the following conclusions: the Caryatids must be enclosed in wooden casings for the winter and moved in the spring, with all the other architectural sculptures, to workshops for restoration. Furthermore, they recommend that these

sculptures be housed in museums and that copies be placed in their stead.

While pondering this disturbing news, and trying to envision plaster cast reproductions holding up the Erechtheum, all sorts of questions and wild fancies went flying through our minds. Would the replicas' weather-beaten noses be restored to the former glory of the originals? Would the British Museum magnanimously present us with duplicates of the Parthenon friezes to nail up on the monument? Would the entire Parthenon some day be removed to safety and a copy (perhaps in hard impact plastic designed to take the wear and tear of pollution and tourists) be placed on the Acropolis? With the Acropolis on the move, *anything* could happen. Our minds boggled at visions of the Parthenon, complete with a bullet-proof shield, embarking on cultural exchanges and Westminster Abbey and the Eiffel Tower arriving for exhibitions in Athens. The church of Agia Sofia was just pulling into Piraeus for a goodwill visit when our future-shock musings were interrupted by the mailman who presented us with a letter from a Mr. Tom Borden in California. We reproduce it for the others like us, who are still impressed with the enterprise of ants and believe that before any sculptures are removed from the Acropolis they should be consulted.

There are ants on the Acropolis. Little black fellows; a whole stream going down past my rock. I'm sitting on a 2500-year-old rock looking at the Parthenon. The ants aren't looking, they're working, carrying little bits of white stuff down the hill. Could it be marble? Have they been nibbling away at the Parthenon all these years, carrying it down, bit by bit, building their own exact replica four inches high? Looking over their shoulders and, spotting technical consultants nearby, speeding up their work?

There go two ants carrying a big piece — looks like the base of a column. I wonder if they take a break between one and five, go home, have some *moussaka* and beer, and sleep? One ant is going up the hill with a slide rule. My God! They're going to build in that twelve-inch difference between the front and the back end! The World's Most Perfect Building! Ants from all over the world will come to see it! From Daphne, from Piraeus, and little tour buses from Sounion. They will probably charge admission — two crumbs each — kid-ants free — discounts for tour groups.

Do ants need a temple? Do they have Gods — a God of Sugar, a God of Garbage, a God of Picnics? Is there an ant named Socrates?

The moral, Mr. Borden says, is 'Don't go to the Acropolis on the night of the Full Moon.' Or, we might add, read UNESCO reports.

### Finito La Siesta

THE Government's proposal for a continuous, five-day, work week only emphasizes that a way of life has been slowly passing out of existence. Although other countries in the world have continued to observe a six-day work week, ours has been *different*. Each day has enjoyed its own special schedule and character which has changed from season to season, year to year and area to area. The only thing that has remained constant has been the siesta, and now economic development, traffic congestion, urban pollution, and the steep rise in petrol prices are all conspiring to put an end to that, too.

The social ramifications of a five-day, siestaless week will be considerable. In the first place, the nomenclature defining the various parts of the day has been determined by the daily rhythm which has, in turn, been more or less dictated by the siesta and the rituals that lead up to it and follow it. *Proi* (morning) lasts until shops close at one, one-thirty, or even three o'clock in the afternoon. Then comes *mesimeri* (mid-day), a rather vague and soporific chronological unit that goes on until at least five p.m. by which hour the *apogevma* (afternoon) is still not underway because it must first be briefly preceded by *apogevmatakis*, the little afternoon, which might accurately be called a post-siesta recuperation interval. This is when shops reopen. Afternoon (in winter, at least) commences at dusk and goes on until shops close at eight, half-past eight, or nine o'clock. This is followed by that period known as *vradaki* (little evening). In towns and villages people at this hour join the promenade, and in the cities men stop off for an ouzo and *meze* on the way home from work. *Vradi*

(evening) only seriously begins with dinner which might take place at ten but sometimes later. Finally night (*nihta*) comes — some time after midnight.

This pattern has meant up to now that the average man has his main meal of the day and sees his children sometime during the first part of the *mesimeri* after which he is free to climb into his pyjamas and to concentrate on the sacred *ipnaki* (little nap) from which he emerges only after a leisurely, delicately sipped coffee. Thus refreshed, he is ready for a lively pace that takes him into the wee hours of the night — or morning, by other nations' reckoning. (If such a man claims that he will settle for a *yoghurt* for supper, this is in fact rarely true and more often he and his wife join their friends and go out to a *taverna* to dine.)

All this has been changing for some time. Most factories have been on a continuous workday for many years and executives all too often find themselves straddling both the old and the new work schedules (a full day at the office or factory but meeting their directors or lawyers in the evening). Civil servants, professionals in private practice, and shopkeepers, however, have clung to the old pattern. Whether or not the average man will now submit to a snack lunch, English tea, or early dinner remains to be seen. The Greek worker has always been a genius at improvisation, however, and we are not likely to see, quite yet, the disappearance of the promenade or the *taverna* evening. As for the siesta, we feel certain it will continue after lunch, if need be at desks, work benches, or improvised beds tucked behind store counters. And That Man in Pyjamas, sitting on his balcony and sipping his coffee in the afternoon, will be around for some years to come.



'George is so thrilled to be back to the simple sea life'



# issues

## BILLION DOLLAR FUN

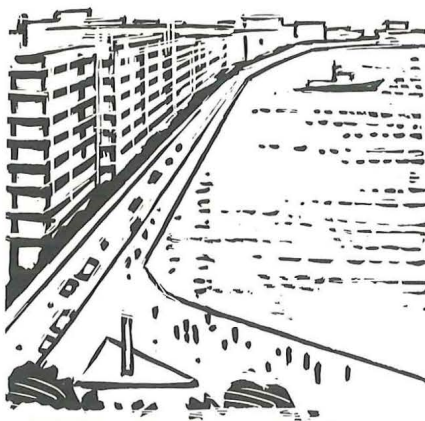
**I**N THE last century, the mere mention of a tourist at once brought to mind a wealthy English lord signing in at Cairo's old Shepherd's Hotel (outside which garrulous dragomans struggled to sell him fake mummies or to persuade him of the virtues of their lady acquaintances). Today, even penniless (and hence unmindful of inflation) boys and girls from both sides of the Atlantic manage to hitchhike anywhere from Timbuktu to Khatmandu.

'Passport to Peace' is how tourism has often been described—at least by tourist operators—the idea being that when people travel, they get to know other people better, and when they do, the chances for peace are immeasurably increased. The theory, oddly enough, does not seem to apply to Irish Catholics and Protestants, Arabs and Jews, or Greek Cypriots and Turkish Cypriots. The fact remains that tourism has become a multi-billion dollar business, and it keeps growing.

In the past tourism was a privilege reserved for the very few. Now the democratization of tourism allows everyone to move around, rubbing elbows with everyone else, often wishing one had not left home in the first place. Apparently tourists enjoy visiting faraway places in order to take pictures of other tourists taking pictures of them.

In a sense, tourism is merely another facet of the consumer society, in which

people trying to escape from their drab daily routine imitate their neighbours by taking a travel holiday in response to advertising. Just as today's consumer is forced to make his foot fit the shoe he is sold, so the tourist is forced to fit into a gigantic, profit-making machine of prefabricated mass tourism based on the principle of 'Tourism for tourism's sake'. At the rate the tourist industry is developing, the whole world may some day be divided into tourists and servants of tourists, the two groups presumably changing places at different times of the year.



Tourism today constitutes an important sector of many national economies, provides a sizable source of national income, and contributes to the rise in employment and the development of otherwise underdeveloped regions. Tourist revenue assists substantially in balancing external payments. As such, it is usually listed among 'invisible earnings', in other words, among services rather than products.

Some countries are obviously more blessed than others in possessing the ingredients that can be successfully exploited for tourism. Greece, for instance, enjoys a mild climate, blue skies and sea, a beautiful landscape, the population's natural attraction to foreigners, and historic monuments inherited from past generations. All that is required in order to put such ingredients to profitable use are proper 'infra-structure' works, such as hotels, communications facilities (roads, ports, airports, etc.), and international advertising campaigns. When tourists visit a foreign country—and assuming their stay has been satisfactory—it is said that they become that country's best advertisers abroad. They tell others about the

people, the culture, and the products they have encountered.

There are, however, negative aspects to tourism which are hard to gauge. Conservative natives in many countries often complain that some tourists introduce nudity, crime, narcotics, disease or even lice. The financial aspects of tourism are also not always as simple and bright as the figures for tourist revenue indicate. Expenditure by outgoing tourists (which is rising in most countries) exceeds tourist revenue in OECD (Organization for Economic Cooperation and Development) countries taken as a whole. Full accommodations for incoming tourists often entail substantial but difficult-to-measure outlays in foreign exchange. Transportation equipment, hotel fixtures, and even special food items must be imported at the cost of hard-earned foreign exchange. For example, when a tourist is not contented with local salad, feta cheese, and Greek cigarettes, but asks for imported goods such as bacon, corn flakes, and foreign cigarettes, the cash with which he pays for these items obviously cannot be counted as net tourist revenue.

The uncontrolled over-development of tourism in some places also creates adverse effects on the physical or cultural environment and in the end defeats tourism itself. Too many visitors (as well as air pollution) are said to pose a threat to the Parthenon and other structures on the Acropolis, and too many seaside hotels sometimes crowd and pollute the beaches. On scenic Swiss mountain tops, hotels built side by side have, in certain cases, ended up by blocking the view to visitors. In Budapest, a Hilton hotel is rising next door to St. Stephen's Cathedral causing Hungarians to wonder whether the hotel is meant to enable tourists to marvel at the Gothic structure at close range or churchgoers to admire the new

WHAT SOME O.E.C.D. COUNTRIES  
EARNED  
AND SPENT ON TOURISM IN 1973  
(in \$ million)

	Revenue (From Incoming Tourism)	Expenditure (In Outgoing Tourism)
Australia	216	453
Canada	1,443	1,741
France	1,923	1,735
Germany	2,183	6,504
Greece	515	76
Italy	2,373	1,459
Japan	209	1,252
Netherlands	973	1,193
Portugal	491	222
Spain	3,091	271
Sweden	219	718
Switzerland	1,389	589
Turkey	172	93
United Kingdom	1,678	1,583
United States	3,250	5,371

WHERE TOURISTS COME FROM TO  
GREECE

(Percentage of total)

Citizenship	1950	1975 (Jan-Aug.)
United States	34.4	15.7
Germany	1.4	14.2
United Kingdom	20.1	11.1
Yugoslavia	—	8.8
France	5.3	8.1
Scandinavia	2.0	7.3
Italy	4.9	5.2
Austria	0.7	3.3
Switzerland	1.9	2.6
Netherlands	0.9	2.4
Belgium-Luxembourg	1.3	1.6
Others	27.1	19.7
	100.0	100.0

TOURIST TRAFFIC IN GREECE			
	1950	1974	1975
Total tourist arrivals (thousands)	37.2	2,188	2,292*
Revenue from tourism (\$ millions)	4.7	436	383*
Revenue per tourist (\$)	127	199	167*

\*Jan.-Aug.

rectangular construction which is obstructing the Danube skyline.

Greek tourism increased by leaps and bounds in the post-war period. Against a mere handful of 37,206 tourists that visited the country in 1950, a total of 3,177,682 tourists were counted in 1973. Political uncertainty in Greece and Cyprus from November, 1973 through the summer of 1974, coupled with the international recession, resulted in a slump last year. However, the tempo picked up again

this year and tourist authorities are forecasting a total of 3.3 million tourists by the end of the year (with an average stay of about 12 days per tourist) and are hopeful of laying the carpet for as many as 4 million tourists in 1976. The latter forecast is based on Greece's new and more attractive political image abroad as well as on pessimistic prospects for tourist traffic to Lebanon and the Iberian peninsula that should provide a bonus for this country.

Political upheavals can be disastrous for tourism which requires peaceful conditions and is not a commodity that can be manufactured and stored for later use. When a slump in tourist traffic occurs, there are unfavourable chain reactions affecting the various sectors from hotels and catering establishments to transportation facilities and handicraft industries. Entire geographic regions may feel the pinch, while many

hotels usually go bankrupt, being unable to meet current expenses and to repay long-term bank loans at the same time.

The National Tourist Organization of Greece is trying hard to lay as solid foundations as possible for Greek tourism on a long-term basis. One means of achieving this is by lengthening the tourist season beyond the June-September peak season, and

WHICH HOTELS TOURISTS PREFER	
<i>(Percentage of tourists using hotel facilities)</i>	
AA Class hotels	6.7
A Class hotels	22.5
B Class hotels	25.7
C Class hotels	24.3
D and E Class hotels	4.5
Others (guest houses, camping, etc.)	16.3
	100.0

keeping most hotels in operation for longer periods. So, instead of exclusively promoting the 'Land with the year-round sunshine' (which it is, in some areas of southern Greece, Crete, and Rhodes), there is no harm in advertising a little snow here and there for skiing.

Another means of boosting Greek tourism is to convince Greeks themselves to spend holidays at home. In last year's tourist slump, for instance, the Rhodians were pleasantly surprised to find that tourists were not necessarily synonymous with Scandinavians and that Athenians could also fit the role. The big boost in this direction will come of course when the five-day work week is generalized in Athens. Hotels will then have an assured occupancy over the weekends as Athenians make a regular mass exodus from the capital.

Finally, friendlier relations with Greece's northern neighbours can be translated into a greater influx of visitors from these countries, as evidenced by the recent increase in the number of Yugoslavs concentrated in northern Greece. And last but not least, an organized effort is being made to attract more visitors from Arab oil-producing countries. Getting petrodollars back via tourism should somewhat ease the strain of the higher prices Greeks pay for Arab oil.

In short, if it is true that arms manufacturers sometimes are inclined to instigate wars in order to sell their commodities, then one should hope that tourist operators may likewise get organized and promote lasting peace so they can be assured of a market for their services.

— ANTONY M. ECONOMIDES

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# A LETTER FROM ABROAD

## New York, New York

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IS IT merely New Yorkers' vanity to imagine that this city matters? More of the same hustling hubris that has brought the city to its present crisis, to think that the world would be a bit poorer if New York sank beneath the waves? Perhaps it is egotistical even to assume that anyone outside America knows, much less cares, that New York City is almost literally bankrupt. Unable to meet its financial obligations — from the stupendous city payrolls to the staggering debts — the elected officials and civil servants have had to subordinate the city's operations to a 'junta' of State legislators and private financiers and businessmen. In return, various sophisticated arrangements have produced loans that only postpone the day of reckoning, for these loans carry still higher interest as a token of, and penalty for, the city's fiscal 'irresponsibility'.

Quite aside from the disagreement over just who and what are responsible for the financial fiasco, the simple fact is that on the streets, from day to day, the average New Yorker as well as the casual visitor hardly notices any crisis or change. It would be easy to say, instead, that New York is as dirty, noisy, crime-ridden, and dope-addicted as ever, and although true, it bears as much relation to life in the city as a stop-action photo of a drop of water bears to a running faucet. No matter what the headlines proclaim, and without in any way minimizing the problems — or the shame — of the city, New York goes about its affairs much as usual.

Oh, there may be fewer sanitation men, policemen, and firemen in the neighbourhoods (although one would never know this from the screaming sirens that converge on the slightest mishap) and there are several major building projects that have stalled. But much of this is due to the larger recession that has put a brake on many cities around the world. (How long has it been since we've heard of 'swinging London'?) Meantime, the gas and water and electricity flow into millions of homes here, elevators ascend the skyscrapers, the chestnut sellers are out on Fifth Avenue, the frisbees skim across the parks, and the man on one side of you in the subway reads his Karl Marx while the man on the other side reads his corporate earnings report.

New Yorkers, as the saying goes, are muddling through.

As usual, generalizations about 'New Yorkers' cannot possibly refer to all eight million inhabitants of the five boroughs and 'New York City' often means only Manhattan, and even then a special sphere. That understood, if one looks to the traditional sources of ferment, New York City appears neither bankrupt nor muddling but as dynamic as ever. The *Sunday Times*, still weighing in at several pounds, has its 'Arts and Leisure' section of over forty pages filled with announcements, ads, and articles. And what makes New



York still a true cultural generator are all the opera companies and recitals and concerts that few people outside the city are aware of; all the dance troupes and individual dancers few except certain devotees ever see; all the showcase and off-off-Broadway plays in pocket theatres and converted lofts; all the experimental and independent filmmakers and showings; all the chamber music groups and choral societies and early music performers; all the children's theaters and puppet shows; all the poetry readings and lectures and courses; all the galleries and studios and lofts for the visual arts; all the workshops for photography and ceramics and jazz... Nothing of that has let up, and like springs and streams they feed and form the mainstream culture.

Mainstream or counter-culture, the sensational and glamorous make the headlines, and New York has not changed in that respect either. But a far more representative instance of the

on-going nature of culture in New York City—one that reflects traditional values *and* current fashions, the exotic *and* the academic, aesthetics *and* money—would be the opening of the new Islamic wing at the Metropolitan Museum of Art. Islamic art has always been neglected by Western art appreciators. The Metropolitan is trying to make amends by putting on permanent display in ten galleries some 1,600 objects from its vast holdings, among the largest such collections in the world but most of which have gone undisplayed all these years. Ranging from overwhelming rooms and dazzling carpets to the most elegant chess sets and miniature paintings, it is a ravishing experience, a veritable Arabian Nights of works at once foreign to conventional Western taste yet instantly striking the pure aesthetic nerve. The more cynical might observe that this sudden adoption of Islamic art comes at a suspiciously propitious time, what with Arab sheikhs and the price of oil being ascendant. Undoubtedly there is a marriage of convenience between high culture and *realpolitik*. But anyone who thinks this is an invention of New York City should get out his history and review the motives for building the Parthenon.

Speaking of Greeks and buildings, there is the gossipy epic of the Olympic Towers, a monumental structure that has arisen on Fifth Avenue, possibly the only offspring of Onassis drive and Kennedy chic. Onassis had raised the money and taken a personal interest in the place, down to the bathroom fixtures; it was to be his bid for that respectability so often denied him in America. The building is located on a prime corner, with Rockefeller Center facing one side and St. Patrick's Cathedral facing the other; it could hardly have been closer to this country's *omphalos*. He had even bought the air rights from St. Patrick's—nothing to do with the Holy Spirit, merely a real estate deal that allows a low building to sell its unwanted air-and-light space to an adjacent building.

Architecturally, if not especially original, the building is no eyesore. Dark metal and tinted glass, severe, straight-edged, it rises as a pure geometric form for some fifty stories; in any other city it would be a major attraction, but in midtown New York it is all but unseen. What makes it special, however, is that it combines commercial space on the first nineteen floors — Olympic Airways is to be its chief tenant — with condominium (tenant-owned) apartments on the upper floors. As such, it has been considered something

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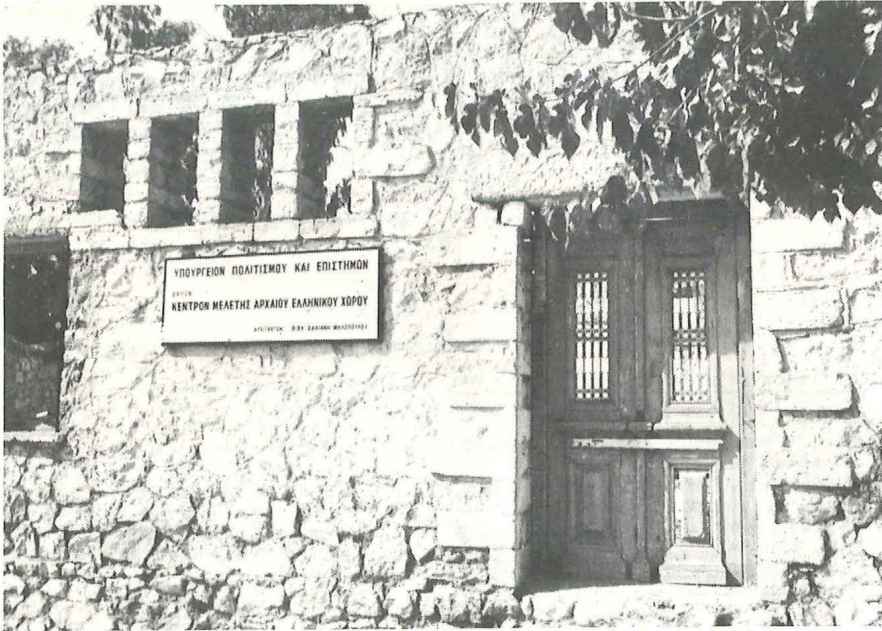
of a trial run, or prototype, to see if people could be attracted to live in the very heart of midtown.

The apartments are fantastically expensive, costing hundreds of thousands of dollars to buy and many thousands a year to maintain. The Onassis had reserved a spectacular apartment for themselves, presumably to serve as a magnet for others in their set. With Onassis gone, and Jackie on the prowl again, the building may yet be in for hard times. It has had the usual share of spiraling costs, financing problems, union actions, and now the prospect of a minor scandal. It has been revealed that the buyers are being granted a tax concession by the city — in effect, a subsidy for rather well-off types. The justification is that only by attracting such people to the heart of New York will anyone else be able to go on living any place in the city. New Yorkers have not so much accepted this logic as ignored the whole issue.

Yes, for better or worse, New York goes on much as ever. Except for one rainy week, when it seemed that perhaps the city was being punished by a Great Deluge, it's been a lovely autumn. Fall is in many ways New York's finest season — the air is clearer, temperatures more moderate, the whole atmosphere fresher, brisker. Anyone who thinks that New Yorkers are barricaded behind doors should have been out in Central Park on a recent Sunday. There could be seen nothing more or less exciting than the annual marathon with hundreds of competitors, women and men, elderly and children; a grand carousel with squealing kids and beaming parents; impromptu touch-football games between middle-aged intellectuals and fully-uniformed games between slum kids; floating kites and skimming frisbees; horse-drawn carriages with out-of-town couples; and bicycles pedaled by whole families of natives. And then, just to prove it was New York, Henry Kissinger and his wife appeared, out walking the dogs and surrounded by a phalanx of Secret Service agents, who served mainly to call attention to the otherwise innocuous couple with the dogs. Certainly a waste of these taxpayers' money, since everyone was more intent on watching the marathoners.

By the time this is being read, New York City may well have declared bankruptcy — and, according to some, be bringing the world's economy crashing down with it. Whatever others may choose to do about this, New Yorkers will probably go on skimming those frisbees.

— DAEDALUS



The 'official' sign near the front entrance declares: 'Ministry of Science and Culture, a Centre for the Study of Ancient Greek Dance.' There are however no other clues for the unwary visitor that this is in fact Isadora Duncan's house. The legend of the 'Doun-kans', as they pronounce it, survives among the old-time residents of the neighbourhood who may be able to supply the persistent visitor with curious anecdotes about their former neighbours.

## THE LAST SYMBOL OF AN INSPIRATION

It was springtime in Athens and young Vassos Kanellos had stopped with several friends to practice the five games of the pentathlon before going on to school. A chariot approached from the distance carrying a group of people dressed in classic tunics. The boys stood gaping as it swept past like a mirage from the past. Vassos Kanellos began to run after it and when the chariot came to a halt he accepted the Duncans' invitation to join them. Isadora's classic features, chestnut hair and flowing robes enchanted the young Vassos. Her long scarf, white and sheer, blew against his face and he thought he felt 'the touch of a goddess'. When she asked him if he would like to join the chorus of boys that she was organizing, he leapt at the offer.

Thus it was that the young Vassos Kanellos became associated with Isadora Duncan, performing with her in Greece and in the major capitals of Europe. He became her disciple and continued his dancing career here and there. The Duncans' favourite haunt soon

became the ancient Theatre of Dionysus on the south side of the Acropolis. Here the family would dance, sing, or read aloud from the classical Greek tragedies. One night some Athenian boys, who had been watching with curiosity as the Duncans performed in ancient Greek dress, joined in the singing. The Duncans decided to organize an ancient chorus of modern Greek boys; they held a choregic contest not far from the ancient choregic monument that still stands above the

his second wife. Surrounded by Isadora memorabilia which includes some of her costumes, her scarves, hundreds of drawings and photos, as well as small personal possessions and even a lock of her hair, Mr. and Mrs. Kanellos are devoting much of their time trying to save the Duncans' house near Hymettus, hoping to see it converted into a school and museum of dance to which they can bequeath their collection. Although the Ministry of Culture, as well as several individuals and foundations, have shown interest in the project, it would appear that no funds have been secured because the house stands abandoned and half in ruins, without even a fence to protect it from vandalism. So far only a sign has been placed by the Ministry to mark the house. If the project does not materialize, Kanellos will most likely submit to the urgings of some of his former students in America and give his collection to a museum in Oakland, California.

Yet this seems a pity, for Isadora Duncan's creative imagination was surely fired by Greece, although, like that of the ancient Greeks, her art was not merely imitative, but creative and original. The only remaining symbol of that inspiration in Greece is her house on the hillside of Hymettus. Unless some action is taken soon, that symbol will soon vanish forever.

— W.E.S.

Photographs by Ingrid Fritsch

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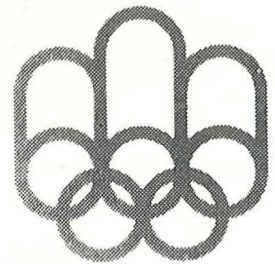
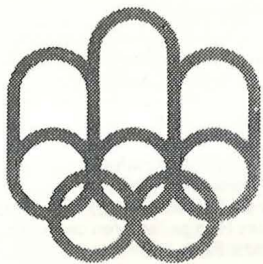
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## IMPRESSIONS FROM CYPRUS

LARNACA from the air looks starkly desolate. The coast of Cyprus here is hard and brittle, scorched ochre in colour. The horizon toward the sea is a haze of cobalt-edged white and azure. Stretching behind Larnaca are the great salt flats dotted with labouring men and donkeys and, further back, tightly-terraced farms with diagonally planted crops protected by even rows of cypresses. The terrain is reminiscent of the region from Jerusalem to Hebron, which is perhaps not so surprising when one remembers that for centuries Cyprus was the natural refuge for Orthodox Arab Christians fleeing periodic persecution in the Near East. It is not easy to forget that Cyprus has more than once been the scene of war, foreign domination, and refugees.

The airport at Larnaca is small, makeshift, and inadequate. As an international airport it has been in existence only a year. Cramped into what seem to be the remnants of a British Army base, it manages to have all of the basic amenities of Nicosia International, now a ruin in the so-called 'dead zone' between the Turkish and Greek borders. A one-room cafeteria with five tables, a small lounge, gift shop, and a chaos of people are all managed by a good-natured set of officials. It has all the earmarks of the aftermath of a war. I am asked three times if I have relatives in Cyprus before I realize why. I am a 'loner' in the midst of transit passengers and those who are there to welcome or see off relatives.

There are no tourists. I catch the mood in a large sign that dominates the exit: 'We must all bear each other's sufferings'.

The road to Nicosia is gained quickly. It is late in the afternoon, hot, and hazy with dust. The taxi passes through the former Turkish sector of Larnaca where new buildings are now pockmarked with bullet holes, some roofless and others with great gaping shell-torn holes in the midst of chaotically rampant gardens left untended. Strafed by the Turks in the early days of the war, it is now uninhabited for the most part.

Almost without warning or transition the road turns into the dessicated landscape of southern Cyprus. The driver says that the winter had been good—meaning that there was much rain. I wonder what it must be like here after a drought. The few herds of goats are all prostrate from the heat; I have never seen goats simply sitting under the blazing sun. At one turn there is a flat, grey-yellow expanse of open ground in the middle of which is a large wolf-like dog scavenging, its tail hanging limply between its legs, its shadow blue-green, an elongated stroke of jagged-edged darkness. We pass the first of many refugee camps. Mercedes, Vauxhalls, Saabs and Mini Minors are parked incongruously between rows of neat blue tents in which families have already spent one winter.

The former Turkish sector of Larnaca had reminded me of Jericho

which had once been full of life and today is a desolation between Israel and Jordan. Now I cannot help but think of Jelazon, the refugee camp near Ramallah in Israel. The tents there have long since been replaced by pisé mud houses, but next to them are the empty hulls of once fashionable cars of the 1940's, the sole remains of the means of transportation that brought innumerable families from Jaffa, Tel Aviv and Haifa. There were tents there as well before the pisé houses were built. As if reading my mind the driver tells me that the Cypriot government has begun to put up low-cost housing to replace the tents.

I change the subject as it is not a happy comparison that is forcing itself on my mind. The potential possibility of political and diplomatic exploitation is obvious: who will dare to settle these refugees outside of their camps without setting a precedent that will create a *de facto* acceptance of the division of this unhappy island? Agencies will be created, petitions will be made. Already a 'Cyprus Scroll' signed by thousands of refugees has been sent to the United Nations. (The Palestinian Liberation Organization is already a sympathetic presence here so I am not alone in seeing the comparison.) The camps will remain as long as the problem remains. Refugees are the ultimate victims in our century. As objects of charity they lose their dignity as well as their right of self-determination. As pawns they are conveniently reduced to numbers and statistics.

**WE PASS** Kalohorio, once a mixed Turkish-Greek village. A mosque can be seen on one side of the road, the belfry of the village church on the other. My driver is from here and he says that the Turks left only a week before. The Greeks are still in a state of shock from the disruption as these were old neighbours and, in some odd way, old friends. No one is elated over their removal to the Turkish zone. Years before I had visited a village near Nicosia where the church and the mosque shared opposite ends of the same building. After that, how was this possible?

As we enter Nicosia we pass the Psychiatric Hospital on the left. It was bombed and strafed by the Turks, but the driver tells me that it was an understandable mistake—they thought it was still an army barracks.

I have a room booked at the Kennedy Hotel as it is close to the museum, just inside the wall of the old city. (Nicosia, like the ancient Republic of Plato and medieval Baghdad is surrounded by a concentric wall.) The hotel is oriented east-west so that from the veranda one looks out over the newer Greek side of town which is full of activity, new buildings, and well ordered traffic. From my room I can look to the north over the old city toward Kyrenia. The late afternoon sun cuts obliquely across the city sharpening the contours of seven minarets and making deep shadows in the grey and deep sienna roofs. Scarlet flags are almost the only bright colour and between the two minarets of Agia Sofia hangs an enormous Turkish flag with its star and crescent clearly picked out in white. It is impossible to make out any movement whatsoever—it could be a deserted city. At one point I can distinguish the blue cross and striped flag of Greece flying adjacent to that of Turkey; it is one of the points where the 'green zone' provides some sort of access between the Turkish and Greek sectors.

In the late evening I take a walk to meet an old friend who has a shop in the eastern part of the city. On the way I detour in order to visit the old Venetian church that was for some four hundred years a mosque. This part of town is full of brothels whose wares display themselves on the doorsteps of old Turkish and Venetian houses. There is a large *hammam* with its interior wide open to view—bright carpets and hangings draped over deep divans. The area around the mosque is deserted, the minaret a silent reminder of what was once an extension of the Turkish Quarter many years ago. The windows

are finely-cut, late Gothic, though it is difficult to make out where the changes in the facade have been made. A lone, grey cat watches me from the courtyard diverted only by the great numbers of sparrows that are crowding into the open windows of the mosque to nest for the night.

**A.** IS thinner, apparently exhausted, and obviously overworked. He has become, so he says, a realist. Once forced to leave Egypt, he has now been toying with the idea of leaving Cyprus. He has lost an old house in Famagusta and a priceless collection of Byzantine ceramics and medieval Cypriot art. His aunt is less realistic. She is undergoing her third nervous breakdown in the last year. At seventy a widow, she has lost everything: her house, a son, heirlooms, and now her health and vigour.

Some friends arrive and we go out for coffee. As I am only in Nicosia for a short time I am given the lead in the conversation which turns inevitably on the war and its aftermath. They, too, are thinking of going to Greece, Australia, or Canada. Life in Cyprus holds out only greater problems, a future that is within no one's apparent control. It is hard to disagree. Again there is the same feeling of strange sympathy for the Turkish Cypriots, the most miserable victims of all in this whole fiasco. A.'s uncle says that God is still just and that the earthquake at Lice is a sign of this. Yet again, why did it hit the poorest section of Turkey? Or is it that God is the greatest of all the Cynics, as in the story where a Cynic philosopher asked a beggar if he were really poor. The man replied, 'Oh yes, I am poor and destitute.' The Cynic raised his hand and spat on the man, 'Then die, you poor bastard.'

The next morning I am off early to the museum. I have come ostensibly to see again the collection of Byzantine silver and a few of the icons that were in the process of being cleaned several years ago. The Director, Papagiorgiou, is away at Paphos (the mosaics, contrary to a news release, were not destroyed) so I see a sub-curator. He says everything is gone or locked away. By 'gone' he means probably lost forever—at least to the Greeks. Ironically enough the museum had opened an exhibition of Byzantine art in Kyrenia several weeks before the war broke out. The core of the exhibition was the Byzantine silver from Nicosia. The icons? They were there as well. News has leaked out that they are stored in some sort of a warehouse and there is

concern in Nicosia that at least they are not in dampness. I am impressed by the lack of rancour on the part of the curator. These are the facts of war, no more and no less.

On my way back from the museum I begin to pay attention to the signs and broadsheets that are plastered everywhere. Pictures of Makarios, demands for the withdrawal of all foreign troops, Socialist demands that Cyprus be made 'an island of peace—not of war', and more sadly the pictures of young men who have died in one way or another as a consequence of the July, 1974 upheaval. The Cypriots have had it finally. EOKA and ENOSIS are apparently part of a past that is not too happily remembered now, a past which bears bitter fruits. There is a hard won wisdom in the attitude of most of the Cypriots that I have met. It is the so-called Great Powers who are making the decisions. There is an atmosphere of quiet pessimism dominating thoughts about the future. The worst has, in a sense, happened.

In the late evening I meet some other friends for dinner. Three are leaving in a month for Australia, another is off to Athens. There is no mention of a return to Cyprus. At the same time we unavoidably talk about the day's latest news of more Turks arriving from the mainland to boost the population statistics in the North. The conversation depressingly brings to my mind the exchange of Greek and Turkish populations in 1920.

**I SPEND** my last day in Larnaca to see the museum and a few of the old sites there. On the journey down there is silence for the most part in the taxi that I share with four others. I had not noticed before how closely the road parallels the present Turkish border. To the left, not a kilometre away, are the scarlet flags on every hilltop and occasionally strung between. On the summit of one hill is a small church with a great gash of scarlet flag hanging down its belfry. We all keep looking out of the window but nothing is said until we hit the turn-off for Larnaca and leave the flags behind. One of the peasant women then begins to babble in Cypriot Greek to her neighbour. It is about her daughter-in-law.

Larnaca is like the bizarre setting for a play co-written by Tennessee Williams and Noel Coward. The town runs down directly onto the beach which is sandy, flat, and strung with small coffee shops—all empty. Here and there are a few U.N. soldiers with pale blue berets and grey shirts, blue-eyed, red-faced,

and for the most part prematurely obese. An English resident lives in my hotel with his needle-eyed, unhappy wife. There are no tourists.

Toward noon I walk to the church of St. Lazarus past the Büyük Cami, the Friday Mosque of Larnaca. A. has told me that they verified Lazarus's bones last year, whatever that means. Are the marks of resurrection so plainly visible? Anyway, what was Lazarus doing here in Larnaca to begin with? No doubt he came in order to escape those two sisters as much as to avoid the endless questions about what it was like on the 'other side'. The church that houses his tomb is an impressive medieval structure with an ornate, squat belfry. Inside it has been stripped bare to the stone fabric emphasizing the splendid, large, newly-gilded *templon*. The icons are mostly eighteenth-century; strangely grey-green flesh tones, large heads and splayed feet give them a stylistic unity. There is a fine seventeenth-century icon of the resurrection of Lazarus, however, and as if to give a note of credibility to my musings on Lazarus's fate, I see that Lazarus is shown looking decidedly embarrassed about the stench from his tomb that has caused several of the young men holding open the stone door to cover their noses. Mary, in a state of great disarray, has thrown herself simpering at the feet of Jesus, while Martha stares straight ahead with clenched teeth as if saying, 'Just wait till I get that loafer home.'

The church is surrounded by a cloister that has been given over to refugees. Through the door of the large building that was once a school I can make out a series of partitions made by curtains hung across wires. If each of these divides a space for a family, there are ten families living in these cramped quarters.

The adjacent Turkish Quarter has been allotted to the refugees as well. The Turks of Larnaca were some of the first to leave last year. Now their mosque, the casino, and a bank are boarded up while a good number of their houses have been taken over under government sanction. There are children everywhere. They seem as intrigued as I am by some of the old buildings. The small faces look bitter and displaced. From what I can make out the area is a developing slum—the Greeks are not proud to be living in what the Turks have left behind, and yet this is apparently all that the Greek Cypriots have left.

—NIKOS STAVROULAKIS

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## The Thessaloniki Film Festival

THE STANDARD joke about the Cannes Film Festival is that those who attend sometimes have time to see a few films between parties. Such was not the case, however, at the sixteenth annual film festival held in Thessaloniki from September 22-28. Films were shown in the Macedonian School Auditorium at 4:30, 7, and 10 p.m. with a feature-length and short film billed for each performance, a demanding schedule. There were few stars, no bright spotlights illuminating the moonless sky, and no obvious partying. Instead of commercial glamour there was sincere cinematic excitement.

After seven years of censorship under the Junta and after the Greek film industry's virtual collapse in the wake of the introduction of television, filmmakers and viewers alike gathered to show, watch, and evaluate the works of a new generation. Almost all of the films were trying to prove *something* and the general tone of the thirty films projected was political. Although this would usually tend to lead to monotony, the audience (mostly students from Thessaloniki) did not grow weary of seeing what they had missed for seven years. In the past there were complaints that the selection of films for the festival had been unfair, but this was not the case this year. One filmmaker put it this way: 'Those films which were not chosen were just poorly made; none was refused for political reasons.'

What we witnessed at Thessaloniki was the birth of a new Greek cinematic spirit. Although we were able to attend only the last three of the six viewing days, by the time *Thiasos* began on the Saturday afternoon, we felt a certain bond with our by-then-familiar fellow *cinest*es seated around us. Whether or not the heady enthusiasm of the 1975 Festival can be transformed into a durable and effective cinema movement remains to be seen. Here are some impressions of the more noteworthy (or notorious!) films we saw.

● *Kavala, Noemvris, 1974* (Kavala, November 1974) made by Maria Komninou, a Ph.D. candidate in Sociology at the London School of Economics, was a sprightly non-partisan documentary of the 1974 election campaigns as they affected Kavala. This hour-long work was successful partly because it was one of

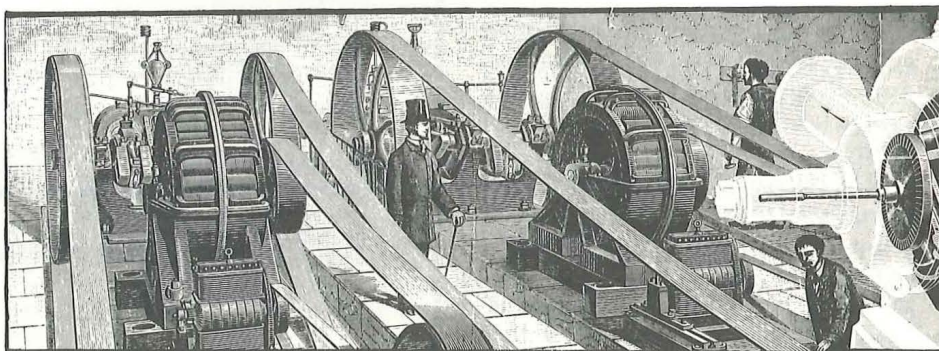
the few films shown that avoided 'preaching' to the audience. Ms. Komninou, who was working with film for the first time, presented interviews with a wide spectrum of Greek society including peasants, mothers, youths, and conservative businessmen. The result was a valuable and, at times, humorous record of a Greek town's return to democratic life. *Kavala* received a special critics' citation as a documentary.

● *Stin Taverna* (In a Taverna) is a twenty-five minute colour film by the experienced director Takis Papayiannidis. It chronicles a taverna owner's 'progress' from an old taverna to a plush but sterile restaurant and in the process suggests important shifts in Greek society. Papayiannidis dispenses with the verbiage which strangles so many Greek films. Instead he works with a sharply effective combination of the visual presentation of the taverna together with a sound track of music ranging from old *rebetika* songs by Tsitsanis to nondescript contemporary 'musak'. The taverna owner (well played by Stratos Pahis) relaxes at the end of a day after sponging down the marble-topped tables. On the wall we notice one of those faded prints of Greek revolutionary heroes, in this case Karaiskakis. As the *rebetika* tune plays

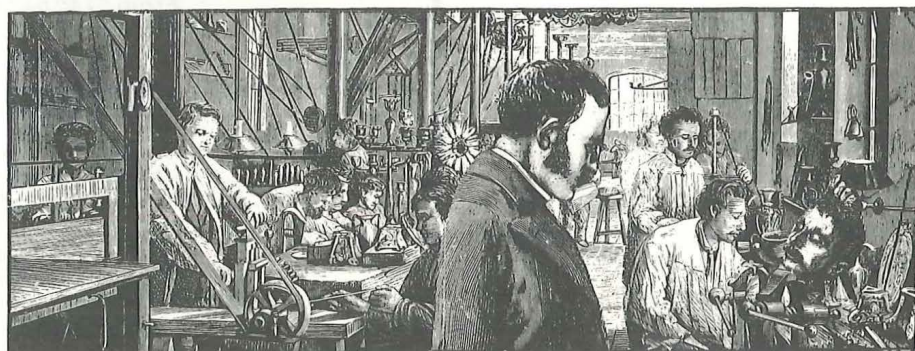
on an old victrola, Karaiskakis strolls into the taverna, dances, and departs. The owner seems to take no notice; after all, Karaiskakis is just another part of the 'spirit' of the place. The years pass and business improves. The owner shaves off his moustache (symbolizing the old traditions) and begins to cater to the chic set in his new 'international' restaurant. Alone once again after closing time, he plays an old Tsitsanis song (this time on an 8-track stereo tape) and waits for Karaiskakis to appear. The camera lingers on the closed door, but it does not open. The Greek 'spirit' is gone.

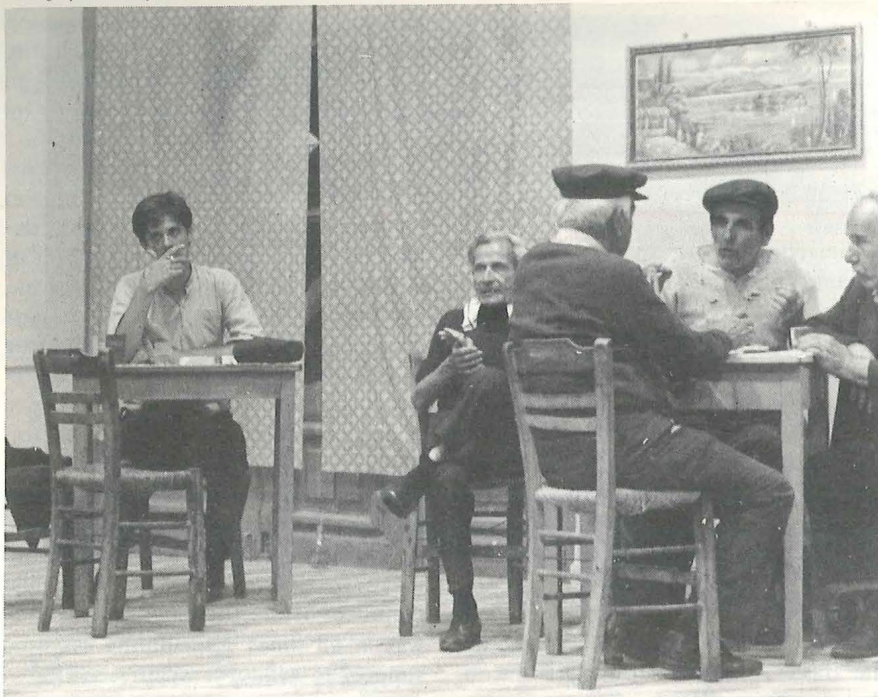
*Stin Taverna*, for some inexplicable reason, won no awards. Of the short films I saw, it easily deserved first place. Its beauty is its simplicity of plot and richness of suggestion.

● *Symptosis Mias Diadromis* (Coincidence During a Ride) won first prize among the short films. This eleven-minute black and white work by Takis Davlopoulos uses a trolley-bus ride from Kaningos Square in Athens to the American Embassy as a vehicle for making satirical comments on Greek political reality. The film really consists of two parts: the ride, and the closing scene in which a young boy (the future of Greece?) uses his sling-shot on the American Embassy which crumbles under the blow like a broken mirror. The ride section is witty and pleasingly ironic. The 'ispraktor' (conductor) insists that 'rightists' sit on the right, 'leftists' on the left, which is indicated by those reading the newspapers *Eleftheros Kosmos* and *Kathimerini* on the



Engravings from Thanasis Retzis's Bio-grafia.





A scene from Takis Papayiannidis's *Stin Taverna*.

right, and *Avgi* and *Rizospastis* on the left. The driver sits on the left and the conductor, the right. A battle of songs occurs as the conductor and driver play the radio and taped music representing their respective political views. The stops along the route are the real ones (Royal Gardens, for instance) but the suggestiveness of their names adds to the irony. So far so good. Davlopoulos cheapens his film, however, by suddenly wrenching his work from the satirical to the political. The shattering of the American Embassy brought the Thessaloniki audience to its feet with shouts of approval and applause (and I suspect this must have influenced the judges). Apart from the fact that the scene is politically trite, it is out of place aesthetically. *Symptosis* is, in other words, a good example of an interesting film spoiled by the filmmaker's urge to score with his audience.

● *Bio-Grafia*, by Thanasis Retzis, which received third prize, was one of the delights of the festival. It is not likely to be seen, however, at local movie houses since its subject, theme, and technical complexities may well be a commercial liability. The film is concerned with the new concepts and ideas developed by the middle class as it emerged after the Industrial Revolution. The machine has a leading part in the play; man becomes the victim of his own creation, to which he pays blind homage.

Although the film is long (ninety minutes) and Retzis's method of using pictures, paintings and engravings through slides is complex, he has researched his subject well and chosen

his material with discernment. It is a fine film in which the mixed images, colour, music, and, indeed, the overall technical work, are of high quality. If the television networks do not purchase it for homeviewing, they should have their channels examined.

● Among the anti-junta, resistance-oriented films, *To Kelli Miden* (Cell Zero) excelled. An ex-officer (Kostas Kazakos) becomes involved with politics after his discharge from the army and when the Junta comes to power he is arrested by the notorious Military

#### 1975 Thessaloniki Film Festival Awards

**First Prize, Full-length Feature Film:** *Thiasos*; **Second Prize:** *Agonas* (The Struggle) by the *Omada ton Exi* (The Team of Six); **Third Prize:** *Bio-grafia* by Thanasis Retzis.

**Best Director and Best Scenario:** Thodoros Angelopoulos (*Thiasos*).

**Best Actor:** Vangelis Kazan (*Thiasos*).

**Best Actress:** Eva Kotamanidou (*Thiasos*).

**Best Photography:** George Arvanitis (*Thiasos*).

**Best New Director and Best Costumes:** Nikos Nikolaidis's *Evridiki* (Euridyce)

**Best Music, Feature Length Film:** Stamatis Spanoudakis in Kostas Ferris's *Promitheas se Deftero Prosope* (Prometheus in Second Person)

**Best Short Film:** Takis Davlopoulos's *Symptosis Mias Diadromis* (Coincidence During a Ride); **Second Prize:** Giorgos Karipidis's *Telefteos Stathmos Kroitsberg* (Last Stop Kreuzberg); **Third Prize:** Kostas Nastos's *O Tavros ke to Agalma* (The Bull and the Statue); **Fourth Prize:** P. Kokkinopoulos's *Pistoma*.

Police, E.S.A. The film begins with his arrest and chronicles his imprisonment, his relationship to his torturers and fellow prisoners, and his psychological torment when he hears the screams of his wife who has been arrested and subjected to indignities at the hands of the soldiers.

The film is based on *One Hundred and Eleven Days in E.S.A.*, the personal account by N. Minis (a Member of Parliament who was a major witness in the recent torture trial of some ex-officers of the military police). He describes his inner conflict when he discovers that the occupant of Cell Zero is a communist whom he had sentenced to death during the Civil War. Minis's growing awareness of man's inhumanity to man and consciousness of the bonds that unite men who share suffering are well portrayed by Kazakos. As the commander of the E.S.A. unit, Vangelis Kazan (the recipient of the best actor award for his role in *Thiasos*) hits the right tragi-comic tone.

● *Karagiozis* was another delightful surprise at the Festival. A documentary, superbly researched by an up-and-coming director, Eleni Voudouri, it focuses on the creation of the Greek version of *Karagiozis*, the major character of the popular neighbourhood shadow-theatres of the same name. Voudouri traces the history of the genre and the evolution of the *Karagiozis* character which parallels that of Greek society. Portraits, photographs, and excerpts from newspapers and magazines of the different periods are perfectly synchronized, with *Karagiozis*'s lampooning reaching dramatic intensity when he finally emerges as a Greek Everyman juxtaposed against tragic political events in the nation's history. The colour photography is on the whole quite good. Like *Bio-Grafia*, it is a must for Greek television.

● *Aldevaran* is a heavy-handed melodrama about a young poet (Dimitris Fininis) who discovers he is dying of cancer and roams the streets seeking to savour life before he expires, indulging himself in philosophical abstractions all the while. He finally realizes what is obvious to the audience from the beginning: 'the only thing I know is that I don't know'. This is a travesty of a film.

—ANDY HORTON AND PETER MYRIAN

*O Thiasos*, Thodoros Angelopoulos's brilliant Greek epic of a theatrical troupe's odyssey through Greece during the war-torn years 1939-1952 was a fitting climax to the Festival. The film, which carried off most of the awards, will be reviewed next month, together with Angelopoulos's career.

# music

## L'Ensemble Médiéval de Bâle

AS A passionate addict of early music, I made a special effort to attend the little-publicized program of the Medieval Ensemble of Basle sponsored by the Goethe Institut at a small theatre in Zografou, altogether prepared for an interesting but Teutonically academic reading of pre-*Ars Nova* polyphony. To my surprise, this Swiss group turned out to consist of seven young American (and one Spanish) musicians of admirable talent and boundless enthusiasm under the direction of an Estonian lady of remarkable energy and charisma. From the moment the company of casually but colourfully-dressed performers bounded on stage and struck up an improvised *estampie* of infectious rhythm and diatonic harmonies, the audience was theirs. It is safe, at this point, to conclude that Athenian audiences have never before heard music of this highly specialized *genre* performed by musicians in their early twenties so obviously captivated by their own area of specialization and so evidently able to perform it well.

The audience must also have wondered at the variety of instruments which many modern Athenians disdain as relics of their Turkish past, such as the *psaltery* (of which the Greek *kanoni* is the exact prototype), the lute or *outi*, and *chitarra saracenic*a, closely related to the genuine, unelectrified, *bouzouki*, the *lyra* (or *rebab*) which could be substituted today by a Cretan stringed instrument of the same name, and the nasal, reeded *shawm* of which the Greek *zournas* is a close relative. Many of these instruments were brought to Europe from the East at the time of the Crusades and are in fact ancient Greek in origin—to be cherished, therefore, and not despised.

The program opened with an extremely moving setting of the Old Testament tragedy of Jephtha's daughter (Judges II:1-40) by the great 12th century scholar and moral critic, Pierre Abélard, during his last years in monastic seclusion following his brutal emasculation by the family partisans of his youthful student and lover, Héloïse. The sacrifice of the hapless Hebrew virgin at the unwilling but divinely committed hands of her father must have struck a particularly personal note in the life of the broken Abélard, and the successively poignant *strophes* sung by the five female voices of the

ensemble were overwhelming in their impact.

Selections from the body of the *organum* and *conductus* composed, for the most part anonymously, at Notre Dame de Paris in the 12th and 13th centuries were exceptionally well sung. The former is a polyphonic setting of a responsorial chant and consequently part of the liturgy of the Church; the latter is a musical setting of poetry of a devotional or ceremonial nature used in processions or to accompany ceremonial acts. Both give the modern listener a glimpse of the pageantry of the Medieval Church and, as performed by the Basle Ensemble, transport him to that remote era that continues to inspire in our rootless and less committed age.

The second half of the program was devoted to a delightful collection of secular troubador songs and religious *minnelieder*, sung by solo voice to the accompaniment of various instruments. The strong point of the Basle Ensemble was not the vocal artistry of any individual singer; none of the company would indeed qualify as a memorable soloist by *lieder* or even *New York Pro Musica* standards. Yet the skill with which each singer conveyed both the

beauty of his song and the emotion embodied in its text (whether in Latin, German, or Provencal) contributed an element of joy to what was already an evening of abstract excellence.

The reviewer's only complaint stems from the singers' apparent attempt to emulate what some musicologists believe to be a 'medieval' sound. This of course is a matter of much guesswork, justified on the basis of woodcuts and engravings of the period showing singers with pained and pinched expressions which it is assumed indicate a forced, nasal production. A sweeter, more natural sound would have been more pleasing to the ear, and less tiring to the voice as well.

It would be difficult, even unfair, to make specific reference to individual members of the company, as each one was at all times contributing essential support to whatever was transpiring at any given moment. Special tribute must be given, however, to lutenist Paul O'Dette, whose role as accompanist to virtually every work necessarily gave him a central and commanding function which he carried out with consummate skill, and to the musical director, Andrea von Ramm, an omnipresent figure whose love of medieval music was at all times evident, and whose skill in imparting her own personal commitment was in no small way responsible for this evening of rare enjoyment.

—ROBERT BRENTON BETTS



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Tsitsanis and Ninou (front centre) with large bouzouki orchestra.



Smyrna vocalist par excellence Rosa Eskenazi in 1932 with Semsis (violin) and Tomboulis (tambour).

## More on Rebetika

**A**LTHOUGH many records of *rebetika* have been re-issued in recent years, EMIAL's *Rebetiki Istoría 1925-1955* (The Story of Rebetika) represents the first attempt to trace the development of this fascinating musical sub-culture through existing recordings. The series consists of three records (about 140 Drs. each) made from the original 78s of the various periods.

The music of the Greek underworld at the turn of this century, the *rebetika* later became the music of the urban working class. In a suitably diluted and westernized form, they were finally taken up as cabaret entertainment for the affluent bourgeoisie. As one would expect, the *rebetika*, with their long and chequered history and bizarrely varied devotees, underwent many changes.

The three records which make up *Rebetiki Istoría* each cover a separate period (but unaccountably the dates of the songs are not supplied in the sleeve notes). The first, which is the best of the three, deals with the period following the influx to Greece of over a million refugees from Asia Minor in 1922. This was the heyday for the Smyrna School of musicians who played in the style of the *Café-Aman* (an institution in Smyrna and other Greek cities where one could drink and listen to music performed by a small orchestra and male and female singers). The songs were recorded in the late 1920s and early 1930s; many of the composers and performers were refugees from Smyrna, which was a famous musical centre before the uprooting of its Greek population. It is arguable that these *Café-Aman* songs were not strictly *rebetika* although their influence was undoubtedly powerful.

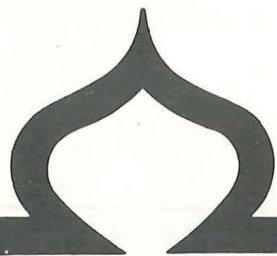
The dominant instruments were *violi* (violin), *santouri* (kind of zither struck with soft hammers producing a piano-like sound), *outi* (a fretless lute), guitar, and *laouto* (lute). The songs are sung in a high-pitched, oriental and emotive manner, often by women, with frequent interjections of the word *aman* (alas) and heartrending and even schmaltzy warblings of the instruments and voice.

On the first record of the series there are three astonishing tracks by Rosa Eskenazi, one of the most celebrated singers of the time, which strikingly characterize the erotic style of delivery brought to a fine art by the Smyrna School. There is also a very entertaining comic song by Toundas, *Stou Linardou tin Taverna* (In Linardos's Taverna), 1932, which gives a Hogarthian description of the antics of the riff-raff, most of them referred to by incredible nicknames, who frequent the establishment. The final two tracks are particularly fine examples of the hard-luck story reminiscent of classic *rebetika* lyrics but still orchestrated in a Smyrna style: Kostas Roukounas accompanies himself with a hacking cough on *San Pethano* (When I Die), 1931, a song about a tuberculosis victim which leaves nothing to the imagination, and the final track, *Kakourga Pethera* (Wicked Mother-in-Law), 1931, is based on a notorious contemporary murder of a man by his mother-in-law and wife. Interestingly enough, this song had a record sale for its time.

The second record features songs from the 1930s and early 1940s, the Golden Age of Rebetika, and many of the big names are represented: Markos Vamvakaris, the 'father of *Rebetika*,

Stratos, Papaioannou, Batis, Hiotis, Bayaderas, and Yorgakopoulou. Particularly pleasing is the inclusion of three tracks of Keromitis, a major *rebetik* composer and performer, whose records are well-nigh impossible to get hold of today. During this period the *bouzouki* and *baglamas* (a kind of small bouzouki) became the leading instruments. The dominant voices are now male, most of them with a harsh grating timbre and, in contrast to the exotic, whimsical and subtly orchestrated Smyrna style, the *bouzouksides* hammer their instruments mercilessly. It is, however, vital to realize that this type of 'classic' *rebetika* is contemporary with the Smyrna School: it was well-established by the 1920s but was not taken up by the record companies on a large scale until the 1930s. For example, on this second record there is an excellent *taximi*—a *bouzouki* improvisation which precedes the song or, as in this case, stands alone as virtuoso exposition — *Minore tou Halkia* (Halkias's Minore), recorded with impressive clarity in 1925. There is also a bitter and realistic song about the life of a stoker, *O Thermastis*, sung and performed by Batis, the famous *baglamas* player, in 1934. Nevertheless, the complete absence of *Hasiklidika* (hashish songs), among which are some of the finest lyrics in the *rebetika*, prevents this record from offering a fully representative selection of the music of the pre-war Piraeus scene.

The last disc, which is made up entirely of post-war songs, with har-



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monized male and female voices and more extensive *bouzouki* orchestration, sounds closest to the more popular conception of *rebetika*. The names are at once more familiar: Tsitsanis, Bellou, Ninou, Mitsakis, Steliakis and finally, Kazantzidis making his debut in 1950 with a Papaioannou number, *Den Thelo to Kako sou* (I Don't Wish You Any Harm). It is a relief to hear these artists (many of whom are still performing) without electrified *bouzoukia*, which first appeared in the 1950s. Even the *santouri* makes a fleeting and tantalizing reappearance on a fine Bellou song, *Varia Mesanihta* (Deep Midnight) in 1949. It is impossible not to be struck by the technical expertise and delicacy of the *bouzouki* playing on this last record, and much of the credit for this must go to Tsitsanis and Mitsakis who worked diligently to produce it. On the other hand, one hears the increasing intrusion of Western modes of singing which ultimately blurred the old *rebetika* styles into the sort of totally commercialized and vacuous *laiki mousiki* (popular music) which characterizes so much Greek music today.

Associated with *The Story of Rebetika 1925-1955* is Gail Holst's *The Road to Rembetika*, the second book to be published in English on the subject. (The first was *Rebetika Songs from the Old Greek Underworld*, compiled by Katharine Butterworth and Sara Schneider. See *The Athenian*, July 1975). It is immaculately produced and contains some interesting old photographs and good illustrations of early instruments. The text itself is short and for the most part highly impressionistic. As the author says in her introduction, it is simply 'the record of a personal quest for *rembetika*' and, therefore, does not even attempt to give a comprehensive picture of the history of the *rebetika*. The most valuable chapter is the one in which she contrasts the Smyrna and the indigenous Piraeus styles. Otherwise there seems to be heavy reliance on Petropoulos's *Rebetika Tragoudia* (Rebetika Songs) and Markos Vamvakaris's *Autobiography* for her reconstructions of the conditions in which the songs were produced. The last part of the book consists of an anthology of songs. Unfortunately, except in the section where photographs of original manuscripts are printed — there are five in all — the texts of the songs do not appear in Greek, but rather the author favours an idiosyncratic system of transliteration for her parallel texts. There are also a number of inaccuracies in the translations.

— RODERICK CONWAY MORRIS



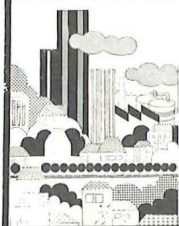
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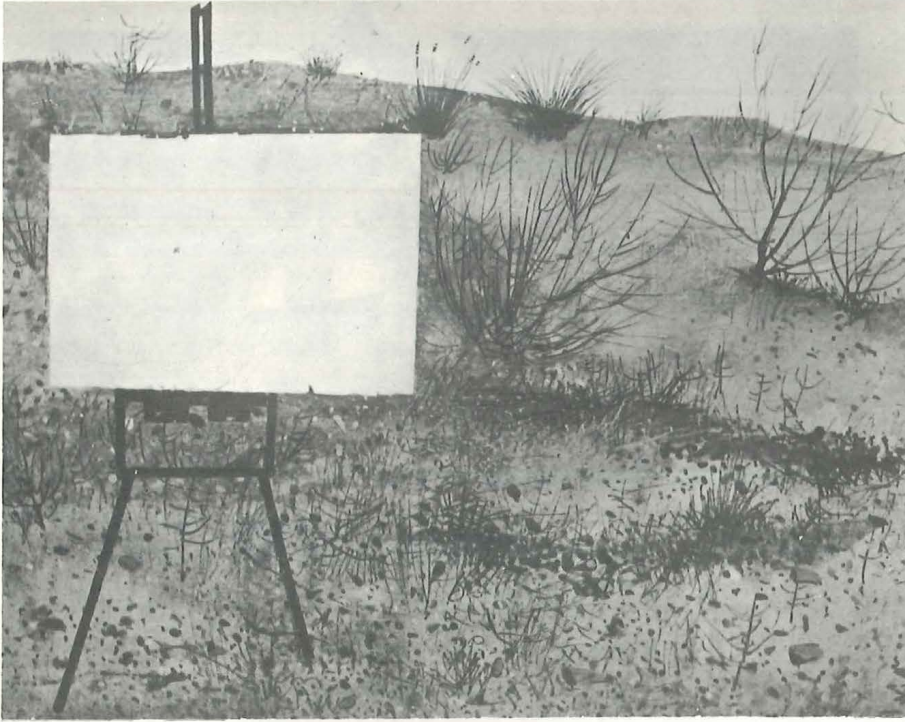
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Spyros Vassiliou, *In Search of a Subject*, 1966

## art

### Vassiliou in Retrospect

**H**IS DATE of birth is somewhat obscure. According to the records, a Spyros Vassiliou was born in 1902, but there was another brother of the same name who died at six months. The other was born in 1903. The painter explains, 'I do not know, nor do I wish to know, which brother I am'.

It is certain he was born in Galaxidi, a small, once prosperous port on the Gulf of Corinth below Delphi. In the old days it was famous for its sea-farers. It is not surprising that as a child Vassiliou fell in love with boats and as an artist has been painting them all his life. As a boy he worked as a chemist's apprentice — and painted in the cellar of his shop. Some villagers recognized his talent, got together, and helped him to study at the Athens Polytechnic.

The Faculty of Painting in the early Twenties was a stronghold of the Munich School, then in its final stages of academic exhaustion. Despite this the students were imbued with the spirit of the French Post-Impressionists. While most of the West at the time was absorbing the first shocks of the new school of Picasso, Braque and others, Cezanne (who had been dead for twenty years) was still thought *avant-garde* at the Polytechnic. Constantine Parthenis, the first Greek master of twentieth-century techniques in Western painting — and twenty years older than Vassiliou

*Throughout November the National Picture Gallery presents a Retrospective Exhibition of Spyros Vassiliou, often referred to as the 'most Greek of the Greek painters'. This is a part of the continuing series of retrospectives at the National.*

— was an important influence on these young painters.

Vassiliou's paintings of the late Twenties and early Thirties reflect these influences: small, serious works with their subdued browns, ochres and dark greens subservient to a strong and deliberate sense of form, as in 'Tourkovounia' (1930) and 'Exarchia' (1930). An underlying Cubism in these works re-emerges in later periods in which the objects that he paints always have weight.

In the middle Thirties Vassiliou entered a *fauve* period. Structure and colour blend. Colours grow both heavier and brighter with almost sombre, but always glowing, blues turning to purples and the surprising whites in the middle ground of his pictures add both to the works' depth and mystery as in 'Zappion' (1935) and 'Carnival' (1935).

In 1930 Vassiliou had won the Benaki Prize for designs for decorating the church of Saint Dionysios the Areopagite on Skoufa Street. The execution of this decoration took nine years and the reflection of the influence

of Byzantine techniques in his lay paintings grew during the decade, his *fauve* Byzantine period culminating in 'Hydra' (1939-45), a work interrupted by the war and the consequent unavailability of paints. This harrowing and austere period forced him to explore other outlets: illustrations, woodcuts and illuminations of manuscripts which he himself also wrote in Byzantine calligraphy. This period of activity — whose severity is best seen in 'The Lyre Player' (1942) — also taught him both a fine and a bold sense of line, and again, this linear quality marks much of his later work.

After the war Vassiliou returned to a sunny period and his pictures emerge with a brightness not seen before. For a number of summers in the early Fifties, he painted on the island of Aigina. These Aigina pictures pick up the homely subjects of his earliest period, domestic objects and genre scenes. Now, however, the Cubist element merges with the linear and takes on a Surrealist focus as seen in 'Clean Monday' (1950), 'The Straw Hat' (1953), 'Dried Flowers' (1954). The *fauve* colouring separates and reflects more light giving these Aigina paintings an atmosphere of great cheerfulness.

During the Xylocastro period which follows, Vassiliou worked extensively in watercolour which allowed him speed and expressionistic freedom. (Xylocastro is a town on the south side of the Gulf of Corinth where he was decorating another church.) Now in larger tempera paintings he picked up this free, almost hasty, style to depict heaps of objects like gramophones, umbrellas, sewing machines and bric-a-brac, all of which give the impression that they are talking, even arguing, with each other, as in 'The Old Gramophone' (1957). Wit was now added to cheerfulness and became humour, one of the most memorable qualities of his art.

Quite suddenly — even unexpectedly — in 1960, an air of serenity began to move into his pictures. At first it was largely due to that phenomenon, known today as 'Vassiliou blue', which is both deep and brilliant, but it was also due to a new feeling for the immensity of space. The wide stretches of sea and sky in these Molyvos pictures have a calm made hypnotic by a sense of their being carried outside the frame of the paintings. This tranquility became monumental throughout most of the Sixties. All influences of the past join into a single and original vision in which it is superfluous to say that the works are Byzantine, Surrealist or of any other traditional school. 'A Glass of Water'

(1961), 'The Lamp' (1965), 'The Welcome Offering' (1965), 'Conversation' (1967) have that total self-containment that only the finest works of art have.

By the late Sixties, however, Vasiliou was painting prolifically in many styles: the Eretria landscapes, as bright as his Aigina period but cooler and more lyrical; his pop-art paintings and collages (the first examples pre-dating the coining of that word), a late off-shoot of his humorous pictures of the late Fifties 'Cinema Amyrillis' (1969); and his 'cloud' pictures, a much

later transformation of his pre-war *fauve*-style 'A Walk' (1965).

In the early Seventies there was a new synthesis in his Eretria 'End of Season' works, the subject being litter on a beach, the precise Surrealism of the objects now set into immense and tranquil sky and seascapes, culminating in the three 'In Memory of the Poet' (George Seferis) series (1971).

In his latest works he has turned this monumentality to still-life subjects of which 'Cartons of Plenty' (1969) is the prototype and 'A Song for Chardin' (1974) a good subsequent example.

An exhibition of 150 works painted over the last fifty years has the right to be called a 'retrospective' of an artist's career, but in this case it must be modified to 'an artist's career so far'.

Right now he seems to be experimenting in new, very daring, rather acid colours set in wide but flatter spaces. In fifty years of prolific surprises it is impossible to foresee in which direction he will now go. The artist will probably agree, as he still does not know, and does not wish to know, if he is himself — or his brother.

—S.E.

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## At the Galleries

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THE NEW 'season' got off to a dramatic start at the Iolas-Zoumboulakis Gallery with a grand exhibition in October of recent works by the Chilean-born painter, Matta. Along with other middle Surrealists, Matta, like Max Ernst, has fully developed as a painter. The impact of this show is in the immediacy of the problems with which the paintings deal — revolution, violence, savage repression, and their poetic effect on the intuition of the artist. The Surrealists' doubts about the apparent reality of what we see is successfully fused with the 'stream of consciousness' fluidity of Action Painting. Rapidly conceived, poised figurations contort against volatile backgrounds that interrupt the surface by means of colour value. A maze of interacting elements is created by the interplay of masses of colour and linear forms which force the eye and the psyche into that realm of experience, the unconscious stream of pure thought, that Surrealism aims to penetrate. Form *per se* becomes unimportant and insignificant; the totality of visual experience is the entrance into the inner void of the mind. Matta is strong witness to the liberating effects that Action Painting, the splashing and dribbling of paint on canvas based on the assumption that the Unconscious will take over, had on many of the Surrealists. They reduced form to an almost primal state of fluidity conceived in terms of relativity but beyond the grasp of values. There is no 'amoral' element in the work of artists such as Matta; they approach the root of experience where the essential unity, beyond phenomenological appearances and values, is important. At death, it is said, the soul passes between two great, flaming, palm trees that burn away the relativity of the

pain and happiness, the suffering and joy, encountered in life. It is to such a state of pure repose, one that provides the 'space' in which the horrors of our age are acted out, that Matta's paintings allude. The show will continue in November.

● The small show of paintings and tapestries by Theodore Stamos, at the Athens Gallery in October, confirmed that living in Greece has had an effect on this well-known, Greek-American artist who moved here about five years ago. In his more recent paintings, colour as implied texture has been a recurrent element. Although in many paintings where colour is the dominant element it seems to flow out of the painting, in Stamos's it is the surfaces which draw one's attention. The eye is thwarted in its attempt to comprehend and contain what it sees and the visual experience is stunned and diluted so that one is forced to perceive with preconceptions or conceptual values. The implied textures are those of pure pigment which subtly soothe the initial shock of visual dislocation.

Several large paintings have been reproduced in tapestries. The colours, the strong perpendiculars, and the verticals are dominant and recognizable but the subtlety is lost, and the surface of the tapestry itself intervenes. Stamos's use of paint as pigment and colour has had almost the quality of quicksilver, despite the opacity. The tapestries to a great degree maintain the form but nothing of the vibrant life of his paintings.

● Considering the recent explosion of new galleries in Athens, the appearance of yet another might give rise to second thoughts. The new Kreonides Gallery, which opened in mid-October, has

begun its career by drawing to it the work of serious and promising painters. Although the exhibition of twenty-eight representative young painters lacked homogeneity, to be expected in a group show, the calibre and achievement of the paintings tended to provide a unity. Especially striking were Rallis's two temperas which were in sharp contrast to a fine portrait head, also in tempera, by Philip Tarlow, and a strangely eloquent landscape by Michael Giorgas. It is difficult to reconcile this medium's long neglect in Greece — despite its well rooted tradition in Byzantine and Folk painting — with the fact that it lends itself so well to capturing the tones and sharpness of Greece. Kreonides's gallery is establishing a connection with young, relatively unknown painters from Crete where a 'renaissance' seems to be underway. Besides Manousakis and Fanourakis, whose works are already known in Athens and were included in the show, there are a number of other promising young Cretan artists. The consistency of quality in their works augers well for future developments on the island where many of them prefer to live. Kreonides is providing an opportunity for the public to see their work.

● The current show at the Hellenic-American Union includes comfortable watercolours and less comfortable encaustics by Elaine Farley. The watercolours explore with some expertise the gamut of the Greek 'bag': the old woman in black, the village coffee shop, the church on the hill, and the inlet on the coast. The subjects, although prosaic, are well expressed in a controlled use of the media. The encaustics are more interesting in total effect but reflect certain drawbacks of

this technique which became increasingly less popular in antiquity until it was finally replaced by fresco and tempera painting. Encaustics produced brilliant effects, were suitable for paintings that had difficult support, such as marble, or when the goal was permanency, as in the Fayum funerary portraits, but this hot wax and resin technique had one serious drawback. To fuse the colours, bind the pigment to the support, and bring out the colours, it was necessary to lower a hot metal plate over the surface. When properly controlled, this produced a fine matte surface and greater durability than oil.

Fine detail was impossible, however, since the pigment could be applied only by means of a metal spatula while still semi-liquid. Miss Farley, in order to escape the drawbacks of heavy texture and inevitable vagaries in line, has taken to using a live flame which, combined with copal as a resin substitute, gives the paintings a high sheen and a disconcertingly blurred effect. Farley's colours are rich and vibrant; her point of contact with 'Greek light' is at that time of day when most of us are having our siesta and the mind boggles at being enclosed in light.

—NIKOS STAVROULAKIS

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## books

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Nikos Kazantzakis

### SYMPOSIUM

Translated by Theodora Vasils and Themis Vasils.

Crowell. New York, 1974. 97 pages, \$5.95; paperback, Minerva Press. New York. \$1.95

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Kazantzakis wrote *Symposium* probably around 1922, about the same time he was writing *Saviors of God* (completed in 1923) and just before he began writing his play *Buddha* and his epic poem the *Odyssey* at the end of 1924. He only referred to *Symposium* once, in a letter in 1922, then seems to have put it out of his mind completely. The manuscript was found in a safe belonging to Kazantzakis's father after his death in 1932, given to a nephew (who, inexplicably, seems never to have communicated with his uncle about it), and was finally published in Greek in 1971, fourteen years after Kazantzakis's death. The speculation is that Kazantzakis had 'forgotten' this work, but it seems to me more likely that he had discarded it because so much of its material appears later in other works, particularly in *Saviors*.

'Just as Plato talks of love, we talk about God,' Kazantzakis wrote in the letter mentioned above. The 'we' are Kazantzakis and three friends: Arpagos (from the root word meaning 'rapaciousness' — Kazantzakis himself at his most voracious); Kosmas (the statesman and politician Ion Dragoumis); Petros (the poet Angelos Sikelianos); and Myrsos (a childhood friend, Myron Gonolakis). Kosmas represents Kazantzakis's opposite, the kind of man of action he had always admired, apostle of

danger and frontier guard whom Arpagos exalts in the opening pages. Petros represents the poet who tries to conquer life's futility by turning it into song, who proudly declares 'All the world is a Troy, burning for the sake of Homer,' and whom Arpagos chides for not writing poems of social content, wheatbread to nourish the bones, songs to change the world. Myrsos, so far as I can see, acts merely as a catalyst to Arpagos, his supporting shadow. 'Reveal your struggle,' he begs, 'show us the way to liberation.'

Exactly half of this small book then becomes Arpagos's 'confession', a delirious monologue wherein he describes his search for 'the essence of the struggle—God', for Liberation. He describes autobiographical instances (true of Kazantzakis himself) of how moved he was as a young man by the torturous lives of the saints, how all his life he thirsted for martyrdom, how he struggled to suppress the desires of sinful flesh and turn them into spirit. He retreats to Mount Athos for two years (in actuality, forty days with Sikelianos in 1914) and there plunges into his Asceticism: 'My plan was simple: to do whatever I don't like ... I shall humble and constrict to the limit the desires of the flesh. Does it want to sleep? I'll stay awake. Does it want to eat? I'll fast. Does it want to sit? I'll get up and climb

the mountain. Is it cold? I'll strip and walk on the stones!' He will even subdue temptations of the soul: reading, memory, friendship, tenderness, joy, sorrow. And finally, he will conquer his final enemy, 'rotten-thighed Hope', as he calls it in the *Odyssey*. Here is Kazantzakis the Buddhist, the nihilist, the desperado.

In this *Symposium*, Arpagos is not a very attractive figure. At times his pitch of praise rises so high it turns false; his scorn for the weakness of others and his own exalted notion of his destiny turn pride into arrogance, into *hubris*. He is full of unresolved contradictions, and he castigates himself with an almost voluptuous pleasure (which, to my mind, makes *St. Francis* his only disagreeable book). He is the wrathful Old Testament Prophet, calling down curses on the sinful world, that whore of Babylon.

In this book, then, I find the raw material in Kazantzakis's search for God, in his attempt to transubstantiate flesh into spirit, expressed in an exalted, unresolved state, and to which he gave definite form in other books such as *St. Francis*, *Report to Greco*, the *Odyssey*, and which he codified in *Saviors*. He wanted to lay out his program 'with figures, with strict logical tools, with geometric madness,' and this he did in *Saviors* with his three duties, his four steps, although such codification is arbitrary and not organic in Kazantzakis, as many other numerations throughout his work testify. *Saviors* begins where *Symposium* ends in the scornful voice of Arpagos's father (Kazantzakis's father in reality): 'You're seeking God? ... He's action, full of mistakes, groping, perseverance and struggle. God is not the force that found eternal harmony, but the force that eternally breaks every harmony, always seeking something higher ... Get up, go mingle with people, learn to love them and kill them — love is reverence, affection and disgust! Don't expect to give birth to anything but yourself. You will raise yourself only by struggling with men, pitying and despising our miserable heart. Come, whole, with all your weakness, misgivings and illusions.'

The *Symposium*, in this fine translation by the Vasils sisters (except for a tendency often to translate the word *sporos*, 'seed', into 'sperm') is fascinating for the reader, invaluable for the scholar, though Kazantzakis had finally no need of it, having drained it dry in other, more superior works.

—KIMON FRIAR

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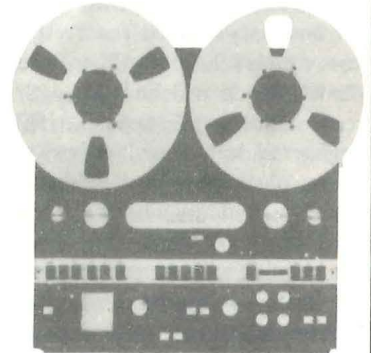
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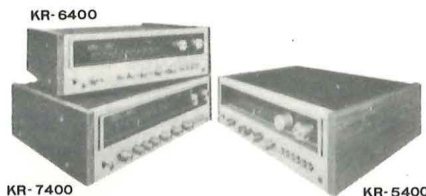
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# KOSMOS

....SEPT. 24: Yannis Miliadis, 60, director of the Acropolis excavations since 1941, dies of a heart attack in the office of the General Inspector of Antiquities. He studied archaeology at the Universities of Athens, Vienna and Munich.... SEPT. 25: The torture chambers of the Secret Police, the Naval Hospital, and housing facilities for military officers will be demolished. The area will become part of the already existing park on Vass. Sofias where the Venizelos statue stands. The corner opposite the American Embassy will be reserved for the new concert hall of 'The Friends of Music', which will be built with a gift from Lambros Eftaxias.... SEPT. 27: Registered voters in Neohori, on Mt. Pilion, participate in a referendum to choose a maiden who will receive an apartment in Athens as her dowry. This is in keeping with the will of native-born Margaritis Margaritis who made a fortune in Kenya. Dowries notwithstanding, the mayor of Neohori is a woman... SEPT. 29: Sergeant Major Sotiris Papatomakos, 23, kills himself while demonstrating to his friends how to play Russian roulette... SEPT. 30: Thousands wait in vain as a wildcat strike by transport workers stops buses and trolleys for two four-hour periods...

....OCT. 1: OTE, the telephone company, receives 13,559 complaints objecting to high bills. OTE acknowledges the validity of 113 of them.... Metaxas's statue removed from square in Kifissia. During the last few years the greater-than-life-sized sculpture suffered many indignities including a bomb and several buckets of red paint, and in the last year had been draped with burlap. The explanation given for its removal is that the statue is beyond repair.... OCT. 2: 100 canaries presented to Kifissia Park by ex-Minister and former Olympiakos football player George Andriropoulos. He has been collecting them since 1967 when he suddenly retired from the political and athletic world.... OCT. 3: Jacques Cousteau arrives in Athens to discuss two films on the underwater treasures of the Aegean. He intends to descend into the sunken crater of Santorini in a bathysphere.... OCT. 5: Hundreds of kites soar, plummet and get entangled on Philopappos Hill. The occasion, for which well-known painter Yannis Posnakoff decorated a hundred kites, is the fund raising for an orphanage.... Three hundred and twelve Cretan intellectuals warn the Government that they will not accept the

projected new university on their island because it is to be on a second-rate basis.... OCT. 6: *Alati Ke Piperi*, Freddy Germanos's popular TV show which has featured Mercouri, Theodorakis, Panagoulis and other resistance figures, is cut off Channel 5 without warning or explanation...

....OCT. 7: Two young gypsies arrested for committing thirty-four thefts in eighteen months. Among other things, they stole a hearse.... Petrol price goes up one drachma a litre... OCT. 8: Andreas Papandreou becomes godfather to an eight-year old boy. The child's father vowed at his birth shortly after the April 1967 coup not to have him baptized until after the Junta fell. The boy, named Leonidas, had difficulty fitting into the *kolimbithra*.... Life imprisonment for two Greek sailors for possessing and selling hashish.... Inauguration of the new offices of 'The Royal Union' in Acadimias Street. This party supporting former King Constantine was formed prior to last December's referendum.... OCT. 9: Karamanlis begins two-day talks with Wilson in London.... Government bans *mazut*, a popular low-cost but highly polluting fuel oil used for heating houses.... Conservationist corporation *Elliniki Etairia* suggests that the Karageorgi Shipyards not be built on Navarino Bay but on the island of Proti, twenty-five kilometres up the coast.... OCT. 10: Along with the mail, the mailman from now on will be bringing the water bill. This terminates one of the last *par main* deliveries in Athens....

....OCT. 11: Town councils in Hymettus area of Athens disagree with the Ministry of Industry and assert that the armament factory in the area which produces 1200 kilos of gunpowder and 500,000 bullets daily is a danger to the communities.... *Pseftotsounga*, a fast-growing, cone-producing evergreen will replace fir trees in the markets this Christmas.... Lamb prices soar to 150 drachmas a kilo.... Greek wireless programs now transmitted all over the world, twenty hours a day in twelve languages from the short wave station in Aulis (a great improvement on Iphigenia who only got as far as Taurus).... The Thirty-first Anniversary of the Liberation of Athens from Nazi occupation observed....

....OCT. 13: September's kidnapped baby is baptized Christos in the church on the steps of which he was found. The godfather is Mr. Papayorgiou, Chief of

the Athens Police.... Italian magazine *Gente* suggests that Prime Minister Karamanlis may marry beautiful ex-fashion model and *Vogue* reporter, Marina Dimitropoulou.

OCT. 14: After twenty-four years research Evgenios Margas, a mechanic from Larissa, has invented a machine that predicts earthquakes. The mechanism fits into a small wooden case and works on a flashlight battery.... Stylianos Pattakos, one of the Junta's original trio, to be prosecuted for arranging a 150 million drachma contract with the American company Intercom for a filing system to electronically store information on all Greek citizens....

....OCT. 15: Eighteen-month sentences for three members of EKKE (Revolutionary Communist Party) for inciting a riot before the American Embassy on April 21, 1975. The Embassy is asking three million drach-

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mas in damages. The three convicted are freed on appeal.... More than twenty-five companies which have left Beirut in the last few weeks plan to make Athens their eastern Mediterranean headquarters.... Of the 69,000 students who sat for examinations to enter institutions of higher learning throughout the country, 17,000 are accepted.... Grand Duke Frederick of Austria opens the Athens Symposium of the International Order of Constantine the Great. Of the 500 chevaliers, at least 100 are members of Athenian society. The Order is dedicated to the preservation of Byzantine ideals....

...OCT. 17: About 100 thousand-drachma notes are illegally in circulation. They are not counterfeit notes but bank samples and have 'Specimen' printed across them.... The Trial of the

Polytechnic opens with Papadopoulos and Ioannidis leading a list of thirty-two defendants.... There are 790 vacant teaching positions in the high schools of Attica and 4,500 unemployed teachers in the country.... Compulsory military service reduced to thirty months.... OCT. 18: The International Marathon Race takes place with 870 runners participating. The eldest is 99 years old, the youngest 10, and many are women.... Christina Savalas, well-known painter and mother of Telly Savalas (Kojak) will have her first show in Athens in December.... OCT. 21: Another ten telephone operators faint in the offices of OTE. This curious phenomenon which has been going on for some days may be due to the working conditions. There are 140 operators in one room.

—DROSSOULA ELLIOTT

## VIEWPOINT

A GENERAL debate on government policy took place in Parliament on October 16. Prime Minister Karamanlis made a policy statement to which opposition leaders replied. The Prime Minister discussed major domestic and foreign issues, noted that the 'Catharsis' — the process of cleansing the Armed Forces and Security Forces of Junta elements — has been completed; that Greece's relations with NATO are being re-examined with a view to establishing a special status similar to that of France and Norway *vis-à-vis* NATO; and that the Government's diplomatic efforts have been leading to concrete results in regard to the Cyprus question. George Mavros, the leader of the Centre Union, the major opposition party, took issue with some of the Government's policies, but was basically in agreement with the way in which affairs have been handled. Criticism came from the leader of PASOK (Panhellenic Socialist Movement), Andreas Papandreou who, in a sharp exchange with the Prime Minister condemned, in particular, Greece's role in NATO. (Mr. Papandreou advocates complete withdrawal from the organisation and adoption of neutral stance in world affairs.)

During the debate, Mr. Papandreou reiterated an earlier accusation that Mr. Mavros, while Minister of Foreign Affairs in the caretaker government which took over after the Junta's fall, concluded a 'secret and treacherous agreement' with U.S. Secretary of State

Henry Kissinger in regard to Cyprus. This led to a heated exchange between the two opposition leaders. Although the level of their exchange could hardly be regarded as having been constructive or in keeping with accepted parliamentary procedures, it did not degenerate to the depths to which debates in Parliament frequently did in the years before 1967. The opposition leaders, nonetheless, committed a serious error which served the Government's interests, a fact acknowledged by Mr. Papandreou who, it must be said, was better able to harness his anger than Mr. Mavros.

The verbal tug of war highlighted the deep divisions that separate the Centre Union Party, of which Mr. Papandreou was a member and his father the leader before the military coup, and the Panhellenic Socialist Movement. It also underlined that Constantine Karamanlis is without challenge as the outstanding political figure at this time. The Prime Minister sat back calmly as the gentlemen of the Centre Union and PASOK went at it. He later expressed his regret over the incident. It is only reasonable to assume, however, that he must have derived satisfaction from the episode (televised across the nation) which demonstrated once more that he is, through the process of elimination,

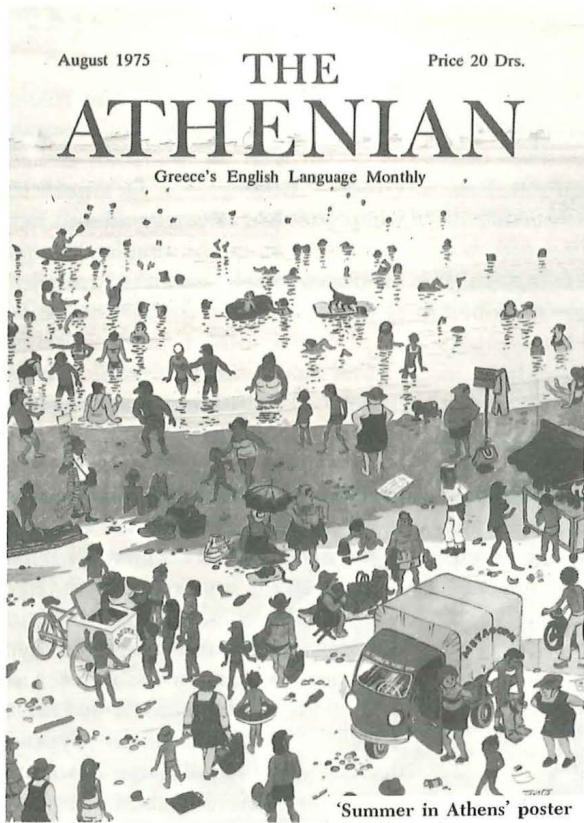
the only leader worthy of the confidence of the people.

THE results of the October elections in Turkey did not come as a surprise to political circles in Greece. Although Mr. Demirel's right-wing and Mr. Ecevit's liberal parties won votes from the smaller groups (in particular Mr. Evbacan's extreme-right partner in the current coalition government of Prime Minister Demirel), Mr. Ecevit's gains are not regarded as a sign of hope. One afternoon paper headlined their report 'Turks vote Attila'. This was a reference to the code name of the plan implemented by the Turkish government in the summer of 1974 which led to the invasion and occupation of half of Cyprus. In the opinion of most Greeks, it makes little difference which party governs Turkey insofar as the Cyprus Question is concerned. There is no doubt in most people's minds that Turkish policy towards Cyprus is decided by the military, inasmuch as power is exercised by the General Staff not by the Government, and the president of the Republic is General Koroturk.

THE Greek political trials continued in October. The first was that of members of the radical Revolutionary Communist Party of Greece (EKKE) convicted for the attack on the American Embassy earlier this year during a demonstration. A second trial of those accused of responsibility for the infamous attack on the Polytechnic School in November 1973, which led to countless deaths, began in the middle of the month.

The convicted EKKE members assumed responsibility for the incident at the American Embassy, a move consistent with the party's ideology which calls for a continuing of the class struggle by violent means. The attack on the American Embassy, or similar acts, should be condemned; nonetheless, the behaviour of the police on that occasion remains incomprehensible. Having failed to take the necessary measures to avert such an incident, when a huge turnout was expected for the demonstration and it was known that the Embassy was on the route, the police finally responded by over-reacting and pelting the centre of the city with tear gas bombs. The conviction of the members of the EKKE has succeeded in drawing off the nation's wrath but leaves many questions unanswered.

— TAKIS PROKAS



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# pikilia

## Winter Vegetables

NOT SO many years ago most vegetables made their appearance in Athens in season after which they disappeared from the markets until the following year. Tomatoes, cucumbers, and salad lettuce are now available the year round, but seasonal vegetables are abundant, delicious and inexpensive. It is a mystery to us why more tavernas and restaurants do not include many winter vegetables on their menus. Although most are versatile and, with a little imagination, can be prepared in all sorts of ways, all that can be found in most establishments is cabbage, stuffed and cooked with a sauce, or as a salad,

with oil and vinegar. Cauliflower, if it appears on menus at all, is simply boiled. Yet there are so many other ways in which to cook these vegetables.

Let's begin, however, with a few reminders of how to select your winter vegetables. Root vegetables should never seem old or unusually gnarled, and should be free of gashes, cracks or holes. Some vegetables, such as carrots (*karotes*), are often sold with their tops on and you will know they are fresh if the greens are crisp and bright.

Cauliflower (*kounoupidi*) should be free of black spots and decidedly white, not yellow and both cauliflower and broccoli (*brokola*) should be crisp, not limp. (The little flowerettes should *not* have begun to open.) If you are not familiar with the local variety of broccoli, you may be startled by its purple colour; it is meant to be that way and is a very fine variety. Leeks (*prasa*)

should not droop, nor should they be fat enough to club people with. Spinach (*spanaki*) should be dark green and, again, not wilted. If you cannot be bothered to de-string green beans, ask for *fasolakia Amerikanika*, which are the stringless variety. Cabbage (*mapa* or *lahano*) should always be tightly packed and feel heavy. Those light in weight are either old or have a giant, well-fed bug in the middle. Sweet potatoes should be bought as you need them because they do not keep for long.

One of the more conspicuous but neglected vegetables is the leek. Include it in stews and pot roasts. This is the time to make cock-a-leekie soup, and, if you like cold soups even in the winter, vichyssoise. Here are several other suggestions for leeks. (If you are from Wales, you may also wish to wear one on your hat on St. David's Day.)

—ALAN WALKER

### SWEET AND SOUR LEEKS

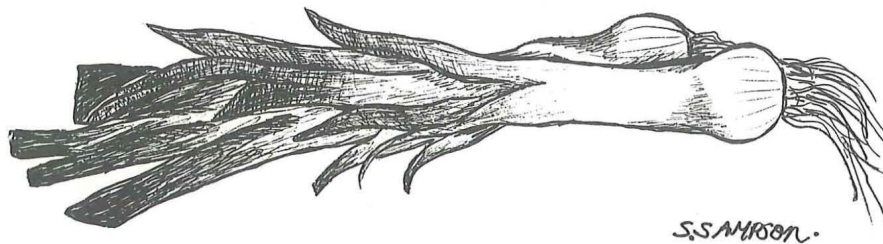
1 kilo leeks  
3 cloves garlic, crushed  
1 tablespoon sugar  
3-4 tablespoons oil (*not* olive oil)  
Juice of 2 lemons

Clean as above and cut into slices. Sauté the sugar and garlic in the oil until the sugar becomes slightly caramelized; add the leeks and stir until they begin to colour. Pour the lemon juice over the leeks and simmer, covered, until tender. These may be served hot or cold.

### MARINATED LEEKS

½ kilo leeks  
Water  
4-6 cloves of garlic, crushed  
Rind of half a lemon  
One stick of cinnamon (or a pinch of powdered)  
2 bay leaves (*dafni*)  
¼ teaspoon saffron (or ½ teaspoon turmeric)  
Juice of 2 lemons (or of 3 limes)  
¼ teaspoon pepper  
Pinch cayenne pepper  
4 tablespoons olive oil  
1½ teaspoons salt

Cut off the tough dark green part, trim the root. Slit the leeks lengthwise half way through and wash carefully, removing any soil caught between the leaves. Either cook whole or cut in half. Add the garlic, lemon rind, cinnamon, bay leaves and half the saffron (or turmeric) to enough water to cover the leeks, bring to the boil, simmer for a few minutes and then add the leeks. Cover and simmer until tender, about fifteen minutes. Drain. When cool enough to handle press out any remaining liquid. Mix all the remaining ingredients (don't forget the other half of the saffron and the salt!) and pour over the leeks. Allow the leeks to marinate overnight. Alternatively you may use a sauce of oil and vinegar or lemon, salt, pepper, 1/2 teaspoon of powdered mustard (buy the imported kind, alas, there is a differ-



ence) and a pinch of cayenne or a good shot of tabasco sauce. Serve cold.

### LEEK AND SAUSAGE PIE

6-10 leeks (depending on the size)  
2 cups (16 oz.) chicken stock  
6 tablespoons butter  
6 tablespoons flour  
½ teaspoon salt  
1/8 teaspoon ground black pepper  
½ cup heavy cream (*anthogalo*)  
Grated fresh horseradish (*agriorapani* or *freno*)  
2 nine-inch pastry shells, baked  
¼ kilo pork sausages

Trim the roots and green part of the leaves from the leeks. Split lengthwise, wash carefully, and cut into two-inch strips. Simmer the leeks in the chicken stock until just tender. Do not overcook or allow to become mushy. Drain and reserve the liquid. Melt the butter, blend in the flour, salt and pepper. Add two cups of the reserved liquid slowly, stirring all the while. Bring to a boil. Cover, cook over hot water, stirring occasionally, for thirty minutes. Add the cream and leeks to the sauce and reheat. Season with horseradish to taste (*Agriorapani* means wild radish and if you have never seen fresh horseradish they look like miniature, gnarled, elongated sweet potatoes). Place the mixture in the baked shell. Arrange the sausages over the sauce mixture. (Sausages are available at the central

market and at most supermarkets. If you live near Kifissia you will find very good, English-type pork sausages at the butcher located a few doors down from The National Bank of Greece.) Cover with the second crust, cutting several openings on the top. Reheat the pie in the oven, preheated to moderate, for about ten minutes. Serve immediately.

### LEEK AND SPLIT PEA SOUP

½ kilo yellow split peas  
1 or 2 leeks (more if very thin)  
7 cups of water  
Salt and pepper  
1½ teaspoons ground cumin (*kimino*)  
Juice of 1-2 lemons  
2-4 tablespoons chopped parsley

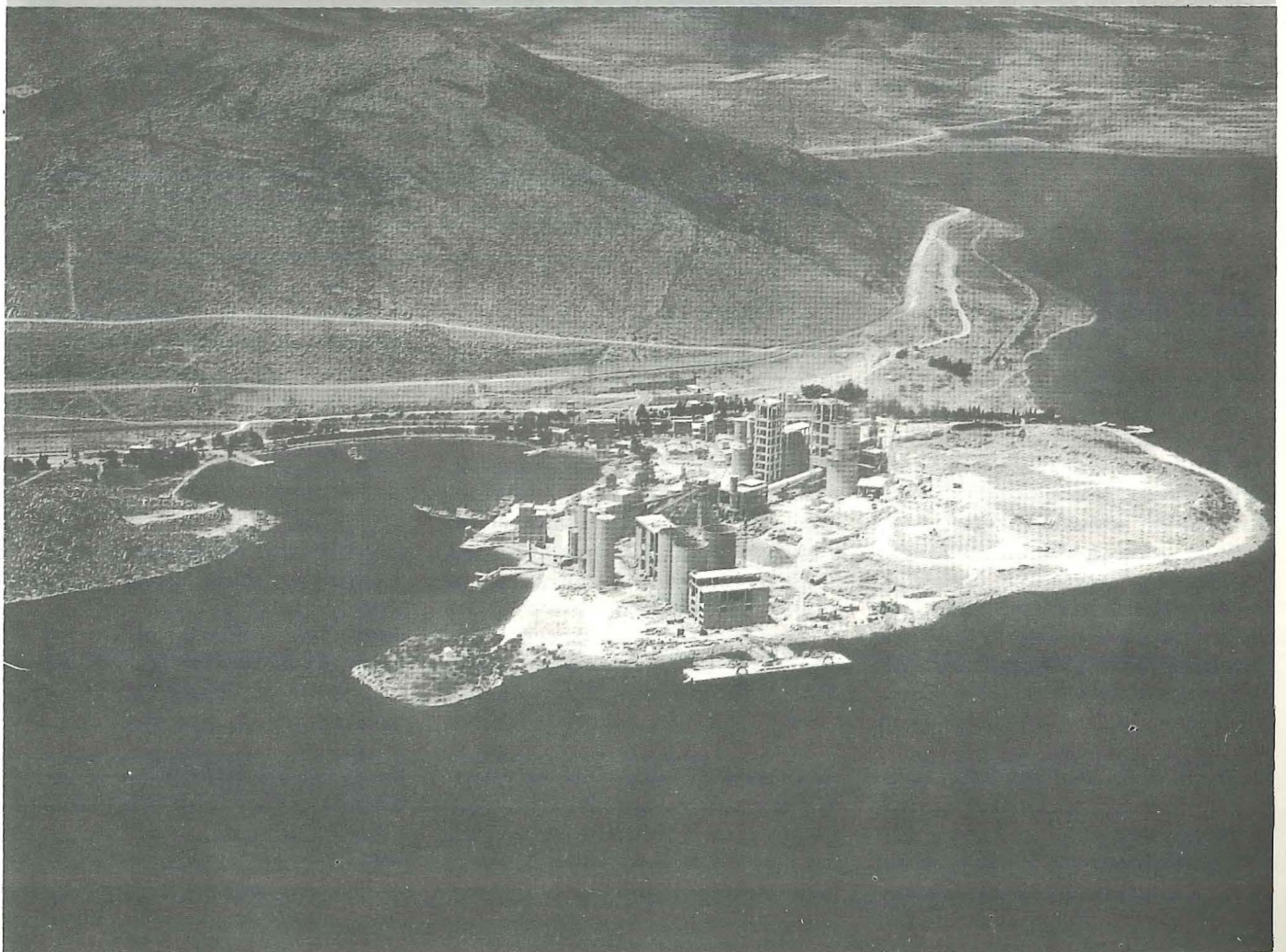
Remove small rocks or other unpleasant surprises from the peas and wash. Place in a large kettle and soak overnight, or boil two minutes and let soak one hour. Rinse. Place the peas and leeks (cleaned and finely chopped) in the kettle with cold water and bring slowly to a boil. Skim off foam from the top and simmer gently for about one hour. Stir in the salt, pepper and cumin. Add the lemon juice. Simmer for another five minutes. Press through a sieve or puree in a blender (You don't have to, it just makes a smoother soup). Bring to a boil again. Add a little water if too thick. Serve garnished with parsley.

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## SILVER THREADS AMONG THE GOLD

**T**HE LOWER foyer of the Hilton was converted into an aluminum and plexiglass exhibition hall where visitors and buyers came to admire the latest lines in jewelry created by leading Greek craftsmen. The occasion was the special 'Gold and Silver Week', another promotional event organized by the Hellenic Fashion Center and was held from October 11-14. The display offered selections of fine jewelry in yellow and white gold, silver, precious and semi-precious stones, and gold and silver plate in styles ranging from reproductions of Archaic, Mycenaean, Classical and Byzantine to the most modern and avant-garde creations. A full range of silver objects was also exhibited — icons, tea and coffee services, trays, vases, picture frames, and cutlery.

The working of gold and silver is closely linked with Greek tradition. The Minoan civilization of Crete was the first known Greek culture to produce jewels and precious objects in pure gold, while Mycenae, having close cultural links with the Minoan Empire, became one of the most important centres of the ancient world in goldsmithing after the decline of Crete.

Greek museums are full of finely-wrought Classical and Hellenistic examples of the jeweler's art and the Greek church adopted this rich and ornamental tradition in Byzantine times. From Yannina to Constantinople brisk trade was coupled with an increase in workshops, and gold and silver ornaments found their way onto women's tunics and bodices which rivalled in opulence the products of Venice and Baghdad. Modern Greek jewelry dates from the late nineteenth century and coincides with the growth of an affluent mercantile society not only in Greece but among Greeks in Smyrna, Constantinople, and Alexandria.

The Greek jewelry industry has made tremendous progress in recent years and is now considered to be one of the most valuable branches of industry with regard to export potential and foreign exchange earnings. Jewelry exports amounted to \$662,000 in 1970 and by 1973 had increased to almost \$1,800,000. For the past two years exports are estimated to have exceeded \$5 million.

Within the last twenty years, Greek jewelry has developed in a spectacular way, mainly through the efforts of a few



'Gold and Silver Week' at the Hilton

internationally famous designers. About 45,000 persons are at present employed in the jewelry industry. The number of gold and silver workshops in Greece stands today at approximately 5,000, with an additional 3,000 retail shops which are also workshops.

The Gold and Silver Week organized by the Hellenic Fashion Center was another successful effort in the field of fashion-export promotion in Greece.

— NANCY KAPLAN



## AN ELITE CENTER in Kavouri

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## GRAB BAG

● More on sheets: In the October *Athenian*, I suggested making your own no-iron sheets (at a fraction of the cost of ready-mades) with remnants of American sheeting available in central Athens. The magazine was hardly on the newsstands when our office received several calls asking, 'Where?' Here goes: walk down Ermou from Syntagma. Turn right at Kapnikarea Church (standing in the middle of the street) onto Kalamiotou where you will find three stores selling remnants, one at No. 14 and two at No. 25. Smaller remnants are even less expensive than the larger pieces and are suitable for pillowcases. Remember, these are factory remnants and should be looked over carefully.

● If you are not saving them for a special purpose, The Greek Animal Welfare Fund would appreciate having all your used paperbacks for the annual Christmas Bazaar on behalf of our four-legged friends. You may also exchange them at the free exchange libraries at 12 Pasteur Street or 5 Iperidou Street, a few steps from 'Ascot' on Nikis Street, below Syntagma.

● Along with a rise in the price of fuel have come further increases in utility rates which make it imperative that we conserve more of everything. By now this probably seems a dreary song to

sing, but if we think of it as a matter of common sense, rather than deprivation, it does not appear quite so dismal.

We have all been so indoctrinated by modern advertising that logic has been replaced by carelessness. A toothbrush dripping with toothpaste, a box of soap half-emptied into a washing machine, seems normal. Using an excessive amount of a product usually has a chain effect. In the case of soap, for example, it will require more water, and usually more electricity, to rinse. Here are other suggestions. Water softeners (even ordinary bleach) added to laundry water can cut soap use by about one quarter.

● Punch three holes in the top of a container of scouring powder instead of pulling off the paper seal; you will shake out only as much as you need. It has been estimated that one can take an average of six showers with the same amount of water required for one tub bath. Do not leave the tap running. Three times more water is needed for shaving or brushing teeth if it is left running.

● How many of us heat at least half a kettle of water just to make one or two cups of tea or coffee? Use a *briki* to heat small amounts of water, on the small burner. These are all trivial things, but multiplied many times a month they all add up to considerable cost — or saving.

● Now that winter is approaching radiators should be made fully efficient. Before heating begins, the valves on steam radiators should be removed and

boiled for ten minutes in a solution of baking soda and water for a thorough cleaning. The petcocks on hot water radiators should be opened periodically to allow the air which accumulates at the top and the pressure which keeps the hot water from circulating to escape. Radiators should always be turned completely on or completely off. Dusting them often also prevents the walls above and around from soiling; the heat spreads the dust. Shiny metal sheets such as aluminium foil placed behind radiators will reflect the heat, otherwise the wall will absorb it. Try it, it makes a big difference.

● With the hot summer behind us, most of us do more baking. Many recipes call for chopped raisins. The easiest way to do this is to freeze them, drop them in the blender and turn the motor on and off several times. Chopping with a knife is much easier if you coat the raisins lightly with salad oil.

● Onions seem to be the one vegetable most recipes call for, so the problem of onion odour on your hands is forever there. Yet the solution is so simple! Run cold water over your hands, rub them with salt and away it goes. Of course, a good hand lotion used *before* you start cooking, painting, or washing helps protect your hands on every occasion. (Onions stored in the refrigerator are less likely to make your eyes water.)

—DON SEBASTIAN

## ATHENS SHOP HOURS

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —	8 am - 1:30 pm 4:30 - 8 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm —
Groceries, Fruits and Vegetables	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm —	8 am - 3 pm —	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Fish	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm —	7:30 am - 2 pm —	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 3:30 pm —	7:30 am - 3:30 pm —	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Wines and Spirits	7 am - 4 pm —	7 am to 10 p.m.	7 am - 4 pm —	7 am - 4 pm —	7 am to 10 p.m.	7 am to 10 p.m.
Barbers and Hairdressers	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2:15 pm —	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 5 pm —

— Indicates shop is closed

# television

Several highly-acclaimed BBC and American series, vintage movies, and (on Wednesday over EIRT) film classics are among the highlights. During the week the networks come on the air at 5 or 6:30pm and, on Sundays, at 1pm. EIRT broadcasts the news in *dimotiki* at 7, 9, and sign-off, *YENED* in *katharevousa* at 7:30, 9:30, and sign-off. The following is a selection of scheduled programs which, however, may be changed without notice.

## SUNDAY

**EIRT** 1:00 Folk Songs and Dances ... 2:00 **Queen Elizabeth**: BBC series starring Glenda Jackson ... 3:15 Film ... 5:00 Beyond Science (astrology, etc.) ... 5:20 Born Free (dubbed in Greek) ... 5:45 **Zorro** ... 6:10 **Man in Space** ... 7:30 Music program ... 8:00 Dialogue: Melina Mercouri and guests ... 9:30 Sports ... 10:00 Film

**YENED** 1:00 Folk Songs and Dances ... 3:00 Stories (Mark Twain, Hans Christian Andersen, etc.) in animated cartoons ... 4:00 Film ... 5:45 **Captain Scarlet**: realistic puppets ... 6:15 **The Real McCoys** ... 7:15 **Lucy Show** ... 10:00 Eyes on Sports ... 11:00 **Kung Fu**

## MONDAY

**EIRT** 6:30 *Jackanory Playhouse*: stories for children read aloud and illustrated ... 7:15 Greek Myths ... 7:45 Sports ... 8:25 Sites and Cities alternates with Meeting with a Master (on the arts) ... 9:30 **Queen Amalia**, with Greece's sex-kitten, Aliki Vouyouklaki ... 10:25 Famous Greek and foreign plays (original languages). **YENED** 5:00 **Untamed World**: American documentary series ... 8:00 BBC series about parent-child relationships

## TUESDAY

**EIRT** 6:30 **Fireball XL5** (puppets — adventure series) ... 7:15 Sports ... 8:15 **Changes** (adventures in a small, English town) ... 10:10 **Little Women**: Louisa May Alcott's famous saga about the March family ... 10:35 **The Mighty Continent**: the BBC series about Europe with comments by Peter Ustinov. **YENED** 5:00 **Arthur of Britain**: BBC series for children about King Arthur ... 10:00 Foreign film

in Greek \*

# radio

## NATIONAL BROADCAST COMPANY — EIRT

Three programs daily: The National Program (728 KHz, 412 m); The Second Program (1385 KHz, 216 m) offering news, commentary and music; The Third Program (665 KHz, 451 m) offers from 6 p.m.-1 a.m. daily, jazz, popular and classical music, readings, and talks and discussions.

News in English, French and German daily (except Sun. & holidays) on The National Program at 8:15 a.m. and at 7:15 a.m. on Sun. Weather report on the same station in Greek and English at 6:30 daily and 6:35 a.m. on Sun.

## THE ARMED FORCES RADIO — YENED

News broadcasts (1142 KHz or 262.7m) in English and French daily at 2:55 p.m. & 11:15 p.m.

## U.S. ARMED FORCES RADIO

AFRS broadcasts 19 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz).

News and weather are heard on the hour. Popular, jazz, classical music and religious programs 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 at 7:30 p.m. Major sports events and programs of American interest are broadcast (taped) when available.

## VOICE OF AMERICA — VOA

VOA may be heard in Athens from 6 a.m. - 10:30 a.m.: 7.2 or 7.26 MHz (41m), 6.13 or 6.04 MHz (49m); 7 p.m. to 3 a.m.: 9.76 MHz (30.7m), 6.04 MHz (49.6m). Regular prog-

## WEDNESDAY

**EIRT** 6:30 **Black Arrow** (in Italian, but based on R.L. Stevenson's book) ... 7:15 Soccer on Nov. 5, other programs during the rest of the month ... 7:50 Cinema or Fashion and Music or Rhythm and Movement ... 10:30 **The Seventh Art**: classic films. Highly recommended.

**YENED** 7:00 **Combat**: a World War II U.S. battalion fights on and on in France ... 10:30 **The Million-Dollar Bank Note**: series based on a story by Mark Twain ... 10:45 **The Forsyte Saga**: famous British television series adapted from Galsworthy's epic novel ...

## THURSDAY

**EIRT** 6:30 Shadow Theatre: Karagiozis alternates with Barba Mitousis ... 6:45 Comedy: American films usually worth watching ... 7:15 Short films ... 9:30 Kazantzakis' **Christ Recrucified** dramatized for television ... 10:45 **Policewoman**: Angie Dickinson is swinging Sergeant Pepper, a female cop.

**YENED** 5:00 **Rovers**: Australian adventure series ... 7:00 **The Little House on the Prairie** ... 10:00 Music program ... 11:15 **Towards the Year 2000**: American science documentary

## FRIDAY

**EIRT** 6:30 Greek Fairy Tales ... 9:30 *Ekinos ki'Ekinos*: Kostas Mourselas's famous series ... 10:00 Round Table: interviews with prominent people ... 10:30 Leo Tolstoy's **War and Peace**: the much-touted BBB series ... 11:15 Ballet Evening: Fonteyn and other famous dancers.

**YENED** 5:00 **Puppets** ... 7:00 **Spy Force**: adventure series set in Australia ... 8:45 Music program ... 9:00 **Our Neighbourhood** ... 10:00 **Justice**, ends Nov. 7, to be replaced by a series based on Emile Zola's **Nana** ... 10:45 **Kojak**: Telly Savalas grafts 'Greek' onto the N.Y.C. police. One of the best-ever in the cops and robbers genre

## SATURDAY

**EIRT** 6:10 English football (soccer) ... 7:20 **The Story of Athletics**: series on the history of athletics ... 9:30 **Foreign film** ... Music program ... **YENED** 5:00 **Cartoons** ... 6:30 Greek Folklore ... 7:00 Music Program ... 7:15 **Arnie**: American comedy series about Greek immigrants in the U.S. ... 7:45 **Franklin Delano Roosevelt**: American series beginning Nov. 8 ... 10:00 Film

ramming 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 8 a.m. - 10:30 a.m. and 12 noon - 9:30 p.m.: 15.07 MHz (19.91m); 12 noon - 0:15 a.m.: 12.095 MHz (24.80m); 7:30 a.m. - 10:30 a.m.: 11.75 MHz (25.53m); 6 a.m. - 10:30 a.m. and 12 noon - 2:15 a.m.: 9.41 MHz (31.88m).

Broadcasts in Greek: 8 a.m. - 8:15 a.m.: 9.7 MHz (31, 41m); 4 p.m. - 4:15 p.m.: 15, 11 MHz (19, 25m); 10 p.m. - 10:30 p.m.: 9, 7 MHz (31, 41m); 1:30 a.m. - 2 a.m.: 7, 6 MHz (41, 49m).

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

Radio Canada broadcasts the news in English and French alternately every 20 minutes from 8:30 a.m. - 10:30 a.m.: 41m. There is also a daily program in English from 12:20 - 12:59 p.m.: 16, 19, 25, 41, 40m; and one in French from 11:05 a.m. - 12:02 p.m.: 16, 19, 25, 41, 49m.

## DEUTSCHE WELLE

News broadcasts in German every hour on the hour from 7 a.m. - 6 p.m.: 6075, 9545 KHz (49, 31m).

News broadcasts in Greek: 10 - 11 p.m.: 6075, 7235 KHz (49, 41m).

Short Wave Broadcasts

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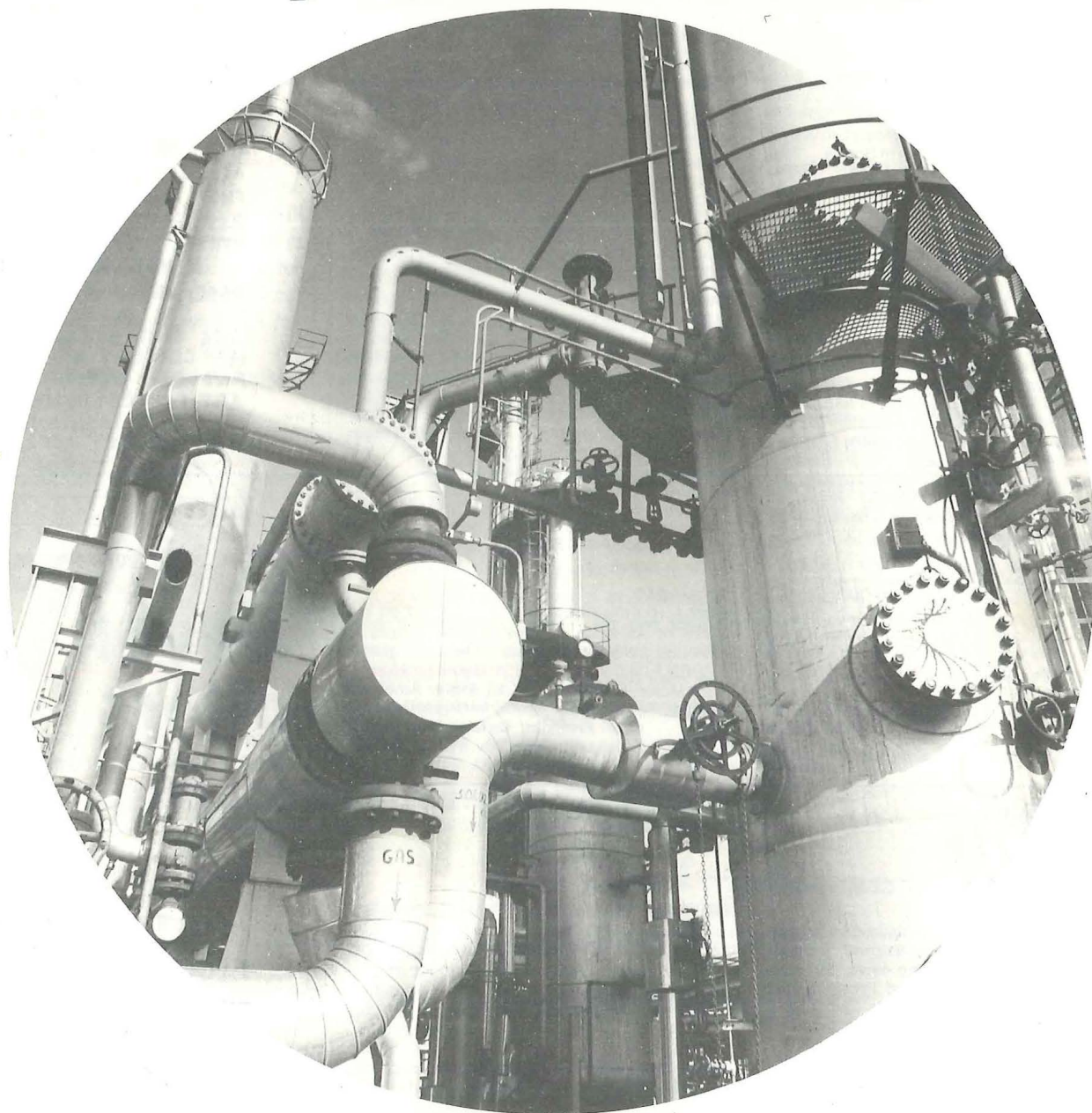
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