

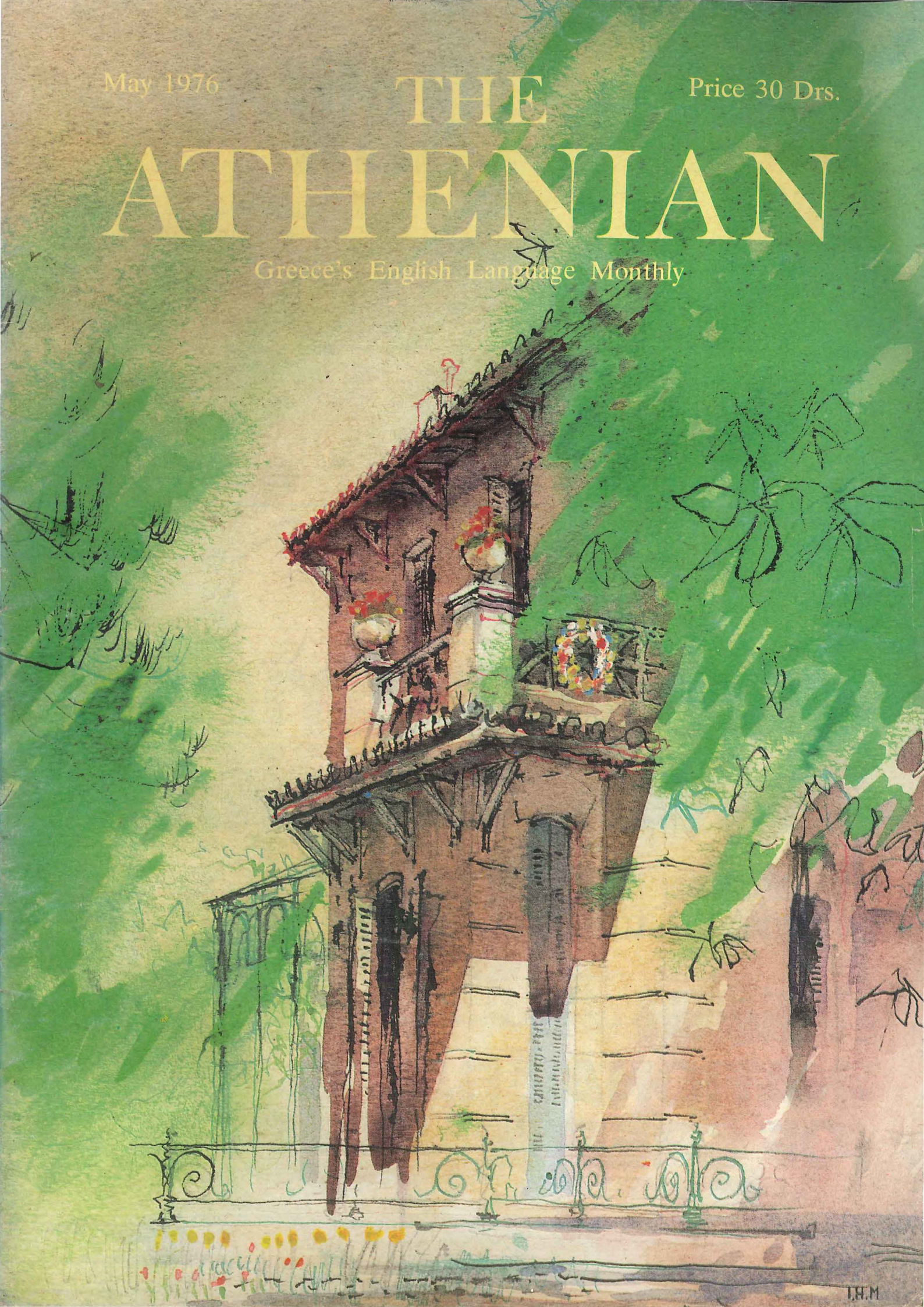
May 1976

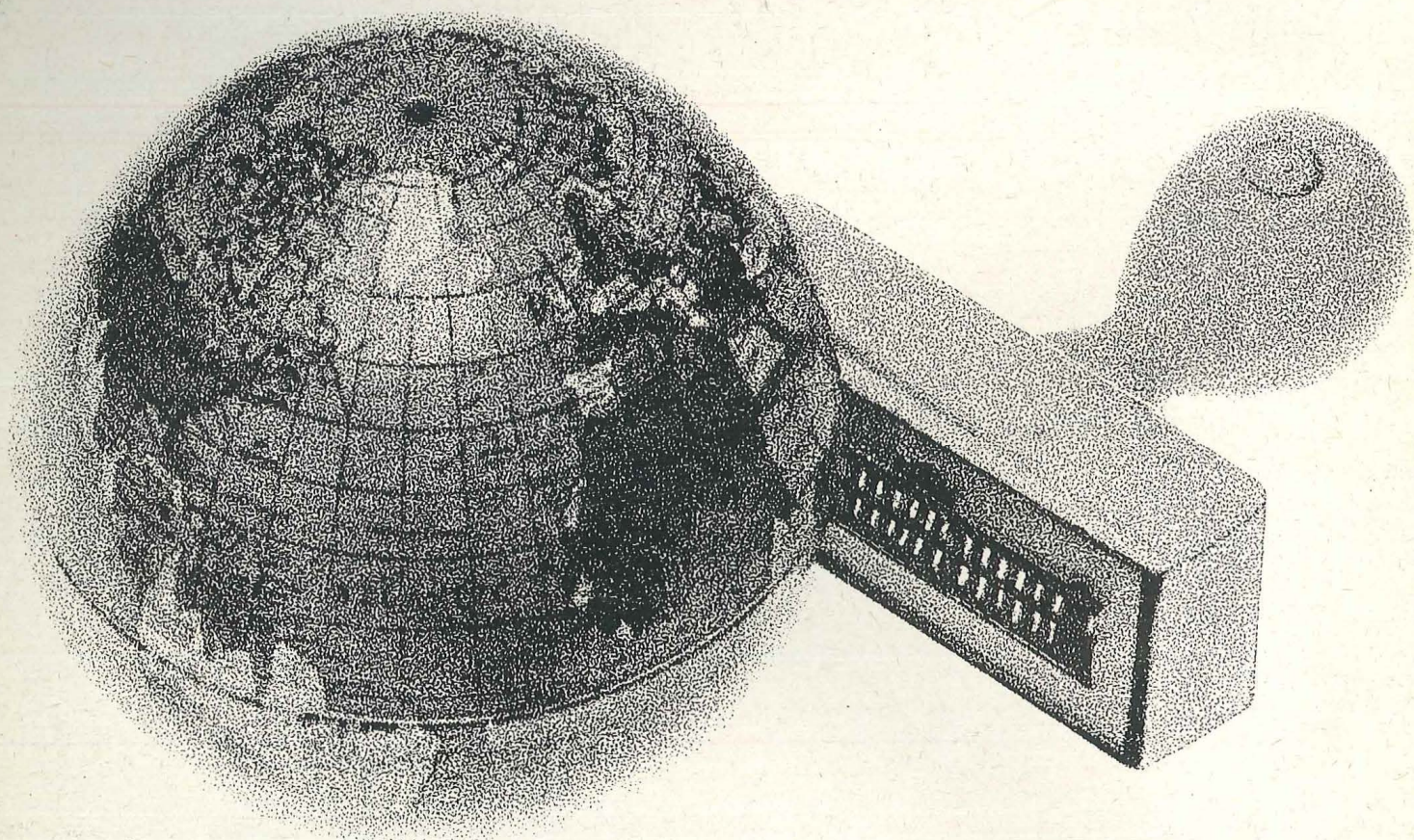
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community calendar

MAY 1

American Youth Centre — May Day Dance, 7 pm.

MAY 2

Beth Shalom Synagogue—Memorial service commemorating the death of the six million Jews in World War II. At the cemetery (Melidoni 5) at 10:45 a.m. Service at the Synagogue at 7:30 pm.

MAY 3

Classes resume—Athens College, Deree College, Dorpfeld School, Hellenic International School, St. Catherine's, Ursuline School.

MAY 4

Classes resume—French Lycée
Beth Shalom Synagogue—Special service celebrating Israel Independence Day at 7:15 pm.

MAY 5

Canadian Women's Club—Meeting at Embassy Cafeteria, Vass. Sofias, 10 am. A film 'European Heritage' will be shown.
German Community—Coffee afternoon for elderly members of the Community and a comedy by Kurt Goetz, 'Minna Magdalena'. Sina 66, 5 pm.

MAY 6

Duplicate Bridge—American Club, Kifissia, 7:30 pm. For information: Helen Brayton, Tel. 801-1167 or Georgia Schlesinger, Tel. 746-670.

MAY 7

American Community Schools—High School Field Day.

Hellenic International School—Annual beach party at Skinias Beach.

St. Andrews Women's Guild—Meeting and musical program with Anthi Zacharou at the home of Mrs. Ernest, Erithrea, 9:45 am.

Discussion—With Vittorio Sereni. Istituto Italiano, 7:30 pm.

American Youth Centre—'Reno Night', 7:30 pm.

Multi-National Women's Liberation Group—General meeting the first Friday of each month and discussion, lectures or movies on other Fridays. Women's Centre, Ellanikou 3, Pangrati, 8 pm. For information: Tel. 895-2682.

St. Catherine's—Dance at the American Club, 8:30 pm.

MAY 8

Athens College—'Panigiri' with many activities, including Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead'.

AWOG — Luncheon and fashion show aboard the *MS Jason*, Epirotiki Lines, Piraeus Harbour at 10:30 am and 12 noon. Reservations necessary. Tickets 200 Drs. available at the American Embassy, AWOG Club Room or call 671-7575, 981-6046 or 801-2375.

MAY 9

Athens College—See May 8.

MAY 10

Athens New Theatre—'The Yankee Doodle Show'. See announcement, page 6.

L'Institut Français—Two plays by Ionesco.

Hellenic International School—Registration begins for 1976-77 school year.

Concerts, theatre performances, films, and exhibitions of general interest are listed under *Goings On In Athens*.

MAY 11

Lions Cosmopolitan Club—General meeting, Athenée Palace 2:15 pm.

British Council—The Apollo Society presents a program of music and readings.

MAY 12

German Community—Coffee afternoon for young members of the Community and 'Gesellschaftsspiele' for mothers and children. Sina 66, 4:30 pm.

Discussion—With Mario Luzi. Istituto Italiano, 7:30 pm.

MAY 13

Duplicate Bridge—See May 6
Lecture—Author John Wideman, 'Afro-American Literature'. Hellenic American Union, fireplace lounge, 8 pm.

MAY 14

American Community Schools—Halandri Elementary School Field Day.

Hellenic International School—Annual Field Day at Zirinon Stadium, Kifissia.

St. Andrews Women's Guild—Annual rummage sale at the American Club Ballroom, 10 am-7 pm.

Multi-National Women's Liberation Group—See May 7.

Deree College—Senior Dance, with buffet, wine and music. Hilton Hotel, 9 pm.

MAY 15

Hellenic International School—Archaeological expedition to Aegina.

St. Andrews Women's Guild—Rummage sale at the American Club Ballroom, 10 am-2 pm.

American Community Schools—Senior Prom.

MAY 17

Hellenic International School—Advance Placement Examination Testing (through May 21). For information: 808-0717.

Literary Evening—An evening of folksongs and poetry by Irish-American poet and playwright John Kendrick. Hellenic American Union, 8 pm.

MAY 18

German Community—Evening for German-Greek couples with lecture and discussion 'Possibilities for Professional Education in Greece', followed by a visit to a *taverna*. Sina 66, 8:30 pm.

MAY 19

Hellenic International School—Annual drama production, 2 pm.

MAY 20

Duplicate Bridge—See May 6.

AWOG — Meeting with a display of art works by members in the evening in the garden at 9 Yassemon, Psychiko. For information: Tel. 981-6046.

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NAME DAYS IN APRIL

One's Name Day or Saint's Day marks a celebration which in traditional circles is more lavishly observed than the day of one's birth (which may pass unnoticed). An open-house policy is assumed, with refreshments served to well-wishers who stop by unannounced, with gifts and the traditional greeting of *hronia polla* (many years). The tradition is gradually being eclipsed, especially among the younger generation, by the birthday. However, it is customary to telephone, cable or send flowers on a name day in lieu of a personal visit.

May 2 Thomas
May 5 Irini (Irene)
May 9 Christoforos, Nikodimos
May 21 Constantine (Costa), Eleni (Helen)
May 23 Fotini

DATES TO REMEMBER

May 5 Israel National Day
May 9 Czechoslovakia National Day
Mother's Day
May 17 Norway National Day
May 25 Argentina National Day
May 31 South Africa National Day
Memorial Day (U.S.)

Public Holidays

May 1 May Day

MAY 21

American Community Schools—Halandri Middle School Field Day.

Deree College—Senior Class Excursion to Hydra.

Multi-National Women's Liberation Group—See May 7

MAY 22

German Community—Excursion to Kammena Vourla, 1 pm.

MAY 23

American Community Schools—High School Fine Arts Festival.

MAY 25

Lions Cosmopolitan Club—General meeting, Athenée Palace, 9 pm.

MAY 26

American Community Schools—Halandri Elementary School PTA Meeting, 7:30 pm.

MAY 27

Hellenic International School—Senior commencement and graduation exercises, 4:30 pm.

Duplicate Bridge—See May 6

MAY 28

Discussion—With Ignazio Silone. Istituto Italiano, 7:30 pm.

Multi-National Women's Liberation Group—See May 7.

MAY 30

Deree College—Annual Sailing Club Race at Glyfada.

MAY 31

American Youth Centre—Annual picnic, Skinias Beach, 9:30 am.

JUNE 1

Hellenic International School—Fourth quarter ends

COMMUNITY NOTES

Jacques Cousteau is expected to give a lecture and slide presentation sometime in May. For details call l'Institut Francais, Tel. 624-301.

Two one-act plays by Ionesco, 'La Lecon' and 'La Cantatrice Chauve', will be presented by the Theatre de la Huchette at l'Institut Francais on May 10 and 11 at 8:30 pm.

'The English Romantics in Europe', a recital combining the writings of nineteenth-century British travellers in Europe (including Lord Byron) with songs by nineteenth and twentieth-century composers (Schubert, Wolf and Faure). Presented by The Apollo Society at the British Council on May 11 at 8 pm.

A video seminar will be given by George Christodoulakis at the Hellenic American Union (in Greek). Introduction and lecture, 'Possibilities of Video Tape' on May 18 at 8:30 pm, and demonstrations on use of video tape equipment on May 22 and 23. Advance registration necessary; for information call Ioanna Lambrou, 629-886.

The Hellenic Animal Welfare Society is having a Bingo Show (in Greek, so brush up on your Alfa-Beta) with prizes, music and songs on May 12 from 7 to 9:30 pm at the Gloria Theatre on Hippocratous Street. Tickets are 200 Drs. and should be purchased in advance at their offices. All proceeds go to the benefit of the Society.

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publisher's note

A peasant woman of the Mani is the subject of Katerina Agrafioti's 'Mitsena: The Wife of Mitsos'. Her portrait provides a glimpse of the life of a woman in rural Greece. Mrs. Agrafioti, a native of the Mani, has studied law and sociology and, during a sojourn in the United States, organized the Greek Legal Library at Harvard University. Although she now lives in Athens, she maintains close contact with the people of her area in the Mani.

Spring is one of the most beautiful seasons in Greece — soft, clear days, cool evenings, occasional showers, and a countryside blanketed by wild flowers and caressed by 'honey - mouthed' breezes. But those gentle gusts may suddenly rear up sending doors and windows slamming, reminding us that they are not to be taken casually. Personified in both myth and folklore, the winds remain, to this day, a favourite topic of conversation. In 'Greek Winds' Jeffrey Carson identifies the various local air currents and their idiosyncracies and provides a guide to their nomenclature. When fishermen are not discussing the winds that have tossed their boats about or piloted them far out to sea and good catches, they are likely to be exchanging fish stories. Willard Manus in 'Fishing in Greece' describes many varieties of edible marine life to be found in the local seas and the methods used to catch them.

The American Bicentennial is being observed in various parts of the world. Here in Athens, Roger Lovett, until he came to Greece earlier this year, a publications editor and publicity officer for the Arts Council of Great Britain, reconnoitred the Hellenic American Union to report on the Athens New Theatre's 'Yankee Doodle Show'. In 'A Letter From Abroad', Daedalus reports on some of the fanfare on the other side of the Atlantic. Adding another dimension to the cultural crossroads is Alec Kitroeff's friend Mary - Jane who, in a letter to her friend Betty Lou, provides a visitor's bird's - eye view of Easter in Greece.

Our cover is by Ian Marshall. The sylvan - shadowed ambiance is uncharacteristic of much of Greece at this time of year, but suburbanites will recognize this typical May setting of a Kifissia house. Mr. Marshall, a Scotsman who has lived in the Kifissia area for a number of years, is an architect by profession. His topographical paintings, including a series of old Kifissia houses, will be on exhibit at the Hellenic American Union this month.

goings on in athens

MUSIC AND DANCE

LYRIKISKINI (National Opera Company). From May 12-30 performances will be given in Thessaloniki at the Theatre of Macedonian Studies, Vas. Sophias 2, Tel. (031) 223-785, every evening at 8:30. The operas to be performed are: *Barber of Seville*, *The Consul*, *Tosca* and *Die Fledermaus*. Call the theatre for the dates.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century, and more or less 'preserved' in its natural state, a wrinkled but proud vestige of Athens of old. The musical performances presented in its somewhat rococo interior (worthy of a visit for its own sake) range from recitals by students of the conservatories to concerts sponsored by various organizations. Call ahead to verify the following tentative schedule: May 6, 9 pm: Chamber Music... May 8, 9 pm: Piano and song recital sponsored by the Union of Greek Music Lovers... May 14, 7:30 pm: Concert, conducted by Kafantari, for benefit of Cypriot refugees... May 15, 8:30 pm: Piano recital by Eleni Kotsavasi... May 16, 11 am: Concert of string orchestra with choir presented by the Panhellenic Musical Company 'Orpheus'. Recitals by conservatory students on most Sundays and Thursdays in the late afternoon.

BALLETS FELIX BLASKA — The new season opens at the Herod Atticus Theatre with the Ballets Felix Blaska of Paris, the first of several events that will be a prelude to the Athens Festival. The ancient theatre, built by Herod Atticus on the slopes of the Acropolis in 161 AD, should provide a dramatic setting for this modern ballet company. Performances at 9 pm on May 20, 22 and 23. Reserve tickets in advance at the Athens Festival Office, Stadiou 4 (in the stoa), Tel. 322-1459. Price: 40, 80, 120, 200 Drs. (students 20 Drs.).

DORA STRATOU DANCE COMPANY — Folk dances, costumes, and instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. At Philopappou Theatre (near the Acropolis), Tel. 914-650. Performances nightly at 10:15 pm; also 8:15 pm on Wed. and Sun. Admission 40, 60 and 80 Drs.

ATHENS COLLEGE LIBRARY — Dora Bacopoulou, piano. Works by Chopin and Hadzidakis (May 12, 8:30 pm).

GOETHE INSTITUT — Yannis G. Papayioannou, piano, works by Beethoven (May 7, 19, 8 pm); organ recital by Herbert Callhoff, works of modern composers (Christos Kirche, May 11, 8 pm); Chamber Orchestra of Athens, conducted by Spyros Tombras with works from Baroque to modern times. (Theatre Stoa May 24, 9 pm).

HELLENIC AMERICAN UNION — Vasso Bartzoka, piano (May 20, 8 pm).

L'INSTITUT FRANCAIS — Marie-Therese Ghirardi, piano (May 7, 8 pm).

THIS AND THAT

BOAT SHOW IN GLYFADA. Sailboats and motorboats as well as diving and fishing equipment produced by Greek and foreign manufacturers will be on display from May 6-17.

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Daily except on full moon nights (May 11 through 14). Performances: English, 9 pm daily; French, 10 pm Mon., Wed., Thurs., Sat., Sun.; German, 10 pm Tues. and Fri. General admission 50 Drs.; students 25 Drs. Tickets at the Athens Festival Office, Stadiou 4

(in the stoa), Tel. 322-1459 and at the gate, Tel. 922-6210.

SOUND AND LIGHT, Rhodes. Performances daily at 8 pm, 9 pm, 10 pm. The programs alternate in English, Greek, French, German, Swedish. Tickets 50 Drs.; students 25 Drs. For information: Tel. 322-3111, ext. 350.

PLANETARIUM, Syngrou Ave. (Opposite the Race Course), Tel. 941-1181. Group programs in English, French, and German on Mondays by arrangement. The commentary at regular programs is in Greek. Through May 16 every Wed., Fri. and Sun., 7 pm: 'Easter: The Awakening'. May 17-June 20, every Wed., Fri. and Sun., 7 pm: 'The Sun and Company'. Special shows every Sun. at noon: May 2, 'Sky of May'; May 9, 16, 23, lectures and shows on space or astronomy; May 30, 'Music under the Stars'. A fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and Wed. and Fri. (5:30-8:30).

ART GALLERIES

Unless otherwise noted galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vass. Konstantinou, opposite the Hilton, Tel. 711-010. Oils and sketches by Alekos Kondopoulos and oils and watercolours by Spiro Papalouka (until about May 5). The permanent collection of nineteenth-century Greek paintings and works by European masters is scheduled to open on May 17 in a new museum next door. Open from 9 to 6 weekdays and from 10 to 2 Sundays. Closed Tuesdays.

ART AUCTION

On May 17, St. Andrews Womens' Guild is sponsoring an art auction of the works of many fine Greek and foreign artists. All proceeds will go to local Greek charities. For information: Maria Cavacos, Tel. 808-0479 or 808-0408.

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Group show by artists of the gallery (through May 11); 'An Island in Danger', photographs and documents of Patmos (May 12-31).

CONTEMPORARY GRAPHICS (Haritos 8, Tel. 732-690). Closed Sat. evenings) Permanent group show of original graphics and sculptures. Etchings by Dorothy White (through May 10); group show of prints (May 15-31). Limited editions of graphics available at discount prices through the Collector's Club.

DESMOS (Syngrou 4, Tel. 910-521) Sculptures by Sosso Kondarotou-Houtopoulou (May 3-22).

DIODENES INTERNATIONAL (3 Platia Filomousou Eterias, Plaka, Tel. 322-4618) 'Spring '76', a group show of sculptures, graphics and watercolours (May 3-31).

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

DIODENES INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942) Prints and silk screens by American artist David Kroos (May 10-31).

IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278). Closed Sat. evenings and Mon. mornings) Collage on canvas by Kosta Tsoklis (May 5-31).

NEES MORPHES (Valaoritou 9a, Tel. 616-165). Closed Sat. evenings) Oils by Yvonne Sermopoulou (May 4-19); drawings by A. Kiriakoulis (May 20-June 3).

ORA (Xenofontos 7, Tel. 322-6632). Closed Sat. evenings) Eight one-man shows by new talents throughout May and a literary evening each night.

PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310). Open Sun. 9-1) A series of exhibits of oil paintings by Greek artists.

WHITE ELEPHANT (Dinokratous 99, Tel. 720-918) Contemporary paintings; sale from collection of Varnalis's paintings (May 1-31).

ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454). Closed Mon., Wed., Sat. evenings) Neon on canvas by Yannis Bouteas (May 12-31).

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Due to the Easter holidays, *The Athenian* went to press early. Therefore the programs at the institutes are incomplete. You may wish to call them for further information. Addresses and phone numbers are in the Organizer.

EXHIBITS

ATHENS COLLEGE LIBRARY (Psyhiko, Tel. 671-4621). Oils by Daniel Gounaridis (May 18-28).

BRITISH COUNCIL (Kolonaki Square 17, Tel. 633-211). Closed weekends). Photographs by young British photographers (May 2-20); educational periodicals (May 2-7).

HELLENIC AMERICAN UNION (Massalia 22, Tel. 629-886). Closed weekends). Topographical paintings by Ian Marshall and photography by Roberta MacCarthy (May 5-14 ...opening at 6:30 pm on May 4).

HILTON HOTEL (Tel. 720-201) Sculptures by Mihalea.

YWCA (Amerikis 11, Tel. 624-291). Permanent arts and crafts exhibition.

SUMMER STUDIES

THE AEGEAN SCHOOL. Two divisions: The year-round School of Fine Arts, located on Paros, offers courses in the Visual Arts, Humanities and Modern Greek (applications accepted at any time), and two, six-week music programs (courses and instrumental instruction) in July and August when the Paros Chamber Ensemble is in residence; The School of Cultural Anthropology, on Naxos, offers courses and field studies in the social sciences and Greek language during the July 7 to Aug. 15 session. For further information: Brett Taylor, Director, The Aegean School, Paros, Cyclades.

ATHENS CENTRE FOR THE CREATIVE ARTS. The six-week summer session is from June 21 to July 30. Courses offered in Greek Literature, Dance, Folklore, Archaeology, Byzantine Art and History, etc., and workshops and field trips. Tuition is \$500; deadline for registration is May 30. Residents of Greece may register for individual courses; the fee is \$35 for a single course and \$50 for a workshop. For information: John Zervos, Director, 22 Massalia, Athens 144 (Tel. 629-886 or 715-623).

COLLEGE YEAR IN ATHENS. Beginning, intermediate and advanced Greek classes, Aug. 2-27. Tuition is \$ 250; deadline for registration is June 15. For information: College Year in Athens, Kifissia, Athens (Tel. 801-1765 or 718-746).

DEREE COLLEGE. A variety of courses will be offered. Registration May 27 and 28; classes begin May 31 (through July 2). Call for the complete program (Tel. 659-3250, ext. 340).

INSTITUTE FOR BALKAN STUDIES, Thessaloniki. Courses in Greek language, history and culture from Aug. 1-13. Tuition for the session is \$250. For information: Professor Mitsakis, 45 Tsimiski, Thessaloniki (Tel. 031-235-550).

LA VERNE COLLEGE, Nea Makri. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History, to include a study tour to Rome and Hellenistic sites in Asia Minor. Summer term: June 7 to July 31; deadline for registration is May 15. For information: P.O. Box 25, Kifissia (Tel. 808-1426).

'THE YANKEE DOODLE SHOW'

An exciting, lively, musical revue of two hundred years of representative American theatre and 1930s nostalgia with Busby Berkeley-inspired grandeur and glitter. Presented by Barbara Frey's Athens New Theatre, May 10-15, at the Hellenic American Union, 8 pm. Admission free.

LIBRARIES

AMERICAN, Massalias 22, 4th floor, Hellenic American Union, Tel. 638-114. Books, periodicals, records and reference in English. There is also a microfilm-microfiche reader and printer. Journals available on microfilm are *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics*. Also a small video-tape collection. Mon. through Fri., 8:30 to 1:30 and 5:30 to 8:30.

AMERICAN SCHOOL OF CLASSICAL STUDIES — GENADIUS 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. through Fri. 9 to 1 and 5 to 8, Sat. 9 to 1.

ATHENS COLLEGE, Psychiko, Tel. 671-4628, ext. 60. By permission only. Mon. through Fri. 8:30 to 6, Sat. 9:30 to 1 pm.

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

BRITISH COUNCIL, Kolonaki Square, Tel. 633-211. Books, periodicals, records and reference in English. Mon. through Fri. from 9 to 1. Reopens Mon. and Thurs. 6 to 8:45.

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. through Fri. 8 to 2. Wed. and Fri. evenings 5:30 to 8:30.

DEREE COLLEGE, Agia Paraskevi, Tel. 659-3240, ext. 334. By permission only.

EUGENIDES FOUNDATION, Syngrou Ave. opposite the Race Course, Tel. 941-1181. Scientific and technical books in various languages. Open Mon. through Sat. 10 to 2, Wed. and Fri. evenings 5:30 to 8:30.

FRENCH INSTITUTE, Sina 29, Tel. 624-301. Books, periodicals, reference and records in French. Mon. to Sat., 9 to 1 and 5 to 8.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 620-270. Archaeological research library; by permission only.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 608-111. Books, periodicals, reference, records in German. Mon. through Fri. 10 to 2 and 5 to 8.

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

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 607-305. Annual fee 50 Drs. Books in Greek, periodicals in Greek



and some in English, books about Greece in English. Mon. through Fri. 9-1, 6-9 pm, Sat. 9-1.

ITALIAN INSTITUTE, Patission 47, Tel. 529-294. Books, periodicals, newspapers and reference in Italian and Greek. Mon. through Fri. from 10 to 1.

NATIONAL LIBRARY OF GREECE, Panepistimiou St., Tel. 614-413. Reference: manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon.-Sat. 9-1 and 5-8, Sat. 9-1.

NATIONAL RESEARCH CENTRE, 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. through Fri. 8:30 to 2 and 4 to 9. Sat. from 8 to 2.

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

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 8:30 to 1:30.

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

Y.W.C.A., Amerikis 11, Tel. 624-291. Books in several languages, primarily Greek and English. Mon. through Fri. from 9 am to 9 pm. Sat. from 9 to 2.

RETHYMNON, Crete: Celebrations in commemoration of the Battle of Crete.

CORFU: Festivities in commemoration of the island's union with Greece (1864) to include parades, concerts, folk dances.

MAY 21-23

THESSALONIKI: 'Anastenaria' at Langada.

MAY 23

HANIA, Crete: Anniversary of the Battle of Crete, including an international Festival of Dance.

IRAKLION, Crete: Feasting in the open-air in the village Vayonia.

MAY 26

PATRAS: 'Paleologia' festival.

MAY 29-JUNE 8

MISTRAS, Sparta: 'Paleologia' festival of cultural events and a Sound and Light performance on the former fortress city, one of the major provincial capitals in Byzantine times.

MAY 30

AGIA PARASKEVI, Lesbos (Mytilini): Oxen sacrificed on the eve provide the ingredients for the traditional fare, *keskeli*, at a festival with horse races, folk music, dances and feasting.

At the end of May there will be a 'Cherry Festival' in Pieria; a festival of folk dances in Florina; and a 'Week of Arts' including exhibits of photography and paintings and theatrical performances in Lesbos (Mytilini).

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 8 am to sunset and on full-moon nights until midnight. Admission 30 Drs. and includes entrance to the museum. Personal guides: 275 Drs. per hour for up to five people. Originally the site of a Mycenaean settlement, it became in archaic times the religious heart of Athens. Rising 300 feet (100 metres) above the city and extending 1,000 feet (300 metres), it is approached from the west by a monumental gateway, the Propyleia. On a parapet to the right is the small Temple of Athene Nike, a jewel of classical architecture. Beyond is the Parthenon, unsurpassed in its simplicity, symmetry and majesty, and the Erechtheum with its porch of the Caryatids, a masterpiece of Ionic art. The latter, according to mythology, was where Athena vied with Poseidon for control and won by presenting the city with the olive tree: look for one beside the temple.

THE AGORA CAT

The Agora Cat ('Monastiraki', *The Athenian*, Mar. 1976) has just had four kittens, all guaranteed archaeologists. To reserve yours now, call 321-0162, 9:30-1:30, Mon. through Fri.

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

ROUND AND ABOUT

Festivals (Panigiria) and other events in various parts of Greece.

MAY 1-2

LAMIA: The revolutionary hero, Athanasios Diakos, will be honoured with religious and cultural events at Lamia, Alamana and Koubotades.

MAY 2

ATHENS (in the suburb of Alimos): Pontians in the city gather at the district cemetery Sourmena where they eat and pray together at their relatives' graves, and perform the traditional Pontian dances.

TRIKERI, Pilion: Festival with folk music and dances.

MAY 10-20

AGRINION: The 'Papastratia', a week of festivities with folk dancing performed by both Greek and visiting groups.

MAY 15-30

TRIKALA: The 'Hadjipetria' festival.

MAY 20-30

KARDITSA: 'Karaiskaki' festival of athletic events, folk dances, and re-enactment of the life of *kleftes*, the partisans during the 1821 War of Independence.

MAY 21

PENTALOFON, Evros: Feasting and folk dancing.

ARKALOHORION, Iraklion, Crete: Folk music and dancing.

AGIA ELENI, Seres: 'Anastenaria', fire walking festival.

19th and 20th century Greece: Kolokotronis, Makriyannis, Androustos, Ragavis, Trikoupi, Averoff, Benaki, Papandreou, Seferis, to name a few. The Troy-inspired bas-reliefed Schliemann mausoleum, and the famous 'Sleeping Maiden' of Halepas are of special interest.

MUSEUMS

The current museum hours will be in effect until May 15 at which time they will change to summer hours — and these will probably be 8 am to 1 pm and 3-6 pm for the archaeological museums and the Byzantine Museum; hours at other museums vary and it is best to call.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of pre-classical 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 9 to 4 weekdays and 10 to 2 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. which vividly illustrate its function as the commercial and civic centre of ancient Athens. (Note the 6th cent. B.C. baby's potty and *souvlaki* grill.) Daily except Mon. 9 to 4; Sun. and holidays 10 to 2. 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 Mon., 8:30 to 2. Admission 20 Drs.

BYZANTINE MUSEUM, Vas. 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 9 to 4 daily, and 10 to 2 on Sun. and holidays. Closed Tues. 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 10 to 1:30. Sun. 10-8. Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 346-3552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Daily except Tues. 9 to 4, Sun. and holidays 10 to 2. 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 Mon. 10 to 2.

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. 10 to 2.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission 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 9 to 4, Sun. and holidays 10 to 2. Closed Mon. Admission 30 Drs.

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 9 to 1. Closed Monday. Admission 10 Drs.

PANOS ARAVANTINOU MUSEUM, Agiou Konstantinou St. (in the Piraeus Municipal Theatre), Tel. 422-339. About three hundred paintings, set designs, costumes, and billboards representing the work and attainments of the German-based Greek artist-director Panos Aravantinou. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Admission free. Open Tues., Thurs., Sat. 9 to 1:30. Mon. and Fri. from 3 to 8.

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. Daily 9 to 2 except Wed. from 2 to 7. (Small library open Mon. through Fri. 9 to 1.)

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Daily 9 to 12:30; Sat. also 5-8. Sun. and holidays 10-1 and 5-8. 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 9 to 1 and 2:30 to 5. Sun. and holidays from 10 to 1 and 2:30 to 5. Closed Mondays.

RECREATIONAL

GOLF

Glyfada Golf Club, Glyfada (Tel. 894-6820). An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fee: 250 Drs. weekdays, 400 Drs. weekends. Caddie fee, rental of golf clubs and carts, extra. Open daily from 7 am to sunset.

RIDING

The Hellenic Riding Club (Ipikos Omilos Tis Ellados), Paradisos (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons. Varibopi Riding School, Varibopi, (Tel. 801-9912). Annual membership fee 250 Drs.; monthly fee (a ride once a week) 800 Drs. Lessons available: mornings for adults and afternoons for children.

TENNIS

Athens Tennis Club, Vas. Olgas, Athens (Tel. 910-071 and 922-3240). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to one year (1,000 Drs. per month). Open daily sunrise to sunset.
Attica Tennis Club, Philothei (Tel. 681-2557). Nine courts. Initial membership fee: 5,000 Drs. for adults, 2,500 Drs. for minors. Annual fees:

CHILDREN'S DAY CAMP

Kifissia's YMCA (XAN) will again conduct a summer day camp for children 5-8 years of age. Greek and non-Greek children are encouraged to enroll to learn the language and cultural traditions in Greece, and to participate in the many outdoor activities which will include swimming and excursions. Four sessions between June 28 and July 31. Daily from 9 am to 6 pm. For more information: Tel. 801-1610.

2,400 Drs. for adults, 1,200 Drs. for minors. Temporary residents of Greece may acquire special membership for up to three months (500 Drs. monthly). Open daily 7 am-10 pm.
AOK, Tatoiou, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (1,800 Drs. for adults, 600 Drs. for minors per six months). Open daily 8 am to sunset.
Paradisos Tennis Club, Paradisos Amaroussiou (Tel. 681-1458 and 682-1918) A new club just off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership fee 5,000 Drs.; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership for 500 Drs. per month. Open daily sunrise to sunset.

SAILING

Glyfada Sailing School, Glyfada Marina (Tel. 894-2115). Run by Mr. Karonis, National Olympic Sailing Coach. Four types of sailing boat from 8' (70 Drs. an hour) to 17' (200 Drs. an hour). Series of ten lessons ranges from 600 to 1,300 Drs. Open daily 10 am to 7 pm.

Hellenic Offshore Racing Club, Papadiamantou 4, Mikrolimano (Tel. 423-357). Membership requires two Greek members as sponsors. Initial membership 2,000 Drs., annual fee 1,500 Drs. The Club has four Swan 36 for use of the members and students. A ten-week course in sailing for those under 25, 2,500 Drs.; for those over 25, 5,000 Drs. Open 9 am-1:30 pm and 5-9 pm. Closed Sundays.

Piraeus Sailing Club, Mikrolimano (Tel. 417-7636). Initial membership 500 Drs., monthly fee 100 Drs. The Club owns a number of Lightnings, Solinz and other boats for the use of the members. Restaurant and bar. Open daily 9 am to 10 pm.

Seahorse Sailing School, Glyfada Marina (Tel. 894-8503). Two types of sailing boat: Sangria and Safari. A ten-hour course in offshore sailing is 2,000 Drs. per person. Dutch, Swedish, German, French, English spoken. Also sailing yachts for rent. Open daily 9:30 am to sundown.

Yacht Club of Greece, Mikrolimano (Tel. 417-1823). Membership requires two regular members as sponsors. Initial membership 14,000 Drs., annual fee 3,000 Drs. Members of yacht clubs abroad may use the club's facilities for up to ten days. There is a bar, restaurant and mooring facilities, and a number of sailing boats for the use of members. A six-week course in sailing for ages 10-18 begins the end of June and is free to members. Open daily from 9 am to midnight.

XAN-KIFISSIA, Athens Association of YMCAs, 1 Tatoiou, Kifissia, Tel. 801-1610 and 808-1860 (for nursery school). Three lighted tennis courts, track, soccer, basketball, volleyball, rollerskating, ping-pong, playground, nursery school, summer day camp, and a full range of group and family activities. Annual membership: 100 Drs. per youth, 200 Drs. per adult, 500 Drs. per family. Annual tennis membership ranges from 500 Drs. for youth to 4,000 Drs. for the entire family. (Instruction available.)

EXCURSION CLUBS — There are several which organize hikes, mountain climbs, trips within Greece and, occasionally, abroad. The prices are reasonable. The Federation of Greek Excursion Clubs (Dragatsaniou 4, Platia Klathmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

THEATRE

The theatrical season in Athens ends in May. The following plays may still be running through part of the month, but phone ahead. Evening curtains rise at 9:15 pm. There are no performances on Mondays. Advance reservations may be made by calling the box office.

AUNTIE HAS PASSED AWAY. STOP. (Hasame ti Thia. Stop.) This biting satire of the working class is treated with slice-of-life naturalism. With Lida Protosalti and Thanassis Papayorgiou, who is also the director. (Stoa, Biskini 55, Zographou, Tel. 770-2830) See Review, Mar., 1976

CABIRIA — Fellini's *Notte de Cabiria* is hardly recognizable, nor is Neil Simon's *Sweet Charity* from which this adaptation of Paul Matessis is drawn. For all these sea changes, Alik Vouyouklaki has safely steered this vehicle into port. (Alik, Amerikis 4, Tel. 324-4146) See Review, Feb., 1976.

CHRISTOPHER COLUMBUS — In this most stageworthy drama of Kazantzakis, the outward voyage of Columbus becomes a discovery and exploration of the inner self. Katrakis is magnificent in the title role and ably supported by Anna Makraki, Vyron Pallis and Elias Stamatou. Directed by Alexis Solomos, music by Mikis Theodorakis, set and costumes by Spyros

Vassiliou. (*Dimotikon*, Agiou Konstantinou, Piraeus, Tel. 417-8351) See Review, Mar., 1976

EROTOKRITOS — A large cast of talented, energetic and very sympathetic young actors have brought this chivalric romance, a seventeenth-century masterpiece of Greek literature, to pulsating stage life. Spyros Evangelatos our most promising director, has triumphantly transformed his Amphitheatre into an oasis of life-enhancing affirmation in a season of half-baked political aridity. (*Anna-Maria*, Kalouta, Patission 240, Tel. 875-588) See Review, Jan., 1976

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 Review, Oct., 1975

MISS MARGARITA (Despinis Margarita) Elli Lambetti is the cast in this play by Brazilian Roberto de Athayde. Her taxing performance is stunning. Adapted by Kostas Tachtsis, directed by Michael Cacoyannis. (*Dionyssia*, Amerikis 10, Tel. 624-021) See Review, Dec., 1975.

ONE BED FOR THREE (Ena Krevati Yia Tris) Andre

Roussin's farce, *Nina*, gets fine performances from Kasia Analyti and Kostas Rigopoulos in this fast and fluent adaptation by Platon Mousseos. (*Analyti*, Antoniadou-Patission, Tel. 823-9739) See Review, Jan., 1976

THE PROTECTORS (Prostates) Karolos Koun's excellent production of a historical play by Mitso Efthymiadis which deals with foreign intervention in Greece during the War of Independence. The West's possessive and romantic passion for old Hellas — and just plain power politics — which never allowed the new country's sub-Byzantine culture to develop in a realistic and self-determining manner is the theme. (*Tehnis*, Stadiou 52, 322-8706)

SAME TIME, NEXT YEAR (Kathe Hrono, Tetia Mera) This slight but charming comedy by Bernard Slade chronicles an extramarital affair which is carried on once per annum, in a motel room, over a period of twenty-five years. Alekos Alexandrakis and Nonika Galinea are splendid as the protagonists. (*Sineak*, Panepistimiou 48, Tel. 620-320) See Review, Apr., 1976.

THE THREEPENNY OPERA (Opera tis Pendaras) Jules Dassin's excellent production of the Weill-Brecht classic. Nikos Kourkoulos is superb and sexy as Macheath and Eva Kotamanidou, Kaiti Lambropoulou and Spyros Konstantopoulos are all fine, too. (*Kappa*, Kypseli 2, Tel. 883-1068) See Reviews Dec., 1975 and Mar., 1976.

CINEMA

Most indoor cinemas in Athens close at the end of May; hence few significant new films will be released this month. Listed here are films which should be on view in May. Next month we will begin listing films that will be playing the summer circuit (i.e. outdoor cinemas in Athens and other villages). 'K' (katalilo) indicates general admission and 'A' (akatalilo), restricted.

DERSU UZALA (Uzala) An extraordinarily beautiful Russian film, directed by the Japanese master, Akira Kurosawa. A must for serious filmgoers. This film is being shown in Greece prior to its general world-wide release. (K)

DOG DAY AFTERNOON (Skilisia Mera) The stunning recreation of a 1972 New York City bank hold-up. Al Pacino is superb as the amateur terrorist, and screenwriter Frank Pierson and director Sidney Lumet successfully convey the excruciating suspense and metaphysical morality of the occasion. Excellent, finely-detailed performances by the supporting cast as well. (A)

THE HINDENBURG (Flegete to Hindenburg) 'Airport '37'. A highly speculative account of the Hindenburg's last flight. The special effects are attractive, but the plastic plot and stale dialogue make the going grate. George C. Scott and Anne Bancroft star. Robert Wise directed. (K)

MAHLER (Ekstasi) Mahler mania, from the director who gave us Lisztomania and Tchaikovskymania. Ken Russell is the villain. (A)

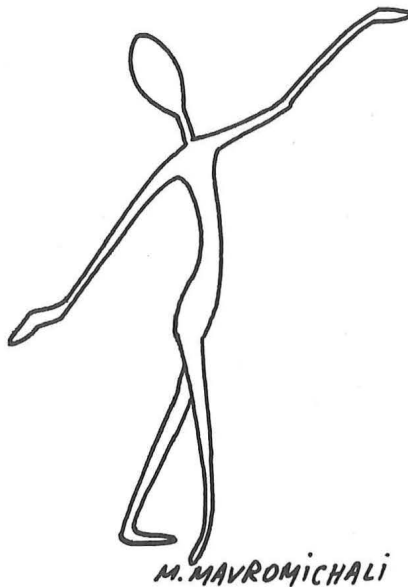
MAHOGANY (To Indalma) The Berliner Ensemble had nothing to do with the Motown adaptation of Bertolt Brecht's play. Diana Ross plays a poor black girl from Chicago who rises to international fame and fortune in the fashion world. There are some good moments here, but not enough to make the film worthwhile. (A)

THE MAN WHO WOULD BE KING (O Anthropos Pou Tha Ginotan Vasiliias) Director John Huston has great fun with Rudyard Kipling's story, and Michael Caine and Sean Connery are excellent as the two unfortunate soldiers of fortune. High adventure, highly recommended. (K)

NASHVILLE (Nashville I Polis Ton Ekplixeon) Director Robert Altman and his excellent cast have fun creating a kaleidoscopic picture of the American country music scene. Their self-conscious naturalism gets a bit tiring, but the film has many pleasures. (A)

ONE-EYED JACKS — Marlon Brando directs Marlon Brando in a slow but stylish western. (A)

ONE FLEW OVER THE CUCKOO'S NEST (Sti Folia Tou Koukou) An extremely successful adaptation



of Ken Kesey's novel, with a brilliant cast led by Jack Nicholson. The setting is a state mental hospital; the story is tragic and funny and sensitively directed by Milos Forman. Winner of all the top Academy Awards this year. (A)

ROOSTER COGBURN — John Wayne and Katherine Hepburn in a tailor-made sequel to *True Grit*. Predictable, but enjoyable. Directed by Stuart Millar. (K)

SHARK'S TREASURE — More concerned with treasure than with sharks, this is nevertheless an entertaining adventure film. Cornel Wilde writes, directs and stars. (K)

SOUNDER — A family film for children and grown-ups, beautifully directed by Martin Ritt. This realistic story of a poor black family in the American south is a refreshing antidote to

oversweet and undernourishing Walt Disney-type productions. (K)

THREE DAYS OF THE CONDOR (Tris Imeres tou Kondoros) The first and worst of the current CIA melodramas. Robert Redford is on their hit-list and Faye Dunaway is on his list, but neither the action nor the romance ever gets off the ground. Slow, literal, uninspired direction by Sidney Pollack. (A)

W. W. AND THE DIXIE DANCEKINGS (Agrios ke Atithassos) Burt Reynolds is in top form as a hillbilly Robin Hood, carving a larcenous trail across America's southland, while promoting a small-time country danceband. Lots of delicious local flavour here, and a genuine affection for the simple folk on the part of director John Avildsen. (K)

ZANDY'S BRIDE — A crusty California pioneer receives a mail-order wife, in this lyrical but humourless saga. Directed with a good eye, but a poor sense of timing by Swedish Jan Troell. (A)

ART CINEMAS

The May schedules at the art cinemas were unavailable at the time we went to press. We suggest you call the theatres for their programs: **ALKYONIS**, Ioulianou 42 (Platia Viktorias), Tel. 881-5402 and **STUDIO**, Stavropoulou 33 (Platia Amerikis), Tel. 861-9017.

TENIOTHIKI (Film Society of Greece) Kanari 1, Tel. 612-046. Call for programs. Yearly membership open to all: 250 Drs., students 200 Drs.

AT THE INSTITUTES

BRITISH COUNCIL — *The Royal Ballet* (May 13 and 17, 8 pm); *Family Life* (May 24, 8 pm).

HELLENIC AMERICAN UNION — *Sweet Charity* (May 24, 8 pm); *Hello Dolly* (May 26, 8 pm).

DEREE COLLEGE CINEMA CLUB — *Zabriskie Point* (May 7, 6 pm). No admission fee; group discussions follow each showing. Deree College Auditorium, Agia Paraskevi

NEW YACHTS ON SHOW

Come and see our exciting new range of racing and cruising yachts at the Glyfada Boat Show, May 6-17.

TRIMOULD YACHTS INTERNATIONAL

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 where dinner is graciously served by candlelight. Though not spacious there is dining on two floors; we prefer the downstairs which is more rustic, warm and intimate and where Milki Tasiopoulos entertains, with old and new favourites, at the grand piano. The accent is on French cuisine and good service. Table d'hote about 250 Drs. Open for lunch and dinner. Close Sundays.

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 around 280 Drs. Dinner served from 9 p.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 piano music. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Entrees from 150 Drs. Open at 8 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.

Riva, Mihalakopoulou 114, Tel. 770-6611.

Fine French cuisine and good service in a pleasant, elegant atmosphere presided over by the owner Mr. Mamos. The selection offers a good variety with well-prepared fish (Trout Imperiale, 140 Drs.), grills, and main fares from 130 Drs. *Fondue Bourguignonne* (minimum two persons) 350 Drs. Papastefanakis at the piano sometimes accompanied by a bass fiddler. Open 8:30 pm to 12:30 am. Closed Sundays.

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

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 comment: the wine list should be 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.

POOLSIDE BARBEQUE PARTY

A bountiful buffet and lively music around the swimming pool of the Athens Hilton every Mon. at 8 pm. Due to start about mid-May — earlier if the weather permits.

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. A

large variety of pastas, pizzas and other Italian fare in a rustic atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *Tagliatelle alla Neapolitana* (38 Drs.), *Saltimbocca alla Romana* (90 Drs.) and Italian salad (30 Drs.) all tasty. Open daily from 7:30 pm.

The Asteria Tavern at Glyfada's Astir

Complex, Tel. 894-5675. The emphasis is on fish and seafood at this restaurant-taverna which, on Mondays and Thursdays, presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine for a flat cover. The theme is 'Fish' at the Monday night buffet

(180 Drs. complete) and 'Grills' at the Thursday buffet (250 Drs. complete). 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 specialities. 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. Somewhat informal (paper placemats, some booths) but pleasant atmosphere. A fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambé, prawn croquettes, crêpes, etc. The *vin maison* very good. Entrees from 130 Drs. Open daily 8 p.m.-2 a.m.

Cave Mirabelle, Levendi 7, Kolonaki, Tel.

743-333. Christos at the piano offers pleasant background music at this cosy, gracious restaurant which took off with a bang when it opened last year. Enter on the ground level where there's a bar and descend to two lower levels, one with an open spit. The decor is Spanish-type, the food excellent, the formal service friendly. You may make your own choice from the wine cellar. Entrees from 110 Drs. Daily from 8:30 pm. Closed Sundays.

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.

Europa, Tsakalof 5, Kolonaki, Tel. 638-214.

On several wood-panelled levels, with wooden spindles and lanterns separating the attractively set tables. The Greek cuisine is very good but one expects the menu to include international dishes and a variety of specialties in such an atmosphere. (One of the owners has

promised to adopt the suggestion soon.) Efficient and quick service. Prepared dishes 98 Drs., grills 155 Drs. A bar serves drinks from noon to 3 pm. Restaurant open from noon to 4 pm and 7:30 pm - 1:30 am.

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. 731-706. A pleasant, small, authentically 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 7:30 pm to 1 am.

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 flambeed 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.

Mitchiko, Kidathineon 27, Tel. 322-0980. Strictly Japanese fare served in a multi-roomed restaurant in a gracious mansion in Plaka. One room has Japanese decor. The owner's wife, Kyria Katsko Filachtou, is the Greek-speaking Japanese hostess. Sukiyaki from 95 Drs. Closed Sundays for lunch but otherwise open from 12 to 3 and 8 pm to 1 am.

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.) Excellent veal soup. Recommended for before or after theatre supper, or family dinners. Open daily 7 pm - 4 am.

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.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 179 Drs. for two, Jager schnitzel (served with a spicy sauce) 79 Drs., cherry pie 29 Drs., beef fondue for two, 320 Drs. Daily from noon until 1 am.

Skorpios, 1 Evrou and Lampsakou St. (across from the American Embassy), Tel.

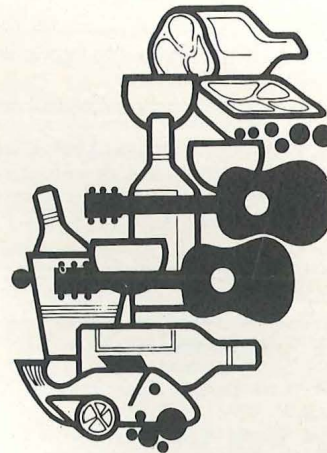
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779-6805. The owner of one of Cyprus's finest restaurants has opened a branch in Athens. The lavish yet tasteful decor, pleasant atmosphere, combined with the good food and gracious service promise to make this one of Athens' most popular dining establishments. The international cuisine includes some Cypriot specialties. Coeurs de palmiers, 80 Drs., chateaubriand for two, 400 Drs., crepes suzette for two, 150 Drs., excellent Irish coffee, 40 Drs. Open for lunch and dinner. Closed Sundays.

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 6 (near the Athens Hilton), Tel. 717-445. A favourite for excellent charcoal broils (T-bone steaks, etc.) served with baked or fried potatoes, and tasty salads. About 300 Drs. per person. Open daily 6:30 pm to 1 a.m.

The Steak Room Annex, Eginitou 4 (near the U.S. Embassy), Tel. 737-221. Mr. Papaioannou, the manager of the Steak Room, offers another novelty: budget meals from 35-70 Drs. A variety of omelettes, cold plates, snacks and a daily special. Moussaka 55 Drs., spaghetti 40 Drs. Wine in a carafe and full cocktail bar. Open noon to 1 a.m. Closed Sundays.

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

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

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, 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.

Kapotos, 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.

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.

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.

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere: several fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Complete meal (appetizers, main course, salad, fruit and wine) 225 Drs. Restaurant open daily from 9 pm; the nightclub from 10 pm. Closed Mondays.

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*. Starters include spicy pickles, country sausages, tiny meatballs. From the various charcoal broils we chose lamb chops 65 Drs. and pork shish-kebabs 60 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, Metamorfosis. (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; soutzoukakia (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 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.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 636-616. A small, muralled, cheerful and authentic taverna that sports air-conditioning installed by the versatile proprietor, Mr. Manthos, who enthusiastically announces that his specialty is everything and that nothing he serves is frozen. A good selection of hors d'oeuvres (a *delicious melitzanosalata*), a small but nice selection of main courses (broils and stews) and a special dessert of fresh fruit in season with a touch of cinnamon, sugar and brandy. Taped music with entr'actes by guitar-toting patrons. Very reasonable. Open after 7:30 pm. Closes July 10 to Sept. 10.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-panelled 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.

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.)

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic environment, acceptable food and entertainment by Stavros Parousis, Mary Yioti, Katy Psatha. Entrees from 120 Drs. Minimum charge 150 Drs. After nine. Closed Mondays.

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.

PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. *Tavernas* serving *peinirli* can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable (about 50 Drs. with ham and eggs).

Meanwhile that import from across the Adriatic, pizza, has been encroaching on *peinirli* territory in recent years. Pizzerias have mushroomed all over Athens but the Porto Fino chain is probably the best. More elaborate, formal, and also offering a wide selection of Italian dishes are the Hilton

Pizzeria (Tel. 720-201; open daily from 7:30 pm to 1 am) and the Caravel's Pizzeria Lido (Tel. 717-351; open daily 7:30 pm to 1 am).

SNACKS AND SELF-SERVICE

McMilton's, Adrianou 91, Plaka, Tel. 324-9129. Convenient to the downtown area. Menu ranges from bacon and eggs, sausage, and sandwiches to hamburgers, fried chicken, steak, salads, desserts, pies, sundaes, etc. A success with the younger set and those in search of quick, tasty food served in snack-bar style. Prices very reasonable. Open daily 10 am-5 am.

Minion's Mini Grill, Patission 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 Patission St. Open daily, except Sundays, 8 a.m.-11:30 p.m.

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.

Apotsos, 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.

Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. Small tables are scattered on several terraces. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an *ouzeri*: Scotch 45 Drs. Open daily 10 a.m. - 10 p.m.

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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.

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 gratineed 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!

MONT PARNES (PARNITHA)

Dining, dancing, gambling or snacking, on top of wooded Mount Parnis, a short drive (about 35 km) out of Athens where the luxurious hotel complex is located at an altitude of 1,412 metres. You may drive to the top or avoid a curvy eight-kilometre drive by leaving your car in a parking lot at the 25th kilometre and hopping on the cablecar which will deliver you to the hotel's entrance.

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). A buffet dinner is served on Thursdays and Saturdays (about 250 Drs. per person). A Snack Bar is open 24 hours a day. The Nightclub presents the fourteen-member revue, 'Piperisima', from 11:30 pm to 4 am. (Minimum charge 300 Drs.) The Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

BOITES

If you have not been to the boites this year, this is your last chance: most will be closing about May 8, to reopen in the fall. Two, however, will remain open throughout May: Kytaro (Ipirou 48, Tel. 822-4134) where Markopoulos plays his recent compositions; and Sousouro (Adrianou 134, Plaka, Tel. 324-5606) where you can hear national and international revolutionary songs. Admission price at most boites is around 160 Drs. (but 75 Drs. at Sousouro) which includes one drink. Snacks are available. Usually there are two performances nightly.

NIGHTCLUBS AND BOUZOUKIA

May is the month when many of the nightclubs and bouzoukia close for a while to take a brief respite before launching their summer programs. Because the opening and closing dates, as well as the roster of performers, was all a matter of conjecture early in April, we list just addresses and telephone numbers and suggest you call before going.

Copacabana, Othonos 10, Syntagma, Tel. 323-2061.

Diogenis, Vass. Georgiou and Androutsou 150, Piraeus, Tel. 425-471 or 425-102.

Ta Dilina, near the West Airport on the way to Glyfada, Tel. 894-5444 or 894-7321.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503 or 982-0300.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869.

Le Figaro Discotheque, Levendi 3, Kolonaki, Tel. 728-627.

Palaiia Athina, Flessa 4, Plaka, Tel. 322-2000.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558.

Neraida, Vass. Georgiou, Kalamaki, Tel. 981-2004.

The Nine Muses Discotheque, Akadimias 43, Tel. 604-260 or 601-877.

our town

Fallen Idols

A SHORT time ago Bishop Avgoustinos, our Good Shepherd of Florina, described, in his church-militant publication, *Spathi*, the most glaring example of godlessness that has lately offended his sight. The Ministry of Education (which is also the Ministry of Religious Affairs), had become a den of idolatry, he announced heatedly. Shamelessly exposed in a public lobby of the Ministry was a plaster cast of the famous Zeus — or Poseidon as the statue is more popularly thought to be — with all his glory in full view. The bronze original, fished out of the sea off Cape Artemision in 1928, is one of the major attractions of the National Archaeological Museum.

This provocative issue of *Spathi* came into the hands of a god-fearing monk of Mount Athos, Brother Nestor Tsoukalas, who resides at the hermitage of Saint Anne. This hermitage lies teetering on a particularly inaccessible terrace at the tip of the Holy Mountain and was dedicated to Saint Anne in the seventeenth century on the acquisition of her left foot from a church in Erzerum.

The forty-year old Zantiot monk at once decided to take matters into his own hands. Not about to settle for a strategically placed fig leaf, he slipped a sledge hammer under his cassock, and making his way down the Holy Mountain, descended into the profane world. Reaching Thessaloniki at noon on March 30, he boarded the night train and arrived in Athens shortly before seven o'clock the next morning. When the Ministry of Education opened its doors at eight, Brother Nestor was there, ready and waiting. He entered the lobby and headed directly toward the offending idol without arousing the suspicions of the soporific employees. After standing a moment in silence before the magnificent figure of Zeus athletically flexed to hurl his thunderbolt, Brother Nestor, similarly posed, drew out his sledge hammer from under his cassock and set about demolishing the Father of the Olympian Deities.

Lopping off the extended left arm first, and then the backstretched, slightly-bent right arm, Nestor finally aroused the government clerks who rushed forward and disarmed him. He was then led away from the wreck of smashed limbs and other appendages to the First Police Precinct where he was booked by the Public Prosecutor on the charge of



doing wilful damage to public property. He was later released. Until such time as his trial takes place on May 11, the good monk contemplates, in the seclusion of Mount Athos, his victorious assault on the city of Mammon.

Strike Up The Band!

TO BECOME General Director of the Athens State Orchestra, one must be either a noted conductor or a composer. As for the latter achievement, however, there is some ambiguity as to what kind of music. Therein, it would seem, lies the heart of the problem that has arisen over the selection of a new incumbent.

Of the many applicants for the position, only two were serious possibilities in the minds of most people: Manos Hadzidakis and Mikis Theodorakis — both musicians known to the public primarily for their popular music and cinema soundtracks (Hadzidakis for *Never On Sunday*, Theodorakis for *Zorba the Greek*, among others). Neither, however, is currently known for his devotion to the music of the symphony orchestra.

Theodorakis, however, his present reputation notwithstanding, underwent

traditional classical training. He is a graduate of the Athens Conservatory and, ironically, one of his early mentors in Greece was the founder of the State Orchestra, Philoktitis Economides (to whom Theodorakis dedicated one of his symphonic works, *Oedipus Tyrannus*). Theodorakis spent five years working and studying in France where, as a student at the Paris Conservatory, he studied conducting with Eugène Bigot. Before deciding in 1959 to devote himself to being 'a truly Greek composer', he received considerable international recognition for his 'classical' compositions, winning the First Gold Award at the Moscow Music Festival in 1957 and the American Copley Music Prize as best European composer of the year in 1959. His works in the 'classical' genre were being played as early as the 1950s by L'Orchestre National de France as well as the Athens State Orchestra. Most recently, one of his concertos was included on the latter's April 15 program. His ballet music meanwhile was being performed by the Ballet de Paris and his *Antigone* was premièred by the Royal Ballet at Covent Garden in 1959. Thus, his credentials are in order. Whether or not Theodorakis would have made a fine General Director of the Athens State Orchestra is another matter. Nevertheless, he was not considered and was passed over in favour of Manos Hadzidakis, a man of considerable charm but questionable qualifications. He has had little formal training. He is very talented, indeed, but as a composer of light, popular music.

Needless to say, this appointment has raised a hue and cry in the Greek press, of various political hues, most attributing Theodorakis's exclusion to political motives. (Contrary to the widely held belief, Theodorakis is not the darling of the Communists being something of a political renegade. The protests came from the liberal-conservative as well as the left-leaning press, and members of Mr. Mavros's Centre - Union Party led the objections raised by the parliamentary opposition.)

It certainly cannot be denied that

Hadzidakis's appointment was highly irregular, and in many ways an insult to serious music in Greece. It is well known, for instance, that the new director is an intimate of those currently in the nation's highest political circles, and that the regulations governing the selection of a General Director were altered to allow his appointment in the absence of the necessary qualifications.

The fact remains, however, that the members of the State Orchestra preferred Hadzidakis and even went on strike to ensure his selection. He is, moreover, a man with inherently good ideas and one who possesses a completely honest view of himself and his own musical shortcomings. He has so much as said he does not deserve the job but has promised to do his best to fulfill its responsibilities. He has further promised higher salaries for the musicians — a necessary move in itself and one that enhanced his support among the orchestra members — and called for the construction of a genuine music centre, or at least a symphony hall, for Athens. Neither of these sentiments are original, of course (these are crying needs, ignored far too long), but presumably the orchestra members felt that Hadzidakis may be in the position to remedy the situation.

However, why should the controversy pivot around Hadzidakis and Theodorakis in the first place? The existence of highly qualified, serious musicians and conductors in Greece, not to mention the many working abroad, is clear to anyone who takes the trouble to attend concerts. Why then were they denied the chance to reach the top of their own declared profession? In this respect, the government is guilty of a needless affront to our own underpaid and scarcely appreciated musical talent, and has held its actions up to ridicule by other European Nations. Could one imagine Paul McCartney, for all his talent and originality, becoming Director of the London Symphony, or even, if chosen, accepting the position? Serious music in Greece has been eclipsed in recent years by *bouzouki*, pop and more recently *rebetika*, and has been thoroughly neglected. (Surely there is a place for all kinds of music in our society?) Perhaps the members of the Athens Symphony believed it to be time they leaped on the bandwagon and reaped whatever benefits they could from the prevailing mood. If so, their instincts may be correct.

As a conductor, Hadzidakis has irredeemable failings, which were clearly demonstrated when he undertook to

conduct *Dido and Aeneas* at the Lyriki Skini last November, but as an administrator he may turn out to be better than we dared hope. Certainly his tenure as Music Director of ERT, the National Broadcasting Network, has led to a vast improvement on radio. He is known to the public, and his connections with the top may not hurt the currently pathetic music budget. This is a most circuitous approach, however, to a possible solution to a sorely abandoned musical tradition. Meanwhile one can only hope that Hadzidakis has a very good concert master.

The Festival of Unpopular Songs

IF POLITICAL pundits were listening, the 1976 Eurovision Popular Song Contest, broadcast from The Hague on April 3, may have been a gauge of the social unity or disunity of Europe. The winning entry entitled 'Save Your Kisses for Me', came from a lively British group called The Brotherhood of Man. Under these circumstances, it is unthinkable that Mr. Callaghan would now consider taking Britain out of the Common Market. The Greek song entry, however, caused anything but brotherly feelings in neighbouring Turkey. Although Turkey did not take part in the contest, they broadcast it over radio and television — that is, until the Greek entry 'Panagia Mou, Panagia Mou', sung by Mariza Koh, came on. The song, a mother's lament vaguely related to the Cyprus events of 1974, caused Turkish television to switch it off and substitute in its stead 'Mumlekatin' (My Country) which was the big hit-parade number during the Attila Invasion.

Greece came in a poor fourteenth place out of eighteen entries even though France, with whom it is known

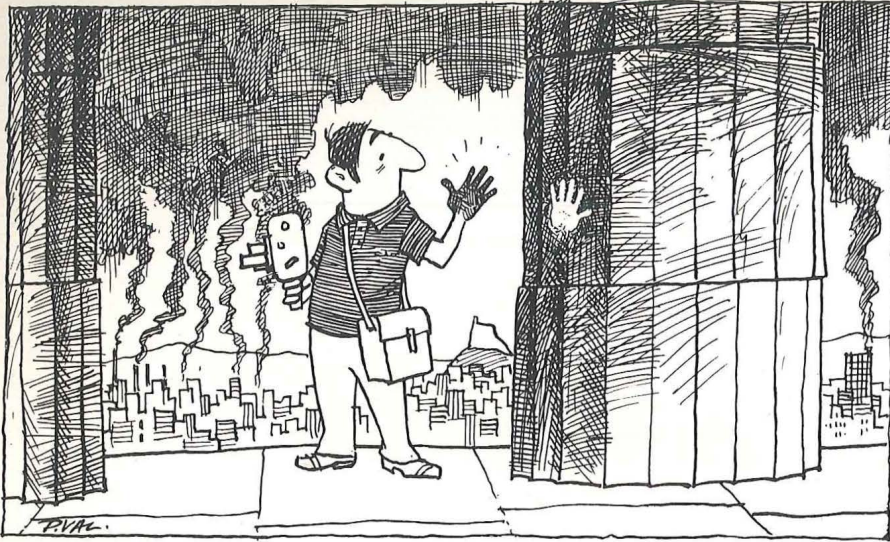
we have a 'special' relationship, threw eight of its votes behind us. Several days later, Manos Hadzidakis, by way of consolation, commented on the 'mediocrity' of the Song Contest saying that he was sorry Greece had not come in last.

It is true that Mariza Koh is one of our most successful singers and from a vocal point of view her performance was excellent. As a television performance, however, it left much to be desired. Most of the other participants tried to put over their songs, performing *for* the audience with whom they seemed to be sharing fun. By contrast, Mariza Koh participated in what was, after all, a popular song contest with the solemnity of a Wagnerian soprano performing at Bayreuth and only barely acknowledged the cameras or her audience.

This aloof style of performing has become the fashion among most of our singers in recent years. Either they are taking themselves too seriously or else they do *not* know how to perform. Songs are delivered with grimly deadpan or tragic facial expressions and little movement, conveying an impression of disdain for the audience.

This was not always the case. Not so long ago singers such as Beba Kiriakidou, Stella Greka, Sofia Vembo, Nikos Gounaris, and Tonis Maroudas, to name a few, used to get up on stage and perform like troupers. Today too many of our singers act for all the world as though they were doing their audiences a favour by permitting them to witness a solemn rite. As mediocre as the Eurovision contest may have been, it had certain things to teach our pop singers. To begin with, that they should climb down from their pedestals and begin behaving like the entertainers they are supposed to be and not like high priests of a sacred art.





issues

Wanted: A Citadel for the Acropolis

AN ACROPOLIS in ancient times was usually a fortified hilltop that served as a citadel for a town built around it, guarding its inhabitants from their enemies. In Mycenaean times an acropolis contained the palace of the King, developing later into the town's civic and religious centre. The Acropolis of Athens shows traces of neolithic settlements going as far back as 3500 BC. Its fortifications, however, proved incapable of protecting it from the Persian invasion in 480 BC. The buildings on top of the Acropolis assumed their definitive form, more or less as we know them today, during the Golden Age of Pericles between 450 and 420 BC. An ageless artistic marvel, these buildings, and in fact the entire 'Holy Rock', became thereafter the symbolic spiritual centre of the Hellenic world. Today, twenty-four centuries later, the Acropolis is once more threatened, this time by the pollution created by too many people and the outcome of too much technology. And instead of being a citadel for the population of Athens, the Acropolis and its ancient monuments now require their own protection against an environment that threatens them with decay and destruction.

A team of Greek scientists, archaeologists and architects, including professors from the National Polytechnic and the University of Thessaloniki, appointed by the Ministry of Culture and Science, has for some time been

'...all the Old World's culture culminated in Greece — all Greece in Athens — all Athens in its Acropolis — all the Acropolis in the Parthenon...'

—Mahaffy, *Rambles and Studies in Greece*

studying the structural condition of the Acropolis rock itself as well as that of the monuments, seeking ways and means of safeguarding them.

The scientists have ascertained that the strength and stability of the rock are satisfactory and are not threatened by earthquakes as the Acropolis area is in a practically quake-free zone. Certain cracks will be filled up, weak points in the foundations of buildings will be strengthened and much rubble will be cleared in order to facilitate access to the Acropolis by the public. Experiments will be made in coating slippery marble floors and steps with plastic substances.

The state of the marble monuments on top of the Acropolis, however, is not considered as satisfactory as that of the rock itself. In the first place, iron supports, tenons and clamps, extensively used in pre-World War II restoration work on marble columns and other structures, have by now oxidized and, through swelling, caused cracks in the marble. Pericles's master builders preferred using rust-free molten lead inside the marble columns in order to fit them together. When the Turkish garrison in the Acropolis was

being besieged by Greek revolutionaries in 1822, during the Greek War of Independence, the Turks, who were short of ammunition, began breaking up marble columns in order to use the lead. When Odysseus Androutsos, who was at the head of the besiegers, got wind of what was going on, he offered to supply his enemies with enough volleys to deter them from destroying the columns.

Now the scientists are proposing to inject into the columns an alloy of titanium containing manganese which is not affected by humidity or changes in temperature. In order to locate the enormous number of iron supports used, they plan to gamma-ray all the buildings, very much as a dentist X-rays a tooth to locate previous fillings. All this will be quite a complex task and especially powerful gamma-ray equipment has been ordered. When this equipment arrives, priority will be given to studying the inner structure of that uniquely complicated yet graceful monument known as the Erechtheum.

Incidentally, during the latter period of the Ottoman occupation, entrance to the Erechtheum was forbidden, not because of the building's historic significance, but because it housed the Turkish governor's harem. Sir George Wheler, who visited Athens in 1675 and described the monuments on the Acropolis in his book *A Journey into Greece*, writes that he was unable to get into the Erechtheum 'because the Turk that lives in it hath made it his *Seraglio* for his women.' Despite the proximity, however, it is presumed there was little physical resemblance between the veiled women inside the building and the charming Caryatid maidens standing in marble outside the monument in perfect poise and dignity.

The greatest damage, however, to the Acropolis monuments is caused by atmospheric pollution. The Greater Athens area sprawling all around the Acropolis now boasts more than two-and-a-half-million inhabitants circulating in more than three-hundred and fifty-thousand motor vehicles of all sorts. Furthermore, an average of about two hundred aircraft land, and as many take off, every day at nearby Ellinikon airport — not to speak of the industrial pollution coming in from Eleusis. The worst villain of all, according to the scientific team, however, is the fumes emitted by hundreds of central heating systems in the vicinity of the Acropolis. This has been demonstrated by detailed measurements taken in the last five years, which indicate that highest pollution of the atmosphere, with oxides

of sulphur and carbon occurs in the winter months between October and March, when apartment building managers turn on — however reluctantly — the central heating equipment. The fumes, it appears, when mixed with rain turn the marble into lime dust. It was proposed as a remedy that apartment buildings in the area either switch to sulphur-free fuel or use electricity for heating purposes.

The problem is particularly serious in the case of the delicate marble sculptures, such as the Caryatids and the Parthenon friezes (the ones still in place) which because of their greater

surface area are more exposed to pollution. The scientists proposed that either proper air-conditioning equipment be provisionally installed or the Caryatids removed and replaced with plaster replicas until an effective way of protecting them on the spot is found.

After the scientists' report on the threats to the Acropolis statuary appeared in the press, Mr. J.D. Jones, curator of a museum on the Isle of Wight, was prompted to write in a letter to *The Times*: 'Perhaps we may expect the late Lord Elgin to be acclaimed even by the Greeks as a hero of classical archaeology.' This is most unlikely, of

course, as Lord Elgin is considered in Greece as history's master smuggler of antiques. The Parthenon 'metopes' which Elgin so cruelly separated from their natural home may be well protected in the British Museum, but they are as unnaturally foreign to that environment as the London Bridge to Arizona. Byron was a witness to the abduction in 1809 and the following stanza reflects his rage:

'Some calm spectator, as he takes his view
In silent indignation, mix'd with grief,
Admires the plunder, but abhors the thief.'

—ANTONY M. ECONOMIDES

A LETTER FROM ABROAD: NEW YORK, NEW YORK

SPRING in New York City may not be the flower-drenched renaissance that Mediterraneans celebrate, but it is no less welcome a *rite de passage*. And not in recent memory has spring been so welcome a rebirth as this year, after what seems like far more than a season in the dark, grim underworld of economic, political, and social crises. For that matter, on the most literal level of weather, spring comes as a real change for New Yorkers. So much is said about modern life being insulated from nature. In fact, New York City is very much exposed to the elements. In these days of steep fuel prices, for instance, a few cold spells, a snowstorm of two, can make the difference between a landlord's healthy profits or a marginal percentage. Foreigners may not realize, either, what a city of extremes this is in its weather as in so much else. This past winter alone, New York experienced temperatures ranging from minus seventeen degrees centigrade to twenty-two degrees centigrade and within two to three days it varied some twenty-two degrees. So when the first balmy spring day arrives, people here, like people everywhere, rush out in their shirtsleeves. Your typical New Yorker, as Albert Einstein said of God, may be sophisticated, but he is not perverse.

Weather aside, there has been a distinct feeling that this spring carries a special charge: like wines, there are vintage years, and '76 is just that for all Americans. Two extraordinary phenomena illuminate this year. One is that quadrennial comet, the Presidential

election. For the moment, New Yorkers are involved in this only as are other Americans, except that individual New Yorkers are highly political creatures. New York's own day in the limelight comes this July, when the Democrats convene here to nominate their candidate for November.



The second beam comes only once this century — the nation's Bicentennial. It, too, is being observed by New Yorkers much as by other Americans. New York — city and state — was the scene of several important episodes in the Revolution, and these are being suitably observed. (Usually re-enacted: before the Bicentennial is over, Americans will have dressed up in colonial costumes and refought every blasted battle!) But Americans have turned the Bicentennial into one big patriotic toast to anything and everything that has happened in the New World's last five hundred years, so New York's claim to genuine Revolutionary events gives it

no particular advantage over, say, California.

It must amuse Europeans to hear of so much fuss over something that happened only two hundred years ago. But commentators on the American scene long ago noted that this is the land of 'instant tradition'. So New Yorkers go on celebrating the Bicentennial like their fellow Americans, with an incongruous mix of low vulgarity and high style, idealistic dedication and commercial exploitation, superficial productions and profound speculations. We get, on one extreme, a superb television series about the Adams family, which gave this country two Presidents and several other notable individuals. At the other extreme, every product you pick up, from your breakfast cereal to your nightcap, has some Revolutionary motif on it. (The record so far is held by a coffin-maker who offers a Bicentennial lining in red, white, and blue satin.) In between, all the great sailing ships of the world will soon converge on the Hudson River. And you know what? For all its incongruities, the Bicentennial is in every way more lively, more relevant, more fun. One is tempted to say, more American.

Despite all the highjinks of spring, Presidential politics, and the Bicentennial, it must also be admitted that there is a more subdued quality to life in New York these days than a decade ago. Just to think of what was going on in the art world, in music, in fashions, in political and social life in the sixties — it is interesting to speculate how the Bicentennial might have been celebrated in

New York had it fallen in '66 instead of '76. Back then, everything here was so frantic (frenzied?) and hilarious (hysterical?). The sixties was like being on a great ship at the last-night-out party, and New York was the Captain's Table. And some would add, yeah — and the ship sank before reaching port.

Yet that provokes another speculation. Suppose someone who knew New York City up to about 1961 or 1962 then left, missing out on the entire sixties and its aftermath here. And suppose that individual returned today. What would such a person note in the city in the way of changes that might be attributed to the ferment of the sixties? Put another way, what of that era of Rock-and-Revolution has survived even this long, if not forever?

Start with Rock itself. Although the pop music realm has calmed down many decibels, some of the Rock music and its attendant 'scene' is certainly part of our culture today. The music is everywhere, and it is regarded in a way that pop music was not in the early '60s. Likewise, the whole art world has changed, and if they are not discovering a new genius every day and founding a new school every week, as during the '60s, there is a definite sense of activity, striving, openness. Even a casual walker in the city would notice all the new sculpture in public places, or the wall paintings, and there are far more galleries showing far more varied works than in the early '60s.

The long-absent returnee would notice many other changes, just strolling the streets. For what it's worth, the hair of men and women is different from fifteen years ago. Not as long or wild or unkempt or expressive as during the peak years of the '60s, but definitely a presence. Clothes, too, have greatly changed from fifteen years ago, and in a way that goes beyond the usual cyclical changes in fashions. There is definitely something less conventional, less uniform, in the way New Yorkers dress these days, and it is hard to believe they will ever surrender their gains. They tend toward more colour, more informality, more eccentricity, and again, if clothes are not as innovative or exotic as during the '60s, they still say something about individuals' images of themselves.

Hair and clothes may seem a slight gain for the turmoil of the revolution. But an aware returnee who really knew New York fifteen years ago would have to recognize more profound changes. For one, there is far more mixing of the races now. Wherever you go, Blacks, Whites, Orientals — people of every derivation — are working, socializing,

interacting to a far greater degree. No one is going to turn that clock back. Another variation of the permanent revolution is the accelerating breakdown of the conventional roles of men and women. Oh, far and away the majority go on much as ever, but you see women working at new jobs — installing telephones, delivering mail, driving taxis, patrolling in a police car. Or there are now many women TV newscasters — long an accepted role in Europe, but somehow only recently opened up to women here. Meanwhile, you now get the occasional male telephone operator or encounter a male secretary in an office.

It is easy to dismiss some of this as window-dressing. But one of the changes in roles finds young men —

highly educated and aware types, too — working in kindergartens, nursery schools, and daycare centres, a world virtually off-limits to American males a few years ago. This holds especially profound potential because these fellows are providing a new image for a new generation: men can do these jobs. Furthermore, since a certain percentage of the kids are in such places because Daddy isn't living at home and Mommy has to go off to work, these young men play a most significant role in the lives of some of the kids.

So New York is weather and politics and history and foolishness and fashion and race and roles. And when they are all clicking, New York can even seem like the springtime of America.

—DAEDALUS

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M. MAVROMICHALI

LETTER FROM MARY-JANE

Dear Betty Lou,

Well, here we are back home again after that fabulous trip to Greece. I hope you got the postcard I sent you from Athens and the other one from that island where we stayed over the Greek Easter. They call it Mytilini but that nice hall porter at the hotel told Sam it was known as Lesbos in ancient times. He said it was the home of Sappho, a famous poetess. He also said she was a Lesbian but I didn't quite understand if he meant she was a you-know-what Lesbian or just someone from Lesbos. Sam tried to get it straight but the man just smiled and said everyone from Mytilini, including himself, was a Lesbian. Sam was most intrigued. You know what a dirty old man he is deep down and he kept staring at the women with more than his usual interest but I must admit they all looked pretty normal to me.

It was the Greek Good Friday. The hall porter told us there would be a procession from all the churches in the evening and he urged us to go to the main church and see the Epitafios. He explained what it was but all Sam and I could gather was that it was the body of Christ. All the way to the church I kept telling Sam it just couldn't be the body of Christ because He went up to Heaven

and left nothing behind but Sam insisted there must be Something there and we should see It.

Just as we were about to enter the church a dear little old priest with a white beard barred my way and said something in Greek, agitatedly pointing at my Bonwit Teller pants suit all the while. Sam pulled his wallet out and said, 'How much?' but the priest kept pointing at my pants and shaking his finger at me. Finally, a cute young Boy Scout came out from inside and explained to us in very good English that women wearing pants were not allowed in the church. I was crestfallen. I couldn't go all the way back to the hotel to change into a skirt and I said to Sam: 'You go in, dear, and then tell me what you saw'. 'Not on your life', Sam said. Then he turned to the cute Boy Scout and said, 'If she takes her pants off and just goes into the church with her coat on, is that okay?' The boy shrugged and said he thought that would be all right. You won't believe this Betty Lou, but Sam just grabbed my arm and pulled me behind a large plane tree in the church courtyard.

'Put your coat on', he said, 'and take your pants off!'

'But my coat reaches just above my knees', I protested.

'Never mind, do as I say', Sam insisted. So I did as he said and went back into the church, looking like one of those awful women you see loitering in the Rue Madeleine in Paris, pretty certain the priest would drive me out like one of the money-changers in the Temple. To my surprise, he didn't turn a hair and I went in with Sam and saw the Epitafios. It was a cupola-like affair, looking something like a baby's four-poster bed with a gold-embroidered cloth under the canopy, strewn with flower-petals. There was a Boy Scout standing at each corner of it and the one who spoke English told us the procession would start from the church at seven o'clock in the evening.

Sam was looking intently inside the cupola and he said to the boy: 'Where's Christ's body?' The boy pointed to the embroidered cloth. 'It is symbolic', he explained, 'and the procession is really the funeral procession of our Lord who died on the cross on Good Friday.' We thanked him kindly and Sam gave him his card and told him to come and visit us in Savannah, Georgia, if he was ever in the States.

Well, we missed the start of the procession because Sam likes eating early but we caught it just as it passed in front of our hotel. The dear old priest who didn't like my pants was there, looking magnificent in golden robes and with a gold mitre on his head, together with three more priests, leading the way, followed by the Boy Scouts carrying the cupola and then all the townspeople, each with a lighted taper in his hand. The priests were chanting and Sam tried to get their voices on his portable cassette recorder but he was too late and all we have on the tape is the sound of shuffling feet and a woman screaming to her child to stop running back and forth under the cupola.

On the Saturday night we went to the resurrection service at the church and there were so many people there that the priests had built a dais in the courtyard and were standing on it, conducting the service and chanting in the open air into a battery of microphones. There were loudspeakers strung up everywhere around and this time Sam got it all on his tape recorder. We'll play it for you, Betty Lou, next time you come to visit and I'm sure you'll love it.

And then, you won't believe this Betty Lou, we got to talking to a middle-aged man and his wife who were standing next to us and it turned out he was a sea captain who had visited Savannah often on his voyages. When one of the priests held up a bronze

candelabra with three lighted candles in it the captain explained to us that it symbolised the Holy Trinity and that the priest was inviting all and sundry to come and receive the Light. In next to no time everybody in the crowd had lit his wax taper from the priest's candles.

On the stroke of midnight Sam noticed someone had dripped hot wax all over his two-hundred dollar mohair sports jacket from Simpson's of Piccadilly and just as he began swearing the way you know Sam does on such occasions, the church bells started ringing and everybody started wishing each other Happy Easter.

The captain's wife was most concerned about Sam's jacket and although she did not speak English, her husband said she was offering to clean it for him if we would go home with them and also share their Easter eve supper.

This is a thick, creamy soup with lots of stuff floating in it and I think it must be a recipe by someone called Maggie Ritsa, because that's what the soup is called. It was absolutely delicious and we were really enjoying it until Sam asked the captain what it was made of. When the captain said: 'The guts of the lamb', Sam blanched. 'You mean the intestines and all?' he asked in horror as the captain beamed and said: 'Yes, everything. Have some more'. Sam went green, pushed the plate away and excused himself as he staggered to the bathroom. I was so embarrassed I just didn't know what to say. But fortunately our hosts hadn't noticed anything was amiss and I changed the subject by admiring a number of tea sets, proudly displayed in a glass armoire, that the captain had brought home from Japan.

We were leaving early the next morning so we had to decline their kind invitation to have Easter lunch with them. I'm willing to try everything of course but I reckon Sam just wouldn't have been able to face another delicacy the captain described to us called 'kokoretsi' which consists of the sweet-breads of lamb, wrapped around tightly on a spit with the lamb's intestines and barbecued to a crisp. So we bid them adieu, invited them to visit us in Savannah, Georgia and sailed back to Athens the next day.

I must close now, Betty Lou, as Sam has just started playing the resurrection service for the third time on his stereo set and I have one the most awful splitting headaches you ever did see.

Lots of love from both of us,
Mary-Jane

—ALEC KITROEFF



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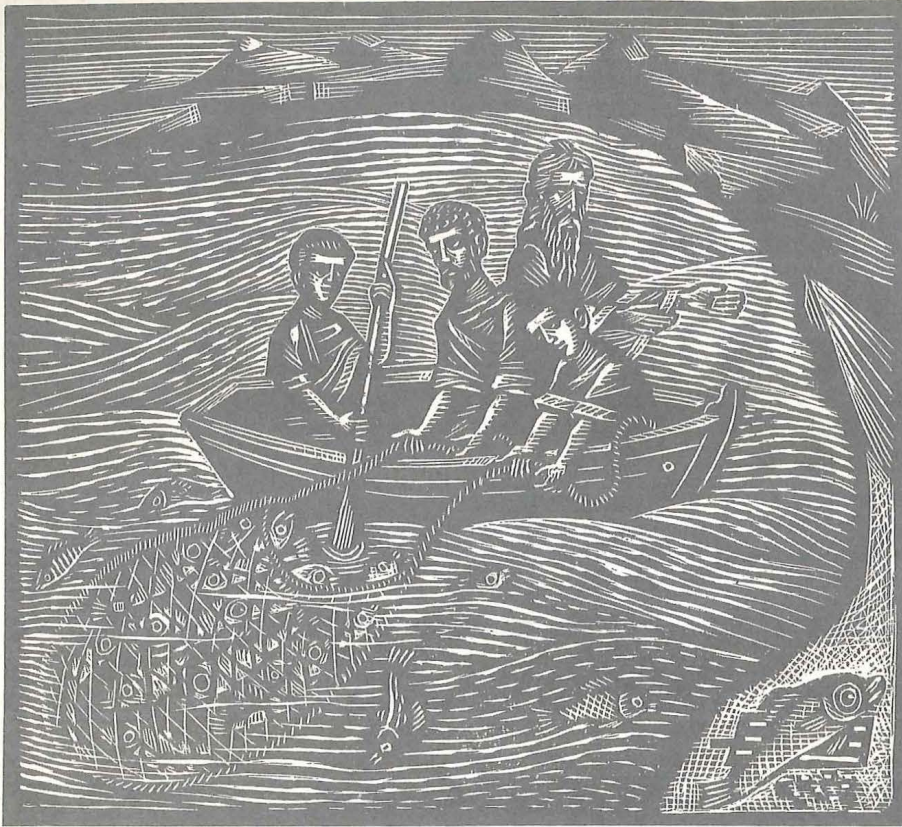
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FISHING IN GREECE

FISHING has always been a tough way to make a living in Greece but from time immemorial Greeks have loved, feared and fished the sea, praying first to the god Poseidon and later to Saint Nicholas, the patron of seafarers.

The average fisherman today draws his livelihood from the sea in the classic way, using many of the same methods his ancestors used before him. Since the best of his catch is always sold to the restaurants and hotels, the visitor to Greece can usually count on being able to eat a delicious variety of fresh-caught seafood. Even the humblest *tavernacan* put a plateful of *lithrinia* (gurnard) on the table. These fish, though small and full of bones, are a treat when properly fried in extremely hot oil; they should be crunchy outside and flaky white inside. Washed down with a rough, cold *retsina*, and buttressed by a salad of just-picked tomatoes and cucumbers, they make a savoury and typically Aegean luncheon.

Lithrinia, along with the innumerable other small fish in Greek waters — *barbounia* (red mullet), *perka* (perch), *hanos* (sea perch), and so on — are usually taken with a hand line. Called *kathiti* in Greek, this kind of fishing uses

shrimp for bait, although minnows also work. Few Greek fishermen ever use a rod and reel; the fish are too tiny and the equipment too expensive. They simply sit in their skiffs, playing out the line and hauling it in, hand over laborious hand, all day long.

The same hand line is used to take the bigger game, such as groupers, *sinagrida* (gurnet) and *vlakos* (a kind of grouper or garfish). A larger hook is used and sometimes a different bait — perhaps octopus or squid. But, to call any fish caught in Greece big game is a misnomer. There is an occasional grand-daddy fish of between, say, fifty and a hundred pounds, but the ensnarement of one of these is good reason to declare a local holiday. Anyway, I myself prefer to eat the younger and smaller fish. Between two and five pounds is the ideal size — they are so much more tender and succulent.

'Throwing the *paragadia*' is an interesting and difficult way to fish. The first time I saw the method in action was on a November night, a few years ago, when I went out with two Greek friends, Vassili and Anthimo. Neither was a professional fisherman, but they had fished around Lindos since childhood to provide for the dinner-table and they

certainly knew how to prepare the baskets, a three-hour chore. They were also every bit as superstitious as full-time seafaring men. Vassili in particular became quite upset when a man he disliked stopped to watch our preparations. 'That man is a jinx,' he muttered. 'Look at him — he's putting the evil eye on us. We shouldn't go out fishing tonight.' I snickered at this, but later could only conclude that Vassili knew better because that night, after six hours of fishing, we returned with only three pounds of fish.

And what hard and cold work it was! First we chugged down the coast to a site made famous by the film *The Guns of Navarone*. Remember those towering, steep cliffs, which the Allied raiders were supposed to scale in an attempt to destroy the German gun emplacements? Well, that's where we went, right in the lee of those spectacular heights, to throw our lines. The sea was only slightly choppy but there was a fairly strong current under the surface which made rowing difficult.

First Vassili placed a wooden float with an oil lamp attached into the sea, and then began to spool out the line as Anthimo bent into the oars. It took almost an hour to place the first line, which sank of its own weight, to the bottom. It was perhaps a thousand yards long, with two - or three - hundred hooks baited with minnows. We were hoping to catch any and all kinds of fish with the *paragadia* — everything from grouper and gurnet to sea bream and perch, with maybe an odd octopus or two as an added bonus.

It was four in the morning and we were chilled and wet by the time we got home and, considering our poor catch, we were hardly a jolly bunch. We would have been better off eating the shrimps we had bought to use as bait — less strenuous and more economical all around.

Old Yiorgos Kouros, at seventy-seven one of Lindos's few - remaining, full-time fishermen, had a different view of our experience. He maintained that we had made the mistake of fishing on a dark night. When a fish is caught on a *paragadia* line he twirls about wildly in an attempt to escape. The thrashing sends out phosphorescence and this in turn attracts marauding big fish such as dogfish, sharks and dolphins which pick the line clean. 'Next time you throw the *paragadia*,' advised Yiorgos, 'make sure you do it on a moonlit night, when the fish don't light up as brightly.'

Fishing with nets — *ta dihtia* — is another common way of fishing in Greece. The fishermen chug out in the



equipment in this operation. It is used to pick out sleeping fish, plus inkfish and crustaceans. The light also attracts these species. One glides along slowly in a skiff, poised at the prow with a long-handled harpoon, ready to make a quick deft stab in the shallows. Some Greek fishermen can wield a twelve-foot-long harpoon with the accuracy and speed of a fencer.

Fishing in Greece roughly works out like this: you usually have one chance at catching a 'big' fish per day. If you land him, you come home a hero. If you don't, you're a bum.

But as with all fishermen, half the fun is talking it over later, boasting about the bounty that got away. The size of the fish, of course, increases in direct ratio to the number of times you tell the story. It also takes much of the pain and frustration out of the day to sit and swap tales in a *taverna*: in summer over a plate of grilled octopus; in winter over a dish of deep-fried *atherina* (white bait) which are caught from the shore the day after a storm subsides, using a big net shaped like an upside-down hat.

And like as not there will always be an old fisherman like Yiorgos Kouros around to wave his ouzo glass and shout irrepressibly, 'Don't worry, Manos. It doesn't matter that you didn't catch anything today. Tomorrow I will take you to a place where there is a thirty-kilo grouper under rock. Tomorrow! I promise you! Just wait and see!'

—WILLARD MANUS

The woodcuts by Spyros Vassiliou are reproduced from Yiorgos Lefkaditis's *Fishing on the Greek Coast*.

early evening, their yellow nets heaped like mounds of saffron, the helmsman standing and often steering with a bare foot on the tiller in a typically insouciant Greek pose. Where the nets are placed depends on many factors: the fisherman's acumen and instinct, the weather, the current, the time of year. The nets are left out overnight and collected at dawn. All small and big fish in the Greek seas are caught in this way, except for *oktopodi* (octopus), *kalamari* (squid) and *soupia* (cuttlefish), *astakos* (lobster), and *karavida* (crawfish in English, *la cigale* in French).

Fishing with *kiourtos* — round wire baskets — is another widespread system that produces reasonably large and varied catches. Shrimp are caught in small baskets with a fine mesh, using a smelly paste of flour and sardines as bait. The same bait is used in the larger wider-mouthed baskets to attract groupers, sea bream and *vlakos*. *Skaros*, or parrot fish, are caught in the same baskets but with fresh greens as bait; and instead of being left out at night, the baskets are put to work during the daytime.

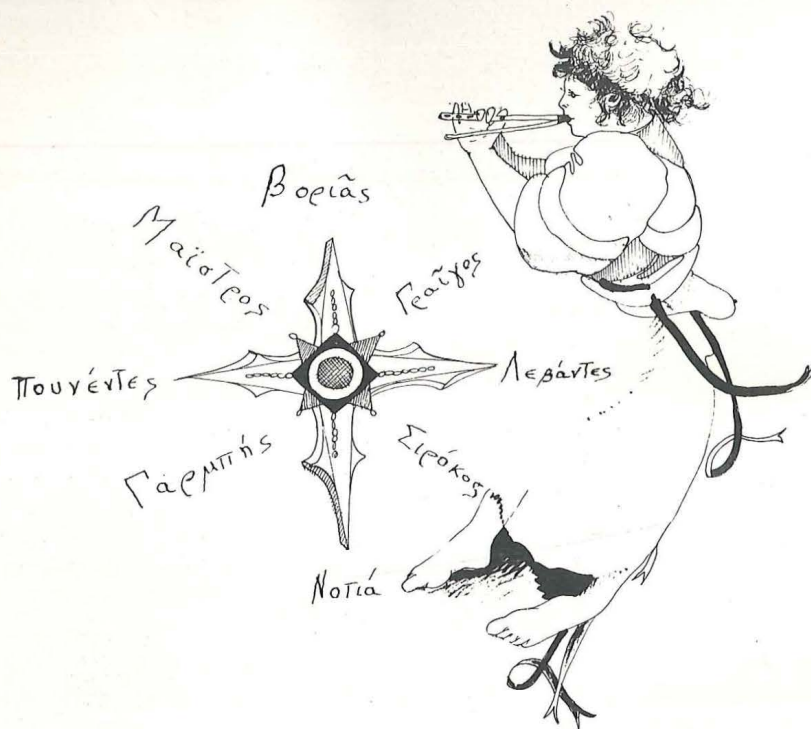
Crustaceans are occasionally caught with the *kiourtos*, usually the small-clawed *karavida*, which is more than an adequate Aegean substitute for lobster. It weighs about two pounds and is packed solid with a firm, white, sweet-tasting meat. In some areas of Greece — notably Halkis and Thessaloniki — the fishermen bring in an even smaller crawfish, about as long and round as an Upmann Corona, which, when prepared over charcoal and served with ouzo, makes an ideal *meze*.

My favourite way of fishing in Greece is with the *syrti*. This is a form of trolling. It is best done with two persons, one controlling the outboard and the other the rig. When hunting the small Mediterranean fish called *melanouri*

(black tail) one trolls with a thin nylon line with many tiny hooks baited with shrimp. To catch the bigger and more challenging game like *palamida* (tunny) and *tonnos* (tuna) when they come whipping up the coast to spawn, one uses a series of feathered lures. There is nothing quite like running into a swarm of big fellows and feeling them biting one after the other into the hooks. It all happens with bang-bang speed; the motor must be cut immediately and the twitching, straining main line hauled in, taking care lest the fighting fish break away or snarl the smaller lines. Some tuna and *palamida* in the Mediterranean weigh as much as a hundred pounds, so you can imagine what kind of a tussle it must be to land five or six of these at once.

Another preference of mine comes under the generic heading of *pirofani* — fishing with a light. A pump-up kerosene lantern is the basic piece of





GREEK WINDS

‘**W**HAT’S the weather?’ A likely one-word answer is, ‘*Fisai*’. It’s blowing. Once away from the exhausts of Athens, to speak of weather is to invoke the winds. Temperature almost seems irrelevant: visitors to Greece want uninterrupted calm, *bounatza*, the better to enjoy the pellucid Greek water, while the farmer longs for a cool offshore wind to comfort him in his daily work, from threshing and winnowing in June and July to winemaking in September. A wind, however, short of a storm — a *fourtouna*.

Although farmers, and even town-folk, are eloquent on the subject, if you want to cull expert opinion on Greek winds you must fraternize with fishermen. When the sea is foaming and their wide-bottomed caiques are safely moored, they have little else to do but discuss the winds, the possibility of their increasing or abating, their direction, their treacherousness. Preferred is a slight northerly or northwesterly breeze — typically June weather — when, according to the fishermen, the fish bite. Then they can range in their little caiques quite far, the larger caiques staying away for perhaps several weeks during which the crew eats nothing but fish, and works nearly twenty-four

hours a day. Every ripple of wind and sea is sagely commented upon in an attempt to pierce the winds’ ultimate inscrutability.

There are many local names for the Greek winds; those given here are commonly heard in the Cyclades, where many classical forms have been preserved. The most renowned wind must surely be the northwind, the *Vorias*. (In the Peloponnisos the Italian word, *Tramontana*, remains in widespread use, no doubt a vestige from when Venetian sailors were masters of Greek seas.) The ancient god Boreas — *Vorias* is the modern pronunciation — married the daughter of King Erectheus (of Athens’ Erectheum) and so became son-in-law to the Athenians. On ancient vases he is depicted with rough hair and beard, carrying off his bride. He is one of the four cardinal winds Homer mentions, which caused such havoc when loosed by Odysseus’s suspicious crew from the bag which the Lord of Winds, Aiolos, gave the wily captain, containing all except the favourable west wind. On the north face of the octagonal Tower of the Winds in the Roman Agora in Athens, he is shown about to blow into an elegant conch shell. He is benevolent, for the *Vorias* is cool in summer and in general,

salubrious, even in winter. When the wind goes over force seven — and this can happen with startling suddenness, justifying the Greek seas’ reputation for hazard — and keeps the boats embayed, the *Vorias* is often the boisterous culprit. Hesiod, the eternally pessimistic poet of the eighth century BC, gave, in the *Works and Days*, the following warning: ‘Watch out for the month of Lenaion, bad days that would flay an ox. Watch out for the frosts which Boreas, the northwind, cruelly causes as he sweeps over the land. He gets his breath and arises on the open sea by horse-breeding Thrace, making earth and forest groan.’

The *Vorias*’s immediate neighbour, the northwesterly *Maistros* (the French call it *Mistral*), is a common wind of late spring and summer, although when it blows thus seasonally it is given the specialized name of *Meltemi*. It is cool and dry, characteristically abating at dusk and rising again at dawn with renewed vigour. Farmers consider it the ideal wind with which to winnow their grain which they toss with wooden pitchforks into the air for the helping wind to carry off the weightless chaff while the heavier grain falls back onto the stone threshing-floor.

Today the west wind is called *Pounentes*, though the ancient name, *Zephyros*, is still sometimes affectionately employed for this beneficent wind in its gentlest aspect. In the islands, this is a pure seawind, fresh and bracing, but brief, and likely to move either northwest to become a *Maistros*, or southwest to be called the *Garbis*. This latter is especially appealing in late winter or early spring, when it most frequently blows, for it is commonly a bringer of the warm rain needed by the shoots of young grain. The ancient Greeks often conceived of the winds as fertilizing, and the *Garbis* is still so considered.

Akin to the *Garbis* is the southerly *Notia* (the classical *Notos*), though it is somewhat less welcome than the former. It too brings rain and on the Tower of the Winds it is represented as a clean-shaven young man emptying an urn. In many places it is referred to as the *Ostria* (Latin *Auster*). The poet Seferis considered it enervating, as in the seventh poem of his great sequence *Mythistorema*: ‘On our left the *Notia* blows and maddens us, / this wind that strips bones of their flesh.’ And in the summer it is indeed to be regretted.

Should it even hint of a deflection to the east, a barrage of disgusted, apprehensive invective is sure to be hurled at it, for the southeasterly is the

dreaded Sirocco (*Sirokos*), a word of Arabic derivation. This wind is considered to be unhealthy, depressing, debilitating, and bad for the crops, burning the green, grain shoots to a premature golden colour. It often carries from its origin in the desert furnaces of Libya a fine grit of sand, a scanty but driving rain, and a host of allegedly infectious African germs. A plausible scientific explanation for such vilification is that this hot, wet wind induces low pressure, which tends to similarly affect the spirit, as does the high pressure which is a gift of the *Vorias*. In Crete, ancient vendettas are likely to be revived. In the farmlands, the farmers watch in helpless rage while fruits and blossoms are ruthlessly knocked down by the nearly prone trees. The fishermen are compelled to remain ashore, and tourists feel too listless to continue their perambulations. Although this wind blows most often in winter and early spring, on the rare occasions when it appears in June or July, the scorching temperature is made even more unbearable by humidity. Often village shops remain closed, their owners rightly anticipating few customers.

Its easterly neighbour is not nearly as pernicious, and, in fact, is shown on the Tower of the Winds as a young man laden with fruits and sheaves. It is named after its place of origin, and thus is called either *Levantes* or *Anatolikos*: which is Greek for anything easterly. It is fiercest in the Adriatic, and was a chief reason for the ancient Greeks never colonizing the east coast of Italy, preferring Sicily and beyond.

Our last wind, the northeasterly *Gregos* (literally, The Greek Wind) is also, in the islands, largely a wind of transition, and is merely a relative, in the minds of many fishermen, of the *Vorias*. It too can be coldly fierce.

Fishermen, far from the safety of shore, and sensitive to every insinuation and hint of change, have not found these eight classifications sufficiently precise. They have combined names for greater exactitude: *Voriagregos* for north by northeast, or *Sirokolevantes* for east by southeast, and so forth.

Thus, Greece, especially on islands and mountains, is a land of winds. When the tourist sitting over an ouzo at an invariably windy seaside café, wonders what the weatherbeaten old cronies in the back are going on about so volubly, very likely it is the winds, a topic most worthy, and like the winds themselves, inexhaustable.

—JEFFREY CARSON



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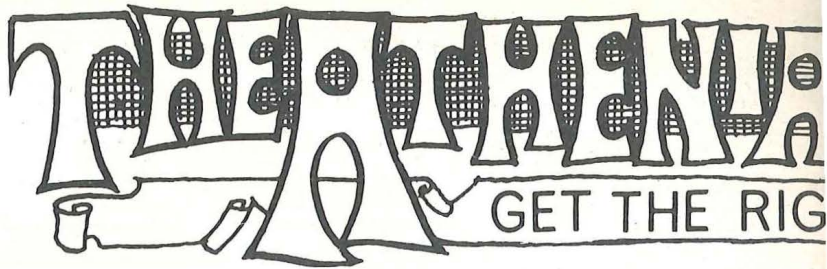
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Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export and import of pets: Ministry of Agriculture, Office of Veterinary Services, Aeolou 104	321-9871

CULTURAL ASSOCIATIONS

British Council, Kolonaki Square 17	633-211
Escuela de Espanol, (private), Koumbari 8	634-931
Goethe Institut, Fidiou 14-16	608-111
Hellenic American Union, Massalias 22	629-886
L' Institut Francais, Sina 29	624-301
Branch: Massalias 18	610-013
Istituto Italiano, Patision 47	522-9294
Jewish Community Centre, Pireos 44	522-7997
Lyceum of Greek Women, Dimokritou 14	611-042
Parnassos Hall, Karitsi Square	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	639-872
YMCA (XAN), Omirou 28	626-970
YWCA (XEN), Amerikis 11	624-294

SOCIAL/SPORT CLUBS

American Club, Kifissia	801-2987
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	910-071
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Federation of Bridge Clubs in Greece - Amerikis 6	625-510
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-1867
Greek Touring Club, Polytechnion 12, Patision	548-600
Hippodrome, Faleron Delta	956-6511
Riding Club of Greece, Paradissos	681-2506
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Target Shooting Club of Greece, Stadiou 10	322-4506
Underwater Fishing, Agios Kosmas	981-9961
Varibopi Riding School, Varibopi	801-9912
XAN (YMCA) of Kifissia	801-1610
XEN (YWCA) of Kifissia	801-2114
Yacht Club, Tourkolimano	417-1823

CHURCHES & SYNAGOGUES

<i>Greek Orthodox Churches of special interest in the Athens area:</i>	
Agia Irini, Aeolou, Monastiraki (Mass sung in harmony)	322-6042
Agiou Dimitriou, Panormou, Ambelokipi (Byzantine chant)	646-4315
Agiou Sotiros, Kidathineon. Plaka (Byzantine choir accompanied by organ)	322-4633
Chrispiliotissa, Aeolou 62, Monastiraki (Byzantine chant)	321-6357
Church of Christ, Ano Glifada	894-2911
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma)	322-1308
<i>Other Denominations:</i>	
St. Denis (Roman Catholic), Venizelou 24	623-603
Beth Shalom Synagogue, Melidoni 6	522-5227
Christos Kirche (German Evangelical), Sina 66	612-713
St. Andrews Protestant American Church, Sina 66	7707-448
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox) Filellinon	323-1090

REPAIRS

Electricity: Central Office	
24 hour service	324-5311
Gas	363-365
Gas installations (8a.m.-2p.m.)	391-971
Water	777-0866
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PLEASE NOTE: Parcels weighing over 1 kilo (2.2 lbs.) are handled at two branches only: at Koumoundourou 29, next to the National Theatre (Tel. 549-568) and at Stadiou 4, inside the Stoa in the Tamion Bldg. (Tel. 322-8940). Parcels to be shipped abroad should be left unwrapped until after inspection at the post office.

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Traffic Police (for items left in taxis or buses).....	530-111

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MONDAY

Nea Erithrea (Anakreontos, Evangelistrias) Neo Psihiko (Xanthou, Ionias) Patissia (Hansen, Byzantiou, Theotokopoulou) Zografou (opposite bridge)

TUESDAY

Halandri (Mesologiou) Pangrati (Damareos, Laertou, Liaskou)

WEDNESDAY

Ano Patissia (Tralleon, Christianoupoleos) Kifissia (Pindou) Nea Smirni (Omiron)

THURSDAY

Aharnon (Yiannari, Papanastasiou, Simvrakaki) Glifada (Agiou Gerasimou) Papagou (Kyprou, Elispontou)

FRIDAY

Kallithea (Andromakis, Dimosthenous, Menelaou, Dimitrakopoulou) Kolonaki (Xenokratous) Pal. Psihiko (near the church)

SATURDAY

Ambelokipi (Riankour) Marousi (Salaminos, Moshou, 25 Martiou)

TAXI STATIONS

Amarousi.....	802-0818
Ambelokipi.....	777-9450
Amerikis Sq.....	870-840
Kalamaki.....	981-8103
Kaningos Sq.....	617-040
Kefalari.....	801-3373
Kifissia.....	801-4867
Kolonaki Sq.....	710-140
Psychico.....	671-8410
Thission.....	361-540

BANKS

All banks in Athens are open 8 a.m. to 1 p.m. Monday through Saturday. Those listed below are also open 5:30 to 7:30 p.m. Monday through Friday (for special services such as currency exchange) except where other hours are given:

Commercial Bank of Greece

Sofokleous 11, Tel. 321-0911
Venizelou 25, Tel. 323-6172 (Mon. - Fri. 8 a.m. - 8 p.m.; Sat. 8 a.m. - 2:30 p.m.)
Patriarchou Ioakim 5, Tel. 737-227

Credit Bank

Pezmazoglou 10, Tel. 324-5111
Venizelou 9, Tel. 323-4351
Kifissias 230 (in the A & B) Tel. 671-2838 (Mon. - Sat. 8 a.m. - 7:30 p.m.)

First National Bank of Chicago

Imittou & Ifikratous, Pangrati, Tel. 766-1205 (Mon. - Fri. 5 - 7 p.m.)

First National City Bank

Kolonaki Square, Tel. 618-619

General Hellenic Bank

Stadiou 4, Tel. 322-5338 (Mon. - Sat. 8 a.m. - 8 p.m.)

Ionian & Popular Bank of Greece

Venizelou 45, Tel. 322-5501 (Mon. - Sat. 8 a.m. - 1:30 p.m.)
Mitropoleos 1, Tel. 322-1026 (Mon. - Sat. 8 a.m. - 7 p.m.)

National Bank of Greece

Kar. Servias 2, Tel. 323-6481 (Mon. - Sat. 8 a.m. - 9 p.m.)
Eolou 86, Tel. 321-0411 (Mon. - Fri. 6 - 8 p.m.)

Most Investment banks are open 8 a.m. - 2:30 p.m.

ETEVA, Amalias 14.....	32-961 or 324-2651
ETVA, Venizelou 18.....	323-7981
The Investment Bank, Omiron 8.....	323-0214

The following foreign banks are open 8 a.m. to 1 p.m. Monday through Saturday.

Algemene Bank Nederland, Papanastasiou 3.....	323-8192
American Express, Venizelou 17.....	323-4781
Bank of America, Stadiou 10.....	323-4002
Bank of Nova Scotia, Venizelou 37.....	322-0032
Banque Internationale pour l'Afrique Occidentale S.A. Filellinon 8.....	324-1831
Chase Manhattan, Korai 3.....	323-7711
Continental Illinois National Bank & Trust Company of Chicago, Stadiou 24.....	324-1562
First National City Bank, Othonos 8.....	322-7471
First National Bank of Chicago, Venizelou 13.....	602-311
Grindlays Bank, Syntagma.....	324-7015
National Westminster Bank, Filonos 137-139, Piraeus.....	452-2853
Williams and Glyn's Bank, 61 Akti Miaouli, Piraeus.....	452-7484

YOUTH HOSTELS

XAN (YMCA) Omiron 28.....	626-970
XEN (YWCA) Amerikis 11.....	624-291
Kallipoleos 20.....	766-4889
Alexandras 87 and Drosi.....	646-3669
Patission 97.....	820-328
Kipselis 57 and Agiou Meletiou 1.....	825-860
Hamilton 3.....	820-328
Karitsi.....	322-8437
Panepistimiou 46.....	622-071

MARINAS

Vouliagmeni.....	896-0012
Zeas.....	451-1480
Glyfada.....	894-1967

AIRLINES

Aeroflot, (U.S.S.R.) Kar. Servias 2.....	322-0986
Air Canada, Othonos 10.....	322-3206
Air France, Kar. Servias 4.....	323-0501
Air India, Filellinon 3.....	323-4027
Air Zaire, Filellinon 14.....	323-5509
Alia-Royal Jordanian, Filellinon 4.....	324-1342
Alitalia, Venizelou 9b.....	322-9414
Austrian Airlines, Filellinon 4.....	323-0844
British Airways, Othonos 10.....	322-2521
Balkan Bulgarian Airlines, Nikis 23.....	322-6684
Canadian Pacific, Kar. Servias 4.....	323-0344
Czechoslovak Airlines, Panepistimiou 15.....	323-0174
Cyprus Airways, Filellinon 10.....	324-6965
Egyptair, Othonos 10.....	323-3575
East African, Stadiou 5.....	324-7000
EL AL, Othonos 10.....	323-0116
Ethiopian Airlines, Filellinon 25.....	323-4275
Gulf Air, Nikis 23.....	322-6717
Iberia, Xenofontos 8.....	323-7524
Iraqi Airways, Ath. Diakou 28-32.....	922-9573
Japan Airlines, Amalias 4.....	323-0331
Jat, (Yugoslav) Voukourestiou 4.....	323-6429
KLM, Voulis 22.....	323-0756
Kuwait Airways, Filellinon 17.....	323-4506
LOT, (Polish) Amalias 4.....	322-1121
Lufthansa, Kar. Servias 4.....	323-8620
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Middle East, Filellinon 10.....	322-6911
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South African Airways, Kar. Servias 4.....	322-9007
Sudan Airways, Amalias 44.....	324-4716
Swissair, Othonos 4.....	323-5811
Syrian Arab, Panepistimiou 49.....	324-5954
Tarom, (Rumanian) Venizelou 20.....	624-808
Turk Hava Yollari, Filellinon 19.....	322-1035
TWA, Xenofontos 8.....	322-6451
Varig Brazilian, Othonos 10.....	322-6743

COACH (BUS) STATIONS

Aliverion-Kimi-Skyros.....	875-339
Central Mainland.....	861-7954
Corinth.....	512-9233
Delphi-Amfissa-Itea.....	861-6489
Evvia.....	874-915
Halkis-Edipsos-Limni.....	874-915
Kalamata.....	513-4293
Kamena Vourla-Atalanti-Lamia and Karpenision.....	874-809
Katerini-Larissa-Farsala-Elassona.....	842-694
Levadia-Antikira.....	861-7954
Nafplion.....	513-4588
Patras.....	512-4914
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Sparta.....	512-4913
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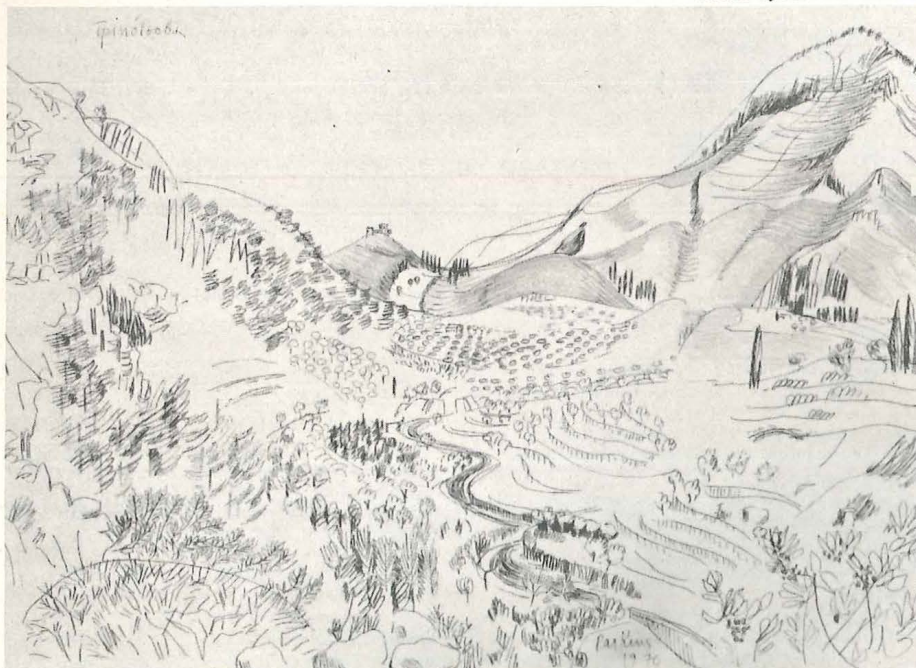
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Mitsena, The Wife Of Mitsos

THE first time I saw her, three summers ago, she was picking tomatoes, placing the deep-red, shiny ones in a metal bucket. She appeared to be in her late forties, but I later learned that she was thirty-seven. She was fat and dressed in colourful but old clothes with so many patches that it was difficult to distinguish the original material. Her *tsemberi*, the scarf worn by peasant women, covered much of her face. It was wound around her head and neck in such a way as to create a brim that protected her eyes from the blinding sun which was at its high point that day late in July.

I addressed her. 'Kalimera, Kyra Mitsena.' She raised her folded body, threw back her head and stood up straight among the green plants in her *perivoli*, the section of land allocated to her and her husband.

'Kalimera,' she replied. 'How are you? You must be Kyra Eleni's daughter,' she said as she came towards me. We shook hands, the rough skin of her palm scratching against mine. She had a full-moon face. When she laughed, her eyes almost completely closed and her lips unveiled a series of black and tarnished teeth.

'Have you been here long?'

'No, I arrived from Athens half an

hour ago, and I'm anxious to see the property and the beach. How are the prices of vegetables this summer?'

As we chatted, a thin boy, wearing shorts and a tattered red shirt, carefully stacked tomatoes in the wooden cases. Between each layer he placed a vivid pink sheet of paper. He continued his work ignoring my presence. Only once, after he had made certain that his mother wasn't watching, did he cast a hasty glance in my direction. I smiled at him but he immediately looked down as he continued his taciturn work.

'You know, Kyra Katerina, tomorrow is the Friday *pazari* and we are preparing the loads,' she explained, referring to the weekly market at the nearest town where they sell their produce. 'Mitsos will take them early in the morning, so everything has to be ready today before dark. Prices are high for early tomatoes. Look at this,' and she offered me a round, glittering, plump tomato, its deep-green stem still attached. 'It tastes just like meat.'

Mitsos is the nickname for Dimitris. His wife is called Mitsena; that is, the wife of Mitsos. This is the custom. The wife of a Yannis is known as Yannou, or Yiorgos as Yiorgena. A woman belongs to her husband; she is his possession. I don't know Mitsena's family name, nor

her first name, for that matter. Mitsos and Mitsena — Mitsos and Mitsos's wife — are how her husband and she are known throughout the valley.

At that time they cultivated a section of our family property. It is in the Mani, that rocky, barren area of the Peloponnisos that reaches out between the bays of Laconia and Messinia. About twenty *stremata* in size, the property begins on the main road and ends on a sandy beach. Rows of tall cypress trees run along both sides, creating a natural fence which separates our land from neighbouring fields. There are about four hundred olive trees on the property: one hundred and fifty with small, dark leaves whose olives are pressed to make oil, and two hundred and fifty with large silver and deep green leaves whose olives are cultivated for the table.

Mitsos's small allotment was in the middle of the property extending on both sides of the wide path that leads to the seaside. He did not pay rent. He sold the produce he grew and in return for his use of the land, we received, throughout the summer, freshly cut vegetables of all kinds: tomatoes, squash, eggplants, okra, green peas, celery. He also looked after the olive trees. His sons pumped water from the well through metal pipes to the roots of each tree. These olive trees are privileged in comparison to the ones in the interior of the Mani; they are usually small with twisted trunks because the only water they receive is from the rains.

The little village of Mavrovouni, perched on top of a hill at the entrance to the valley, gives its name to the 'Kambos of Mavrovouni'. Looking toward the north, the Taygetus range can be seen on the horizon. Small houses are scattered in the valley which, to the south, ends at the beach.

Life in the valley and up in the village continues at the same pace all year, from one season to the next. The young boy or girl that last summer was tiny and shy, this summer is a young man or woman still shy but ready to conquer the world. Nothing else changes very much. The world is enclosed between the mountains and the sea...

WHEN Mitsena was a young girl, she was given to Mitsos by her parents. Her family lived in another small village in Mani. He was from the nearest town, had some relatives in Athens and owned a small piece of land. As customs go, it would never have been left to the young Mitsena to choose her own husband. This is a decision made by the father.

Mitsos could never have been attractive. He is not more than five-foot three-inches tall, and very thin. His head is bony and fleshless so that the skin seems glued to his skull. His smile is a blend of shyness and bitterness. His eyes, red and tired, reflect embarrassment and cunning. His ears are prominent and they emphasize his naive face. They are his most distinguished feature.

Once married off, Mitsena immediately lost any illusions she might have had about married life. She plunged into work, interrupted only briefly by the births of her children.

There are five. The first three are boys: Yiorgos, Thodoros, Petros. They have dark hair, dark eyes and darker skin. The two youngest are girls: Sofia and Polytimi. Polytimi is beautiful and does not seem to have anything in common with the other members of her family. She is blond, with green eyes and a full mouth with deep-red lips.

Mitsena gets up at five o'clock every morning and attends to her household chores. Around seven, she takes her white goat and makes her way to the property. She ties the goat to a wooden stick, far away from the olive trees which it might be tempted to feed on, and begins her work.

Work in the fields never ends. Once the soil has been well ploughed, it is separated into 'beds' and then sowed. When the first green leaves of the plants appear, they are separated and transplanted. Each is fertilized, and unnecessary leaves are removed so there will be more strength for the fruit.

Most of the work is done by Mitsena. Petros is very young and helps in secondary work. The two older boys look after the black horse, Arapi. (Mitsos once had a beautiful white horse, but some years ago, when tomatoes were bringing a good price, Mitsos thought that he would hazard his 'lazy' chance. He lost the horse at cards.) Mitsos meets his friends every afternoon at the little grocery-coffee shop at the corner of the main road. They play cards every evening under the over-hanging vine and they listen to the day's gossip.

Yiorgos, having completed the six compulsory years of school, helps his father work the little field which belongs to Mitsos. They do not realize much from the crops of this land, and seldom go there. Situated in an area of the valley exposed to the north wind which blows from Taygetus, it is barren and during the winter almost constantly covered by a film of ice.

Mitsena, however, goes there at least

once or twice a week accompanied by her two daughters. This is in addition to the work she usually does in the allotment. They walk the five kilometres back and forth.

Sofia, the older girl, does a little cooking at home, sews patches on the family's clothing and does the laundry. She and her sister are often seen wearing dresses in pastel shades, elaborate with embroidery and lace, and very much out of keeping with the environment. The dresses are sent from the United States and the local bishop distributes them. After the first day of use the dresses are stained by the soil and plants. The two sisters go barefoot; their tiny feet are earth-stained and tough enough to be insensitive to pebbles and even thorns.

At noon the family gathers under the shade of an olive tree. They spread their frugal lunch on the ground. Tomatoes accompany every meal, constitute the hors d'oeuvres, add to the main dish, and take the place of a sweet or fruit. They devour them, straight from the plant, without washing them to remove the fertilizer.

After lunch Mitsos usually takes a short siesta under a tree, using a pile of reeds or a stone as a pillow. The boys resume work and the girls follow their mother into the house where Mitsena has many things to do in her primitive little household. In the afternoon she returns to the field where she continues her labour until dark.

Once or twice a year Mitsena takes a trip to Kalamata where she visits her sister who lives there with her own family. Mitsena's brother-in-law is a truck driver and she is very proud of him since *he* is not a slave to the land. She returns to the valley happy, always with a new dress that she has bought there. She is always excited before, during, and after the trips, the major event of her summers. In general, however, every day is identical to the day before or the day after for Mitsena, and for the women in the valley and up in the village, who toil from dawn to dusk.

Mitsena is an observer of her own life. She is passive. Life can be different for others but not for her. It is hard labour that never stops, until the last years of life. Child-rearing does not interrupt it for long since it is limited to the first two or three months of a child's life. After that, the older children look after their younger sisters and brothers, unravelling any difficulties that arise as well as dealing with the minor, everyday problems. They feed them and supervise their first steps.

Working in the fields devours most

of Mitsena's days and those of the other women. With some exceptions, it is there that their babies grow up, under a fig tree, next to the goat, near the mother toiling close by.

WHEN I arrived in the valley last summer something had changed. The family had moved from the small house they rented on the beach and no longer worked the plot on our land. The year before, the crop had brought good returns and they had moved to new quarters located above an old oil press, at the edge of the road. They had bought a refrigerator. Mitsena, it was said, had boasted, 'Now I have a house appropriate to accommodate any visitors.'

The new house does not have running water, but it has other advantages. Since it is on the main road, Mitsena and the children can watch cars and mules and men passing by. What is more important, the passersby may see and admire the new blanket that Mitsena bought on a trip to Kalamata, hanging on the window. The two girls have new dresses now, not the American ones from the bishop, but their own, brand new ones. And Petros, the youngest boy, is delighted with his new shirt. Thodoros has a pair of shoes. As for Yiorgos, he can now afford to go to the open air cinema located in the valley on a Saturday night, or even into town.

Mitsena works as hard as ever. The girls are older and help more in the house. The plot behind the new house, however, is larger than ours and she spends more hours among the vegetables.

Mitsos complains that competition from the town merchants is unfair. They have vehicles and buy the valley's products at very low prices and resell them at the villages in the region, at much higher prices. Nevertheless, he feels rich enough to be at ease about the payment of the little debt he owes the bank. And he still finds the time to join his friends at the small grocery-coffee shop where he plays cards for hours on end. Sometimes he dreams of selling Arapi and buying a tractor. Then he, too, would be able to go around to the little villages selling his own products.

Mitsena will then have even more work in the fields. Otherwise, life will continue as before for Kyra Mitsena and for the women who toil from dawn to dusk in the valley and up in the village of Mavrovouni.

—KATERINA AGRAFIOTI

music

A Musical Enigma

MANY GREAT artists are not discovered until after they are dead. Sometimes this is due to the artist's total lack of interest in publicizing or even showing his work. This is certainly true in the case of Nikos Skalkottas. Unknown at the time of his death in 1949, and only gradually winning fame in the ensuing years, Skalkottas today is generally considered by critics here and abroad to be our greatest composer. Like the American composer Charles Ives, he did nothing to encourage public performances of his works. He never spoke of his compositions, convinced that no one could understand them. Yet he wrote furiously every day and often all through the night.

The resulting creative output is staggering. He wrote more than one hundred and fifty important, original works that cover some six thousand pages of score. In the twelve-tone school, Skalkottas's works exceed the combined output of Schönberg, Berg and Webern and equal that of Beethoven or Schubert. In a period of three months he wrote thirty-two compositions for the piano. His works also tend to be very long. His Second Symphonic Suite in six movements running seventy-five minutes remained unfinished, while his Third Piano Concerto is perhaps the longest ever written.

Skalkottas was born in the small town of Halkis in 1904. Both his father, a flutist, and his uncle, a master of many instruments, played in the Halkis Philharmonic. Skalkottas's musical ability became evident when he was very young. He received his first music lessons from his uncle, and at the age of five he made his own violin with the help of his father. In the same year the Skalkottas family moved to Athens to provide Nikos with the best education available. At the Odion Athinon (the Athens Conservatory) he won a gold medal and the Averof scholarship. With the scholarship money he went to Germany in 1921 to continue his violin training but soon, against the anguished protests of his teachers who were impressed with his talent as a violinist, he focused his attention on composing.

His first important teacher of composition was the composer and musicologist, Philipp Jarnach, who said, long after, that when Skalkottas first



Nikos Skalkottas in 1929 in a small village near Vienna, Austria where he spent his summers.

came to him he already knew so much about composing that there was little more he could teach him.

Skalkottas next studied with Arnold Schönberg, the founder of the twelve-tone school of music, and Kurt Weill. Some critics have even suggested that Skalkottas's work will outlive Schönberg's. Skalkottas was well on his way to establishing a reputation in Germany when Hitler came to power. Finding the cultural climate antipathetic to his work, he returned to Athens in 1933.

Life in Greece, however, was not easy for the composer. Although he was a splendid violinist he found himself relegated to the obscure ranks of the second violins in the Athens Conservatory. Professional jealousies and a lack of understanding on the part of those in key positions combined to keep Skalkottas down and his personality changed dramatically. From a lively, exuberant individual whose music reflected his temperament, he became introspective and introverted and with each passing year withdrew ever further into himself. He was convinced that no one could understand him, and so never spoke of his compositions.

The personality change that came over Skalkottas upon his return to his homeland is reflected in his music. In his early work the sounds are light and transparent, but a change occurred when he began the Third Piano Concerto after his return. It is scored for piano, ten woodwinds, timpani and

cymbals. The mood is dark and oppressive, a tragic tone which persists in his subsequent works.

One of the few who recognised Skalkottas's extraordinary talent and knew of his compositions was musicologist John G. Papaioannou. He describes Skalkottas the violinist as the 'unequaled master of his instrument' and says that he had a gift for producing 'the most varied, unexpected, heavenly sounds out of it; it was as if he were playing on a new kind of instrument, richer and warmer than the ordinary violin.'

After his death, Skalkottas's few intimates who were familiar with his work founded the Society of the Friends of Skalkottas. A brief association with a branch society in California led to the making of one record. In 1952 the British Council presented a concert devoted to Skalkottas's music, conducted by Walter Goehr. It was not, however, until a Ford Foundation grant was awarded to the Society for the publication of almost all the Skalkottas scores that his music became generally available.

Since then Skalkottas's reputation has gradually become established, especially in England, where he has been played at Bach Festivals, in Scandinavia and in the U.S. Although the Hellenic Association of Contemporary Music arranged concerts which included some of his work in the early sixties and the Ballet Theatre of Yannis Metsis choreographed his 'Ten Sketches for Strings' in 1973, Skalkottas has been rarely heard in Athens. Being very difficult to perform, these compositions demand the best soloists in the world's best orchestras. This did not concern the composer. Isolated as he was after his return to Greece from developments in music abroad, unable to hear performances of contemporary music, neither looking at new scores nor listening to records, Skalkottas developed a highly individual style, which, though based on familiar twentieth century musical ideas, is quite unlike the work of any other composer.

His death in 1949 coincided with the birth of his second son. Although in agony because of a constricted hernia, a condition he had neglected, he stuffed a cloth in his mouth to prevent himself from screaming because he did not wish to disturb his wife who was entering labour. Thus, at the age of forty-five, this withdrawn, self-effacing figure died, bringing to a premature end one of the most prolific and enigmatic careers in modern musical history.

—HARIS LIVAS

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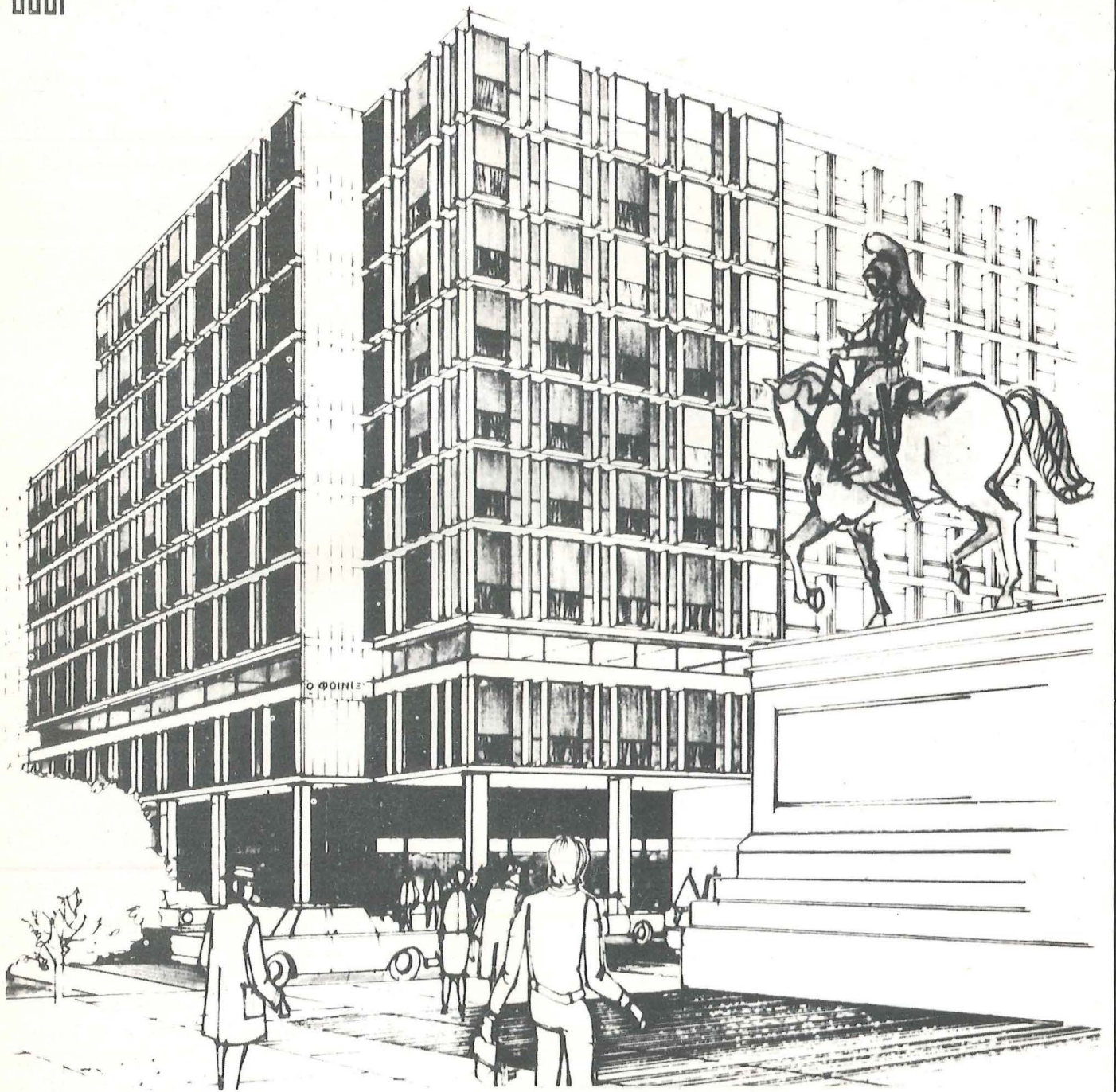
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theatre

Athens New Theatre Comes of Age

It all began as a rebellion, of course, and now Americans are celebrating two hundred years of independence. Watching from the sidelines as the 'Yankee Doodle Show' went into rehearsal was Roger Lovett, fresh from 'perfidious Albion' and spying on the colonials at play. Here is his report.....

AMERICANS are promised a long hot summer of razzle dazzle. Everybody will get his share of 'Pomp and Parade, Shews, Games, Sports, Guns, Bells, Bonfires and Illuminations', a fun formula which John Adams prescribed for solemnizing 'the great Anniversary Festival'. Events and non-events will proliferate. Gore Vidal has, with a nice sense of timing, published his best-selling *1876*—but it only tells half the story. In fact, here in Athens he has been upstaged a hundred years with the Athens New Theatre's bicentennial production of their *Yankee Doodle Show* to run from May 10 to 15, at the Hellenic American Union, with other performances later in the year to be announced. It takes a look at two-hundred years of Americana through her treasury of literature, music and theatre. From every social condition, for every nation-shaping event,

there is a sampling from the hearts of Americans that lived in those times, whether a Negro spiritual, a Stephen Foster lyric, a playscript by Thornton Wilder, or a newspaper lead comment.

Every theatrical device and technique is employed in this piece of total entertainment—tableaux and narrator, animated song and high-stepping dance routine, action and mime, sketch and back-projected slides. Where the narrator sets the scene with words, the slides construct it with images, replacing with dynamic versatility the cumbersome convention of stage flats. We see riverboats plying the Mississippi, old plantation homes, the 'glory' and horrors of war through the eyes of contemporary artists and engravers, and hear words and songs contemporary to the periods. Counterpointing this is traditional music-hall spectacle, a multitude of colourful props—a swish of blue and a sprinkle of silver stars. Costumes inevitably follow the red, white and blue colour scheme but they are all designed and co-ordinated to create a unified effect without being too uniform.

The story moves from the revolutionary period with the Boston Tea Party to the War of 1812, to the expansion of the frontiers. This is depicted by songs

like 'Hunters of Kentucky', and accompanied by slides of early factories, Comstock wagons, the village of Chicago and Indian skirmishes. We encounter the Indian 'problem' (or as the Indians would put it, the White 'problem'—'Conditions for us haven't been good since the whites arrived—why celebrate two hundred years of being shot at, killed and reserved?').

The 1840s include the Mexican War and the California Gold Rush. Slavery, as illustrated by excerpts from *Uncle Tom's Cabin* and accompanied by northern unrest, leads to the Civil War and is condensed into one stark scene of strobe-lit action. In depicting the position of both the Indian and the Negro, director Marcia Taylor has avoided the travesty of obvious caricature in stock situation.

Reconstruction follows—Westward Ho with cowboys and homesteaders. Vaudeville and the Chicago Fair (symbolizing the advance of technology) takes us from the Gay Nineties to the Spanish-American War. The first half closes with a hit parade number 'Sidewalks of New York' and a Cake Walk chorus dance.

In the second half of the *Yankee Doodle Show* excerpts from 'Salvation Nell' illustrate, in a melodramatic vein,

the lot of the immigrant, the Bowery bum and the Salvation Army. America suddenly finds herself part of the international community through involvement in The Great War, and the attendant disillusionment voiced in 'What Price Glory' tumbles the post-war generation into the pursuit of glamour and entertainment. The 1920s are upon us, the talkies and Busby Berkeley, an era of promise and promiscuity. The Depression sets America back on its heels: labour unrest and the growing force of Communism are dramatized in Clifford Odet's *Waiting for Lefty*. Enter Prohibition, Al Capone, the bullies and the little Hitlers, operating against a background of Cole Porter chic and New Orleans blues.

Isolation as an aspect of war is a theme of Levin's *No Time for Sergeants*, in which a hillbilly is catapulted into the unreality of the Korean involvement. Two further elements of the American persona are expressed in Tennessee Williams's *A Streetcar Named Desire* and Arthur Miller's *Death of a Salesman*—namely, the decaying society and dying aristocracy of the deep south alongside the values of middle-of-the-road America. Excerpts from *West Side Story* and *Hair* shift the emphasis to the youth culture, the final rejection of prejudices inherited from the fifties and the hope that the new generation can put an end to violence. It is this theme reiterated in music of the seventies that shapes the finale — not 'the stars and stripes forever' but more the feeling of goodwill to all men.

A production of this dimension, mounted on a shoestring budget and with limited materials available, has taxed the company's resourcefulness to the full. Employing an abundance of imagination, they have circumvented this problem by pacing the show at an almost breakneck speed. Fast footwork, ingenious lighting and professional razzmatazz make extensive costuming and set changes uncalled for.

Firm direction is vital in maintaining mood. Apart from the present political climate, the show could not afford to be an exercise in national self-congratulation. Nostalgia and mawkishness would cloy and ruin a production of this kind. 'We are never over-sentimental, at the most we are affectionate, and this mood is offset by moments of wry humour anyway,' was

the comment of Marcia Taylor. 'Scenes have been chosen for their dramatic quality and relevance, depth of emotion and level of comedy. Excess has been avoided.' The resultant form is a powerful montage of word in action drawn from original material and linked by the pithy commentary of a narrator.

A production of this nature is ambitious, and makes demands on a full repertoire of theatrical skills. Cramming two-hundred years into a two-hour program, no matter how 'non-stop revue-ish' and fast paced, is a daunting task. The script originally ran for four hours, and has taken 'some hard paring down to get into a viable shape'. In the words of producer Barbara Frey, 'Though we are representative of all the eras no single period is covered extensively; *The Wild West*, for example, is covered by a single song.'

Historians would invariably quibble over what has been highlighted and what has been sublimated, and how the material has been interpreted. Nevertheless, given the limitations and conventions of the theatre, this epic USA story has been told in fine style. 'We are not trying to make political pronouncements but to reflect the attitudes of the times.'

WITH this production, the Athens New Theatre comes of age. It has come a long way since Barbara Frey came to Greece in 1973 with the express idea of writing and producing intelligent translations of the Greek classics in English. 'My original idea was to perform the classics in translation for the English-speaking community — whether resident or tourist — and for the Greek sector with a working knowledge of English.'

It hasn't quite worked out that way. She had written a produceable translation of *The Clouds* by Aristophanes and while awaiting permission to establish a permanent English language company decided to do Nichol's *A Day in the Death of Joe Egg* for the British Council. It was a substantial success. *The Clouds* followed, and its reception led to an extended run. Her next production, Stoppard's *The Real Inspector Hound*, ill-fatedly coincided with the events of November 1973, but nevertheless fared quite well.

Having been joined by gifted director Marcia Taylor, the company extended its repertoire under the auspices of the British Council and

Hellenic American Union. By this time certain actors were beginning to make regular appearances (Tony Woolf, Serena Sorensen, Susan Cook, Alex Caras, Clay Huff), and the company had started to take on a permanent look. A reputation for professionalism and quality had been established.

Since 1973 the company has tackled virtually the full range of the theatrical canon: Greek classics, mordant contemporary comedy, black comedy, theatre of cruelty and theatre of the absurd, whimsical sketch and drawing room revue. Judging by stern professional standards, reviews have generally been favourable, though Miss Frey was taken to task for her choice and production of *The Wax Museum* and *The Undertaker*. In some cases the choice of plays were said to be too *avant-garde* and not relevant to the community, that the ANT caters to purely esoteric tastes and preaches to the converted. Some say more Shakespeare; others, more musicals.

Up to now ANT has been performing in the quiet wings of the cultural institutions, presenting remote plays for an even more remote elite. Now is the time for an assessment. ANT is an open theatre company, not an exclusive club for expatriate performers. Greek musicians, actors and designers have been and will always be an essential part of the English-language theatre. A cosmopolitan city such as Athens needs, many argue, an English-language theatre.

Is ANT the group to do this? Well, one way to judge this is to visit the *Yankee Doodle Show*. If you enjoyed the invigorating fun of *That's Entertainment* which strung together film clips to provide a retrospective view of Hollywood cinema, you will enjoy this production, a pastiche of two-hundred years of the performing arts in America.

—ROGER LOVETT

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books

Karma Nirvami (Nikos Kazantzakis) OFIS KE KRINO (SERPENT AND LILY)

Eleni Kazantzakis Publications. Athens, 1974. 98 pages, 80 Dr.

In 1974 Elli Alexiou, sister of Kazantzakis's first wife, Galatea, reissued with an Introduction the first work by Nikos Kazantzakis, *Serpent and Lily* (1906), which the author had published under the pseudonym Karma Nirvami when he was only twenty-three. Threatened with a lawsuit by his second wife, Eleni Kazantzakis, Mrs. Alexiou withdrew the publication, and it was again reissued that same year by his lawful heir.

Mrs. Alexiou's interest is understandable, since this novella, which she considers to be a neglected masterpiece, was dedicated to, and inspired by, the young author's love for her sister Galatea, whom he later clandestinely married, in fear and opposition to his father's wishes, in the chapel of the cemetery (most appropriately, as we shall see) between Iraklion and Knossos. Once when asked what he wanted most in life, and before he had even been formally introduced to her, the teenager had replied: 'Galatea and a hut.'

This is indeed a masterpiece, but utterly of the wrong kind. Amid the extremity and morbidity of the passion, the highblown sentiment, sentimentality and rhetoric, one can discern signs of future greatness, as did the poet Kostis Palamas when he perspicaciously reviewed the book on first publication and called it 'a poem youthful, morbid, beautiful and lethal', and saw in it the sensitivity of an artist who would one day produce fine works. The pragmatic and realistic Galatea understandably detested it, and three years later published her own version in her own first novel, *Ridi Paliatso*, 'a story of jealousy, obstinacy, vengeance and feigned indifference,' as her sister describes it. Many years later Galatea again had her say about her divorced husband in her thinly veiled *roman à clef*, *Man and Supermen* (1957).

Written in the form of a journal, a genre popular at that time, *Serpent and Lily* is a novella *par excellence* of decadence, worthy to take its place, perhaps, amid works by the *fin-de-siècle* writers throughout Europe. It has all the characteristics of this school:

'excessive self-analysis, feverish hedonism, poetic interest in corruption and morbidity, neurosis and exaggerated erotic sensibility, aestheticism in the evocation of exquisite sensations and emotions, perversity and eccentricity in subject matter, exotic vocabulary' — stylistic qualities we cannot find, except for strange pockets here and there in the



mature works by Kazantzakis. Nevertheless, it is astonishing to see how some of his major themes are announced in this early work: the preoccupation with death, the love of greatness and sanctity, the power of sexual love, the vision of becoming one with the universe, the worm of melancholy gnawing away at the heart of physical pleasure, mankind's inexorable march toward the annihilating abyss.

It is as though the biblical *Song of Songs* had been written by Dorian Gray in the style of Oscar Wilde's *Salome*. The Dearly Beloved is pale, beautiful and mysterious, the 'Priestess of Passion'. Her body is like an enormous lily; her lips are like speaking roses, like poppies, like blood; the lips of the lovers in meeting are like 'two strange and blood-swollen leeches sucking up their souls'. She is 'as beautiful as sin and as death beautiful.' 'In your embrace,' the lover exclaims, 'is hidden the mystery of eternal Passions, and in your eyes sail the enigmas of the seas.' He is 'a

shipwrecked sailor of love drawn by her lethal song of love' and drowned in her undulating waves, for she is 'the Lorelei of souls'. This book needs only Aubrey Beardsley to rise out of his grave and adorn it with his voluptuously macabre pen-and-ink sketches that so shocked and allured the readers of *The Yellow Book*.

When he wrote this novella, Kazantzakis seems not to have had a sexual affair with Galatea, although later in Athens they lived together, before their marriage, in what was then called 'Free Love'. In her second novel about him, Galatea has notoriously accused him of impotence; and this may indeed have been true insofar as she was concerned, for sensitive men are often impotent in the arms of hard-headed, realistic and pragmatic women. Other women in his life, however, have belied this. One of them told me that she had lived with Kazantzakis for two periods of eight months each, and that his love-making was satisfactory, although not especially strong, and that he had a quality rare in Greek men: that of tenderness. This may partly explain, perhaps, why heroines in his books are often prostitutes or women of strong sexual appetites.

In *Serpent and Lily*, however, it is the male who is extravagantly moved and overpowered by abnormal sex drives. 'Let me show you,' he tells his beloved, 'all the untrodden paths of sensual pleasure known to me.' In love-making his body swoons on hers, and in kissing her he feels she is drinking up from his lips 'the dripping poison of immeasurable passions'. His entire body becomes baptized 'in the sweat of sexual pleasure and of orgies'. Kazantzakis, notoriously modest in his mature years, from whose lips no filthy word could escape, has the protagonist hiss to his beloved: 'I want to see your modest lips besmirched... Don't hide anything from me! Spit out all the immodest words you know. Perhaps you may be able to make me feel a new pleasure unknown to me. The pleasure of contempt and disgust and of love's desecration. I shall hug you then with a bestial embrace in a night of orgasms.'

This delirious lover has a vampirish, ghoulish longing to know his beloved's body microscopically, to devour her whole that she may be entirely and only his, for although he possesses and desecrates her body he feels she retains her essential integrity, that she will never give herself up to him wholly. 'O Beloved,' he says, 'I shall not die before I have enjoyed you completely... Do not hide from me a single mystery of your

flesh.' It is as though by battering the flesh — his and hers — by desecrating whatever is pure and good, by plunging down paths bestrewn with flowers of evil, this lover might regain entrance through the Gates of a Lost Paradise. 'My soul,' he broods, 'I come from better worlds and I hold within me an incurable nostalgia for stars... I am Adam, an outcast king, and I remember some other Country, and I weep — I weep the despairing and deeply bitter tears of orphans and the exiled.'

The primary leitmotif of this novella is the Love-Death theme of a depraved Tristram and Isolde. Unable to penetrate into her mystery, wishing to isolate them both from the contaminations of the humdrum world, the lover feels he can find fulfilment and complete possession only in death. When he embraces her, he feels 'the eternal passion of Death'; their bedsheets remind him of shrouds; he is often visited by the Angel of Death who spreads his wings above him; he longs for 'the despairing happiness of dead things'. In their bed he sees two dreadful skeletons embracing, he hears the creaking of their bones, and deep within his soul he feels the cold terror of the grave. Because at the height of passions he becomes aware that all this leads but to the grave, he chooses to kill both himself and her. Above their bed he has placed a white skull gleaming on black velvet. 'The skull,' he tells her, 'is the most beautiful symbol of love and the most lascivious adornment of beds.' When he understands that although he cannot conquer Death he can at least outwit him by choosing to die whenever and however he may will it, a savage joy floods his heart, and he plans their death in a manner worthy of the Emperor Elagabalus who killed by suffocation those he wished to get rid of by locking them in a sealed room and, from a high ceiling, slowly drifting upon them petal after petal of crimson roses.

In the last few pages of the novella we are told that this Journal had been discovered and published by a friend of the author's. Warned by a servant, they had run to his friend's country villa and together had broken down the door of a locked room:

'A thick suffocating odour of flowers overwhelmed us. Quickly, I opened all doors and windows.'

'Dreadful sight! She had crawled as far as the window, to open it it seems. The flowers at her feet, beneath the window, had been trodden on and crushed, her fingers were stained with blood — all signs indicated that the unhappy woman had struggled to open

the window that she might breathe — but that he had prevented her.

'And she had fallen, pale and exhausted, her eyes staring, wide with terror. A spasm of fright and fear — and hate — had distorted her beautiful and innocent face. Her slender body lay in despair and in death on the flowers. And with a serene smile he had lain down by her side and had thrown his arms around her neck with an inexpressible gesture of love.

'Above them hung an odd painting which showed what a sad road the thoughts of that unhappy and great artist had taken lately: A huge desert where the sun was setting in crimson and staining all the heavens with blood. An

enormous serpent was uncoiling and speeding across the sand. And in its mouth, out of which poison dripped, it held, caressed and bit a small, pure-white, withered lily.'

A likely motto for this novella could be taken, most appropriately, from one of the most notorious proponents of the decadent school, from Oscar Wilde's 'Ballad of Reading Gaol' — 'For each man kills the thing he loves.' But perhaps even more appropriate would be a motto from a more established source, from Shakespeare's ninety-fourth sonnet: 'Lilies that fester smell far worse than weeds.'

—KIMON FRIAR

'The Greek Poet Odysseus Elytis'
BOOKS ABROAD

Autumn, 1975

University of Oklahoma Press, Norman Oklahoma.
Full issue, 120 Drs., Elytis Supplement, 100 Drs.

Books Abroad takes all contemporary literature as its province. What is remarkable is that Greece should furnish as much of the first-rate as it does: this splendid issue features one of Greece's greatest living poets, Odysseus Elytis, who has unabashedly adopted great themes in an attempt — surely successful — to write durably. And the world has begun to notice. Reviewed here, for example, are two recent translations of his work, proof of his excellence: *The Axion Esti*, his lyrico-epic masterwork, and Kimon Friar's superb selection from the whole range of his poetry, *The Sovereign Sun*. It is now possible for the reader of English to see what the reader of Greek is so excited about.

Here are critical essays, reviews, artworks, by Elytis and others, and photographs of the poet, but the heart of the issue is *A Short Anthology of Translations*. The four poems translated by Kimon Friar from the recent *Stepchildren* (also reviewed by Friar), prove Elytis's power has not diminished one whit, but rather has matured and deepened. Although we encounter his characteristic Aegean imagery of sea and sun and sky in *The Leaf Diviner*, Elytis, like the elder Yeats, transforms his personal imagery into a transcendental meditation on mutability: 'As from the soul's waste waters a dull/Wave rises whose bubbles are/Just so many more old sunsets.' The sunsinger has also looked upon T. S. Eliot's cracked moon.

It may come as a surprise that Elytis, like his fellow poet Seferis, is also a master of prose. The brief selections from his *Open Book* provide, in a richly labyrinthine style and a free use of abstraction banished from the poetry, a rewarding commentary on his work and aesthetic ideas. As the translator Theofanis Stavrou indicates, it makes a significant contribution to the evolution of the Greek language. Also from the *Open Book* is a brilliant essay on Picasso which, like the work of all great creators, is most valuable for the light it sheds on the poet's own work. Elytis knows his own mind: in an interview condensed into a sharp statement of poetic creed and intention by the editor, Ivar Ivask, Elytis carefully elucidates the importance of surrealism, myth, nature, Christianity, the Greek language, and his theory of 'analogy' (which is identical to Steiglitz's 'equivalence'). The most illuminating writer on Elytis turns out to be Elytis himself.

The critical essays are quite varied in their penetrations of Elytis's complexities. Lawrence Durrell offers a paragraph of appreciation, and Andonis Decavalles a long essay on the crucial role of Eros ('To speak of Eros in Elytis poetry ... is tantamount to excluding very little'). Hans Hilty, in an essay admired by the poet himself, introduces the main themes of the poetry. Two essays trace the influence of French surrealism on Elytis. The first, by Christopher Robinson, observes that Elytis has never been a doctrinaire

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surrealist, and has in fact been less affected by Breton than Elytis, who also objectifies the sacred in the feminine erotic. The second, by Robert Jouanny, discovers Elytis's surrealism even in the simple songs of *The Ro of Eros*. Elytis first unleashed his great emotive power in *Heroic and Elegiac Song*, and Vincenzo Rotolo provides a handy introduction to it. *The Axion Esti* is discussed by one of its translators, Edmund Keeley, whose admiration is tempered by a probing of its faults.

Elytis has always — the Picasso essay is a case in point — been greatly affected by the visual arts, and has himself created evocative surrealist collages, one of which provides a colourful frontispiece. Kimon Friar, revealing a flair for art criticism, discusses how Elytis's visual creations have interacted with his poetry to enhance his characteristic images, and how the collages can

be used almost as a commentary on a poetry strongly reliant on the visual image. Two pages of aphorisms correlated with elegant calligraphs from *The Book of Signs* show Elytis taking another approach to the welding of the visual and the abstract.

For the reader who already has (and if he doesn't he should have) *The Sovereign Sun* and *The Axion Esti* on his bookshelf, this lavish issue of *Books Abroad* provides continued evidence of the genius of a poet who has taken upon himself the loftiest conception of poetry and actualised it in eternal form: 'The Law which I am will not subdue me.'

Both the full issue and the Elytis supplement may be found in the following bookstores: Endohora, Solonos 62; Kakoulidis, Panepistimiou 39; Pantelidis, Amerikis 11; Eleftheroudakis, Nikis 4.

—JEFFREY CARSON

BEFORE THE ADVENT

I feel myself to be a man disgraced,
walking nightlong and daylong beyond the Paling
of a Garden lush with fountains and flowers,
waiting in vain for the Great Gate to open again, and to admit me.
And I am tired with the remembrance only
of the evil life I have lived to this day.
And I am downhearted because I am thwarted now
when I long to lie down under the foliage of the Shadow of Grace.
And the dumb beasts, the Hens and the Hares,
the Pigeons and the Bats, wander freely in the Bushes;
the Honeybees sing, and the Snails,
after the rain, proceed in their Easter Barouches.
Only I, by the Paling, like a Poacher or Beggar
expelled by the Gardeners and the Wicked Servants,
come near to dying in the oppressive dampness
of whole winter nights in the freezing North Winds.
Nor can I run off again into that City of Tumult
where I behold the embrace of Evil opening for me
with a warm welcome. For I am gripped
with nausea at the sight of her only.
I cry out, I cry out by the Threshold of the Outer Door,
I cry out like a False Prophet derided by all:
"Open the Church at least for me that I may go
there where you suffer the stray Tramps of the mountains."
But no mercy is heard for the entreating voice.
Punishment buffets me about like snow-beaten Winter,
like unbearable Cold, with no fire, no bed,
no roof, no food, nor pity, nor forgiveness,
and snowbound Christmas approaches.
The Shepherds take down their Flutes, dust off the Church Organs,
and the Magi watch the Heavens daylong and nightlong
to find the Star of the newly born Infant God.
A small Ray of life and warmth, like a glowworm
behind a Hedge in a dead Midnight of Vigilance,
reaches even to me. Can it be they will come for me also,
the Angels, the Village Visitors, with their joyful Caroling?

TAKIS PAPTSONIS

Translated by KIMON FRIAR

cinema

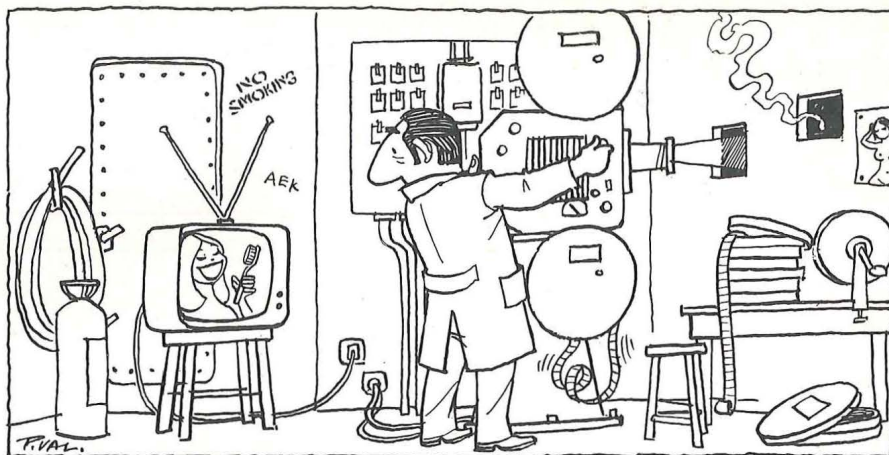
Panic In The Ranks

A FAMOUS Hollywood director loves to tell a story about his first job in the movie business... as a 'reel-runner' in Chicago. His uncle owned three movie theatres, and in order to make any profit at all (these were early depression days), the uncle had devised an ingenious system whereby he could show the same print of a film in all three of his theatres at the same time. He simply staggered his starting times by about twenty-five minutes, and when the first reel was finished at the first theatre, his nephew would quickly rewind it, then jump on his bicycle and peddle feverishly to the second theatre, where an audience would be waiting for the film to begin. When the second reel was finished at the first theatre, the nephew would similarly deliver it to the second theatre, and then deliver the first reel from there to a third theatre in time for its first show. And so on. This devilish design worked like a miracle — the poor nephew cycled himself silly from two in the afternoon until past midnight, but Uncle Nathan cut his major operating expense (film rental) by two-thirds, and survived the Depression.

I was reminded of this story last week while riding an Athens bus. Looking out of the back window, against which I was crushed, I noticed we were being followed by a young man on a red Vespa. He wore a black leather jacket and a white helmet, and on his lap was a large reel of film in a clear plastic bag. 'Reel-running,' I thought. And I was right.

And no wonder. Film business in Greece is suffering its worst depression in history, and this past winter season has been the most disastrous on record. Sixty-five cinemas in and around Athens have closed in the last eight months, and only one-third as many tickets have been sold so far this year as were sold in the same period ten years ago.

A note on terminology might be helpful here: As a rule, motion pictures are made by *producers* (often big studios), marketed around the world by *distributors* (usually big distribution companies), and projected in the cinemas by *exhibitors*. In Greece, all foreign films are leased from their producers by Greek distribution com-



panies, who in turn rent prints of the film to individual cinemas. Greek films are sometimes distributed by their producers, but anti-trust laws forbid producers or distributors to exhibit their own films, or own their own theatres.

Cinemas in Greece are corner-grocery style enterprises: there are no American or British type theatre chains, and while individual theatre managers may operate two or three theatres, the average is one. Exhibitors are low-men-on-the-totem-pole in Greece, and are the first to die when business is bad. And business *is* bad. At a time when international production is heavy (quantity *and* quality), and box office receipts are breaking records in many countries in the world, Greeks are staying *away* from cinemas in record numbers.

Most of the blame for this is put on television. TV is still something of a novelty in Greece — the magic hasn't worn off, and most people would rather watch an old film in their living room than a new film in a theatre. What about those monthly installments on the television set, not to mention the payments due on the new Volkswagen? 'Luxuries' like movie-going must be given up to pay for these new 'necessities'.

Cinema has not always been such a luxury in this country. In the pre- and post-war years, Greece was among the world leaders in per capita film attendance. Greeks were notorious film-lovers — right up there with the Italians (who, in spite of television and auto-mania, have remained faithful film addicts). It is interesting to note that unlike Italians, French, and others, Greeks have had an admirably purist attitude toward the films *they* watch... or at least toward the soundtracks. There is virtually no dubbing in Greece — all foreign films are shown in their original version, with subtitles. This is not an economy measure. Dubbing has

been tried, but on these occasions audiences have complained, and attendance has fallen. Perhaps this is due to the people's historical respect for words, and for the ability to express a thought in a colourful way. Local audiences would rather read subtitles, while listening to a foreign actor speaking his native language, than be fooled by hearing fluent Greek from the mouths of foreign faces.

Speculating further, we might assume that *movement* is more important than language in the Italian view, hence all films in Italy are dubbed into Italian. Subtitles necessarily distract from the motion of the picture.

Young people in this country have always valued foreign films as painless language lessons as well, but today mandatory language instruction in the schools has made such lessons less necessary.

Foreign film production is not suffering because Greeks have given up going to the movies, but local exhibitors are. (Some theaters depend on candy and Coca-Cola sales to meet their daily operating expenses.) So are distributors. The Michalides Agency on Kanningos Square used to be the biggest single distribution office in the world — handling the release of over three hundred and fifty films a year. Now the average is closer to fifty, and Michalides must hustle soft-core porno pictures to make up for losses on quality imports. Perhaps worst of all, however, is the fact that Greek film *production* is suffering.

No fortunes have ever been made by producers of Greek films ('It has *always* been more of a passion than a business,' explains director Dinos Katsourides), but nevertheless filmmaking was once a thriving institution in this country. In 1970 there were one hundred and twenty feature films produced. In 1975 the number was down to forty, and the total this year is heading for thirty. Of these thirty, twenty can be classified as

'porno', which leaves a net of ten serious features — less than one a month. Most of these pictures will not make their money back at the box office, although in recent months two have been extremely successful: *O Thiasos*, the much-acclaimed epic by Angelopoulos, and *Thanassis In The Land Of Slaps*, starring Greece's comic-Laureate Thanassis Vengos.

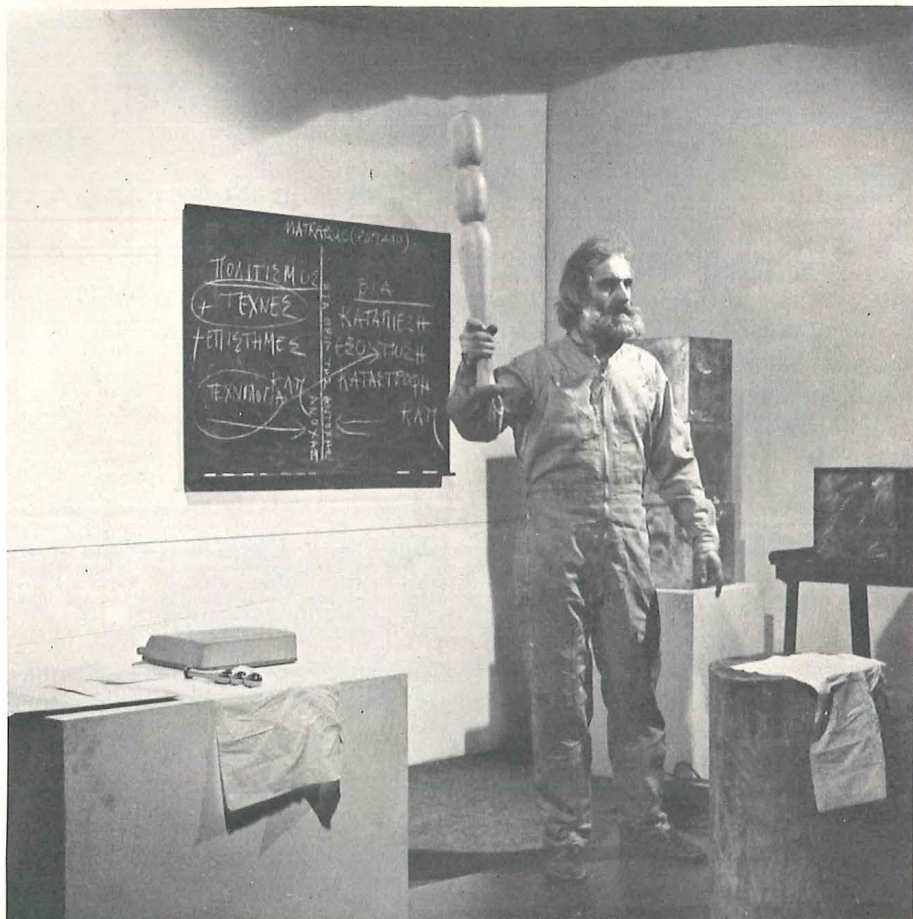
That Greece's theatrical film industry is now two-thirds devoted to low-budget porno productions is one inevitable result of the overall business slump. Pornography is nothing new here (in an April 5 *Time* magazine story, a Harvard professor tells us that pornography today is nothing compared with what went on in ancient Greece), but Greece's entry into theatrical porno film production is new. The soft-core, semi-scripted variety shows up now and then on the 'A' cinema circuit, but you would have to travel to Bangkok or Hong Kong to see the hardest-core locally-produced porno films. Ironically, these are smuggled out of the country, while similar fare from France and Scandinavia are smuggled in for showings at two or three Omonia 'art' theatres. These cinemas have a fairly specialized clientele, and are allowed to operate quietly beyond the law.

Profits are high in the porno trade — no competition from television there — and unless film business picks up on other levels, more and more cinemas are going to jump on the bandwagon, and serious filmgoers are going to have a hard time finding a good movie to see on a Saturday night.

The film establishment here is having a rough time of it. There is panic in the ranks, and those of us who care enough must show we care by attending good films as often as possible. Artistically, this season has been loaded with riches, but one must be alert to catch the worthy pictures, which come and go with the blink of an eye. One of the best films of the past season, *The Godfather, Part II*, while enjoying record breaking runs around the world, played exactly one week in Athens, to sluggish business.

The crisis may pass, but next time you see a young 'reel-runner' scooting around Athens on a red Vespa, consider his future: will he grow up to be a famous director with a funny story to tell about his first job in the film business... or will he someday be driving a Mercedes van around a city without cinemas — making five-hundred drachmas an hour as a TV repairman?

—GERALD HERMAN



A scene from the sculptural one act play 'Manipulation No. II: On the Threshold of Tolerance'.

art

SCULPTURAL PLAYS: 'Elegy to the 'Homo Faber'

THE smooth and habitual round of art exhibitions was distinctly ruffled this season by the presentation of 'Elegy to the Homo Faber' at the tiny Experimental Theatre on Akadimias Street. A faber is a craftsman who works in metal, and other such materials; the Elegy dedicated to 'Homo Faber' took the form of two stimulating and controversial one-act 'sculptural' plays by the restless and well-known sculptor, Theodoros. The plays were, in Theodoros's words, 'tests' of communication through art on a collective level. The stage set was a reconstruction of the sculptor's studio including the tools and materials with which he works. The first play was structured to show that today a work of art no longer functions in direct communication with the spectator but reaches him after it has been processed and filtered through the machinations of galleries, the press, art books, mass media, etcetera. Thus, the public is indiscriminately directed towards pre-

selected works of art. The spectator is no longer allowed to judge for himself, to see, to react with his own senses but is 'manipulated' — in Theodoros's words — and 'sees' instead through the media.

The theme central to the second play was based on Theodoros's theory of the marginal threshold existing between culture and violence — the threshold of tolerance and endurance as he calls it. Added to the reconstructed studio stage-set in this play was a caged guinea pig killed during the performance by a single blow, inflicted by the sculptor with a huge wooden club. According to Theodoros it was through violence manifest in the club, man's first weapon, that man tamed his environment and consequently created Culture. Violence and Culture are inextricably interrelated, separated only by a very fine margin — the threshold of tolerance.

The obvious reaction of the layman to these sculptural plays was to ask why Theodoros chose to use this medium (or

media) instead of conventional sculpture to convey his message and, what does all this have to do with art? To this, the sculptor replies that the aggregate of his messages, because of their complexity and because they function on many levels, could never have been conveyed by a three-dimensional sculpture placed in space. The theatre as a medium of communication and art is infinitely more informative than sculpture, and enables him to transmit the sum of his information to the spectator.

In aesthetic terms, what emerged is that the relationship between content (the message) and form (the medium) was thrown off balance. The dilemma lies in the fact that he succeeded in conveying his message but was deprived of his medium of expression. It is as though he were symbolically castrated

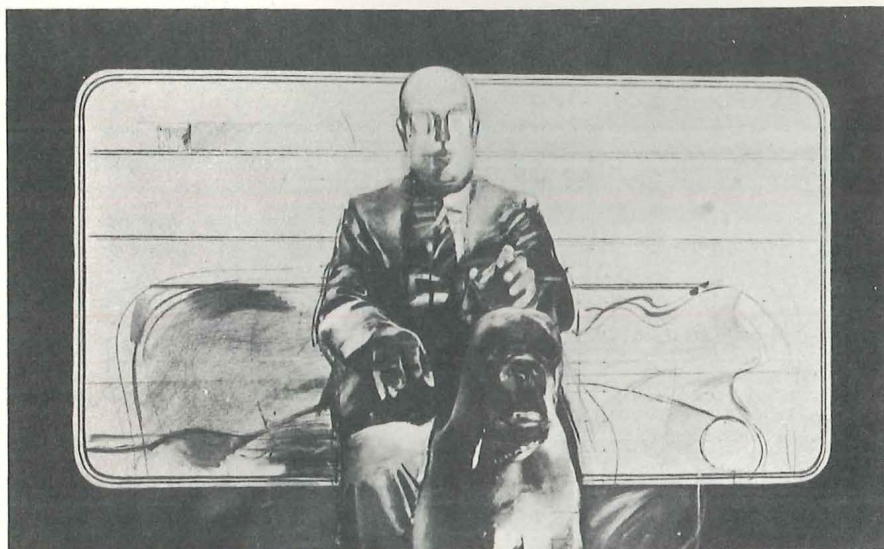
in the act of communicating — rendering him artistically handicapped. Inevitably the chasm between form and content compelled Theodoros to 'mould' media other than clay or iron.

Throughout his career, Theodoros has handled various media such as the press, books, recorded music and now, the theatre. His reasoning is justified: sculpture, moulded or chiselled, or wrought by hands into an aesthetic form, functions essentially on a physical and sensual level — in other words, on the tactile level for the *Homo Faber*. The relationship between work and sculptor and work and spectator is engendered through the physical presence of the work of art which projects its basic tactility.

Today, however, the available form no longer corresponds to the content.

Physically, the form cannot possibly incorporate the full content of the message, nor can it satisfactorily impart it. It no longer suffices for form to rely solely on its tactile, aesthetic excellence when it is clear that our society has been conditioned to respond to the constant impact and bombardment of the mass media. Forced to be receptive to multiple and swift audiovisual stimulations, we have been impelled to discard or ignore our innate tactile senses. Change in man as we know him seems therefore imminent and inevitable. The *Homo Faber* appears to be an expiring species and Theodoros, with warmth, a touch of humanity, and a taste of bitterness, dedicated this *Elegy* to him.

—CATHERINE CAFOPOULOS



'Man with a Bulldog' by Mytaras.

AT THE GALLERIES IN RETROSPECT:

MYTARAS

THE highlight of the past month's art scene was Mytaras's exhibition of canvases at the Zoumboulakis Galleries, aptly complemented by the simultaneous showing of drawings by the artist from 1954 to 1976. The main body of the work was presented in the spacious Kolonaki Square gallery under the title of 'Epitimvia' which means literally 'inscriptions on gravestones'.

The exhibition viewed as a whole was uniformly simple. Its thematic title bore direct relation to the form used by the ancient Greeks for their graves-

tones, which consisted of a marble slab with relief carving. Mytaras has taken this motif and transferred it frankly and boldly to his canvases. Their compositions were simple, and although following closely the traditional ancient form, there was nothing funereal about these paintings, nor did they reflect morbid associations about death. The bright, uniform, flat, monochrome ground seemed, in fact, to project the figures forward and coincidentally deprived the works of spatial depth.

Striking features were the imposing,

relief-like architectural frames of the paintings and, in contrast, the vitality of the sketch-like figures appeared very real. Mytaras astutely achieved this impression by painting part of the figure outside the architectural frame as seen for instance in 'Yellow Epitimvio'.

The subjects revolved around solitary figures, men in leather jackets, bull dogs and motorcycles, all synonymous with violence. The overall mood of the exhibition was therefore one of oppressive violence and ensuing panic, fear and catastrophe. In 'Man with Bulldog' the intensity of this feeling was physically sensed. It is obvious that Mytaras is concerned with making a socio-political statement about the oppressor within the framework of power politics and the ever-present undercurrent of inevitable violence. In many of the paintings he has given the impression of great movement by articulating parts of the figures, dogs, or objects depicted. This gives vitality to the otherwise stereotyped compositions. This articulated movement vaguely recalls Francis Bacon but without his confirmed sensuality.

On leaving the exhibition, it occurred to me that the inherent harmony of this exhibition, when viewed as a whole, could also be read as a uniform monotony. It seems that Mytaras may have fallen into a trap of the technique he employed, and his visual language in this instance suddenly appeared just a little sterile, as though he had overlaboured his point.

—CATHERINE CAFOPOULOS

VIEWPOINT

GREECE, one would presume, is a privileged nation. Its citizens enjoy a luxurious standard of living and their earnings rank among the highest incomes in the world. Or so one would conclude from the fact that we pay the exorbitant prices we do for automobiles and run them on *the most expensive petrol* in Europe! This is not an exaggeration as a quick glance at Table I will confirm.

We cannot readily analyze here the causes of the 1973-74 oil crisis. Suffice it to say that once the oil producing nations realized that they possessed a powerful economic weapon, the unprepared economies of Western Europe were shaken from top to bottom. As a consequence, the automobile industries in most countries have suffered. European manufacturers, with the exception of the German Mercedes Benz, closed their books in 1974 with losses. Manufacturers quickly responded to these developments by designing more economical cars with smaller engines and lower fuel consumption. In Germany, the VW-Audi-NSU empire offered three such models: the Audi 50, the Polo and the Golf. Other auto manufacturers, meanwhile, focused their advertising on their smaller, more economical models. The Fiat 127 and 128 in Italy, the Peugeot 104 and Renault 5 in France, the Mini in England and the Seat 133 and 127 in Spain sold like hotcakes.

Since we in Greece are burning the most expensive petrol in the world, one would expect the reaction in this country to have been a swing in the direction of smaller vehicles more economic in terms of purchase price, maintenance and spare parts — as well as fuel consumption.

Nothing of the sort happened. The Greek Citizen has continued to squander hundreds-of-thousands of drachmas on expensive, heavy cars. Guided not by practical motivations but by his ego (which has never fully recovered from being defeated and overrun by the Romans), his only criterion, it would seem, is to impress his neighbours: any auto dealer will confirm that 'appearance' is the governing factor in most transactions. If a model is available with the same body but different-sized engines (for example, the Ford Cortina 1300, 1600, and 2000), then the smaller engine is bought more readily. In this way, the owner enjoys an ego trip with a

'big' car, and can still impress his neighbours and colleagues while surreptitiously saving money.

With 'super' petrol selling at 18.50 Drs. a litre and 'regular' at 15.50, we hold the European record, unchallenged by countries with an average income several times that of ours. Why is petrol so expensive in Greece? To begin with, governments in the past considered all car owners to be magnates and automobiles an instrument by which to help equalize the otherwise notoriously unequal distribution of income. Magnates might evade their income taxes but the moment they

purchased an automobile they would be trapped. Clobbered initially with duties and taxes at the time of sale, they could be taxed regularly thereafter with annual road taxes (see *The Athenian*, April 1976) — and each time they pulled up to a gasoline pump! In 1973 the dictators took their usual leave of their senses and raised the price of petrol to levels that in any other country would have led to a wholesale revolt. The current government, faced with the burden of sustaining a growing defence budget, has no wish to lower these taxes either, since they contribute substantially to the National Treasury. Thus, we

TABLE I
COMPARATIVE COSTS OF PETROL

The drachma equivalents, calculated on the basis of the exchange rate quoted by the Bank of Greece on Mar. 29, 1976, were provided by ELPA (The Greek Automobile Association).

COUNTRIES	REGULAR		SUPER	
	OCTANE	PRICE PER LITRE*	OCTANE	PRICE PER LITRE*
Austria	89	11.35	96	12.75
France	92	13.40	99	14.50
Great Britain	96	11.35	101	11.65
West Germany	92	11.95	97	12.80
Yugoslavia	88	8.90	98	9.35
Denmark	93	12.50	99	12.65
Switzerland	92	13.10	99	13.65
GREECE	90	15.50	96	18.50
Spain	90	10.00	98	13.00
Italy	86	12.65	100	13.30
Turkey	85	5.40	94	12.00
Sweden	93	12.75	99	13.25

* A U.S. gallon equals 3.785 litres. An Imperial gallon equals 4.545 litres.

TABLE II
THE RISING COST OF PETROL IN GREECE

Since 1971 regular petrol has risen by 208% and super by 221%.

DATE	COST OF REGULAR PER LITER	COST OF SUPER PER LITER
Apr. 2, 1971	5.10	5.75
June 2, 1971	6.00	7.00
May 4, 1973	7.00	8.00
Nov. 7, 1973	8.00	10.00
Jan. 12, 1974	13.50	16.50
Jan. 28, 1975	14.50	17.80
April 1, 1976	15.50	18.50

TABLE III
COST IN DRACHMAS PER KILOLITRE*

Note: First published in the auto magazine, *4 Wheels*, in February 1976, the figures are based on those of the Ministry of Commerce and Industry.

	REGULAR	SUPER
Distillery price	5,053	5,952
Customs duty, various taxes	9,229	11,188
Company rights: distribution costs	380	370
Company rights: profit	100	140
Margin for retailers' profit	738	850
Total cost	15,500	18,500

*One kilolitre equals one thousand litres.

cannot look forward to any reduction in the cost of petrol. On the contrary, we would be wise to append a pious plea to our evening prayers that we be spared further increases!

Before we take a depressing look at quality comparisons, let me explain that there are two kinds of petrol, determined by the octane rating: 'super' and 'regular'. Regular petrol in Greece has 90 octane. There is some consolation to be drawn from the fact that there are others worse off than we are. Regular petrol in Austria has 89 octane, in Italy, 86, in Yugoslavia, 88 and in Spain, 90. Super in Greece has 96 octane and in

this category we are a little better off than Turkey with 94 octane and neck and neck with Austria with 96. (Great Britain has the best petrol in Europe with 96 octane and 101 octane respectively.) It becomes readily apparent that the high cost of our petrol is not indicative of high quality.

Most cars burn super petrol at a cost of approximately two drachmas per kilometre. A trip to Loutraki, eighty-four kilometres from Athens, costs approximately three-hundred-and-fifty drachmas — the value of a gold sovereign five years ago. The Government, however, can rest assured that

regardless of the price, car owners will pay without a murmur of protest to preserve the 'prestige' afforded by four wheels.

One would suppose that all these factors would discourage prospective car buyers — since it even costs less to travel by taxi. Yet our 'prestige' — and, admittedly, our need for convenience — win hands down in a match with these formidable costs of car ownership.

—TAKIS PROKAS

How Greeks buy cars and learn to drive will be discussed in the next issue.

KOSMOS

MARCH 20:

Composer George Sklavos dies at the age of eighty-eight. A leading exponent of the national school, he made strong use of the Byzantine musical idiom and local folk dance rhythms. His opera *Kassiani* was revived at the Lyriki Skini this year.

MARCH 22:

One hundred Corsicans pass through Athens on their way to the village of Itylon in Mani. Their ancestors left Itylon exactly three hundred years ago and founded the village of Cargèse in Corsica where today most of the names are still Greek and the church services are conducted in Greek.

Accompanied by his brother Sir Hugh, whose advice on local television has frequently been asked but rarely followed, novelist Graham Greene arrives for an Aegean holiday during which he hopes to complete his new play, *The Return of Raffles*.

Emulating the legendary bank robber Theodoros Venardos, chauffeur Yiorgos Kitharadzis holds up the Panormou Street branch of the National Bank of Greece, with an unloaded pistol. With a plastic shopping bag containing three hundred thousand drachmas in hand, he is waylaid, while making his getaway, by bank clerk, Dimitri Papayanokopoulos. After a free-for-all Kitharadzis is captured and led to the local police station. With touching unawareness of the cost of living, he confesses that with the profits he had intended to set up a business exporting shirts and sandals to Italy — and to build blocks of flats.

One-hundred-and-forty-four Japanese men and women dressed in the

traditional kimono parade in Constitution Square beneath a banner bearing the slogan in English and Japanese 'Friendship Mission to Europe'.

MARCH 23:

The National Tourist Organization announces that it has hired on a temporary basis twenty-two architects who are to restore old houses and small communities which are to be rented to tourists this summer.



MARCH 24:

A Mills handgrenade destroys the Planetis Bookstore. The Asklipiou shop specializes in Soviet literature.

MARCH 25:

Greece celebrates its one-hundred and fifty-fifth year of independence with the President of the Republic presiding at official events in Athens.

MARCH 27:

The President of Romania, Nicolae Ceausescu and his wife arrive in Athens on a four-day state visit. The First Lady of Romania, Professor Elena Ceausescu, a noted scientist, and a member of the Romanian Academy, is elected corresponding member of the Academy of Athens.

Following considerable controversy, Manos Hadzidakis is officially declared General Director of the Athens State Orchestra.

Excavation completed, construction begins on the new Halls of Justice on the site of the former Averof Prison. The building complex includes a five-story Areos Pagos (Supreme Court), a seven-story Court of Appeals, an eleven-story Court of the First Instance, and a nine-story edifice combining the Court of Misdemeanour with the Criminal Court of the Justice of the Peace. When the complex goes into operation, hopefully by the end of 1977, defendants will be tried in a luxurious contemporary setting unequalled in Europe.

One of the twenty new parks now being laid out in Japan is to be dedicated to Greece. Considering the meticulous attention that the Japanese give to their planting, it will, no doubt, be a *bonsai* rock garden.

George Kamateros, discoverer of the panacea 'helion', a fortified water which has deluged the newspapers for six weeks, flies to Italy to escape prosecution. Among other things, he has claimed 'helion' will cure cancer, and arthritis, contribute to a feeling of well-being, and secure the return of Istanbul to Greece.

MARCH 29:

A one-minute ovation honours the memory of Yannis Sideris as the new Theatre Museum is inaugurated at the Athens Cultural Centre. Sideris, a theatrical historian who died recently, spent much of his life collecting the materials that now make up the new museum's displays.

Baker Alexandra Konstantinidou of Nikea is arrested for using a special yeast in making her dough. Having been informed by a neighbouring hairdresser that one spoonful of this 'special yeast' added to fifty kilos of dough would make bread lighter, softer and tastier, Alexandra added it to her products and soon found a growing clientele. Unfortunately the 'yeast' contained a chemical used in setting hair permanents which is highly dangerous if taken internally.

MARCH 31:

The Ministry of Transportation announces that as of May Day, smoking will be forbidden in *all* carriages on the Piraeus-Kifissia electric (subway) train.

APRIL 1:

The inhabitants of Nea Ionia are outraged when it is revealed that the mayor of the community, Mr. Domnakis, made a clandestine arrangement in 1964 with a contractor, Dimitri Kakavas. The mayor exchanged six stremmata (one and one-half acres) of the town's property for a set of uniforms to be worn by the local brass band. The land involved has in the meantime been incorporated into the city plan and is worth a fortune. Kakavas plans to build an apartment block on the site. The inhabitants demand that it be made into a public park.

Playwright, film director and self-publicist Dimitri Kollatos and four actors are acquitted of indecency charges at a trial in Thessaloniki. Kollatos's musical spectacle *A Greek Today*, the first Greek drama to exhibit actors in the buff since the Empress Theodora retired from the stage in the sixth century, played briefly in Thessaloniki last autumn. During the trial prominent figures in the theatre appeared as witnesses for the defence.

APRIL 2:

Minister of Industry, Mr. Konofagos, who is also a professor of metallurgy, informs the Academy of Athens that Athenian silver coinage of the classical period contain 98.5 percent silver and 1.5 percent alloy of lead and copper. It would be interesting to learn from the Minister what the exact metal content is in the coins that have just come into circulation.

Deputies of the Opposition parties protest in Parliament at the recent appointment of composer Manos Hadzidakis to the directorship of the Athens State Orchestra. Composer Mikis Theodorakis had applied for the same post but his application was not accepted. Centre Union MPs who sit on the General Assembly of ERT protest that Hadzidakis already holds important positions in ERT (the National Broadcasting Company) and the National Opera, it will be impossible for him to manage the directorship efficiently, and that Theodorakis is being excluded from state music organizations.

The mayor of Iraklion, Manolis Karelis, refuses to attend a reception in honour of U.S. General Barnes at a nearby American military base. Provocative pro-Turkish acts in America culminated on a social level with Nancy Kissinger's appearance, at a reception in honour of Foreign Minister Calgayan-gil, in *harem* trousers.

The Union of Greek Archaeologists issues bumper stickers on which are printed the words 'No Shipyards in Pylos'. These may be obtained at the Union offices, Polygnotou 13, Plaka.

Thirty Palestinians who are studying here begin a hunger strike outside the University. They explain the plight of their people to passers-by and the similarity of their situation to that of Cyprus.

A time bomb goes off in the central offices of the American Express in Constitution Square. No one is harmed.

APRIL 4:

The new Soviet ambassador, Ivan Udaltchov, arrives in Athens. Mr.

Udaltchov, who was political counsellor in Prague from 1965 to 1970, is said to have organized the Soviet intervention in Czechoslovakia in 1968. According to *The London Times* he is believed to be a senior KGB official.

Greece's two hundred thousand hotel beds are solidly booked for the Easter holidays. Travellers without advance reservations are warned that they can only be accommodated if there are last minute cancellations.

APRIL 5:

A cache of arms, including an automatic pistol, bullets and a bayonet are uncovered at the Tourist Pavilion located next to the ancient theatre at Philippi.

Hundreds of Protominoan and Minoan skulls are discovered in a cave on the Lassithi Plateau in Crete. The cave was recently brought to light by a bulldozer engaged in the improvement of a road.

Dom Mintoff, Prime Minister of Malta, arrives in Athens for a three-day visit on the invitation of Prime Minister Karamanlis. Mr. Mintoff is well-known for, among other things, his wish to clear the Mediterranean of all foreign fleets.

APRIL 6:

The Greek translation of the world's best seller *Inside Linda Lovelace* is confiscated by the police.

APRIL 8:

Ex-president Alexiou of the Aigina Town Council, now turned restaurateur, is arrested for using Greek flags as tablecloths.

An American Army corporal is sentenced to nine months in prison for writing obscene slogans on a balcony of the Astoria Hotel in Iraklion following anti-American demonstrations.

APRIL 9:

The whirl of visits by foreign political leaders continues as President Zhivkov of Bulgaria arrives within hours of Maltese Prime Minister Mintoff's departure. Tens of thousands welcome the first visit of a Bulgarian president to Greece.

APRIL 11:

The First Panhellenic Conference of Royalists takes place at the Hilton. The delegates, outraged that the Bulgarian president is currently sleeping at the ex-royal palace, are told that Karamanlis left for Paris in 1963 as a Nationalist and returned in 1974 as a Communist.

In the evening Karamanlis joins President Zhivkov at the *bouzoukia* where the Bulgarian leader's first request is Theodorakis's 'Strosse to Stroma sou yia Dio' (Make up the Bed for Two).

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Sprouting Sprouts

SPRING is busting out all over — especially in my cupboard where dried beans and other seeds are sprouting. With the craze for bean sprouts travelling westward from China and Japan, sprouting may become a perennial fashion — economical, easy, and edible!

Sprouts, curled and white with rosy tips, add colour to salads or casseroles: steamed quickly and mixed with a dressing, they serve as a garnish for fish and meat dishes. Most sprouts taste nutty and crisp, while some, such as lentils, have a more bitter-sweet flavour that responds favourably to marinating with a little lemon juice. And they are nutritious: In addition to the vegetable proteins — especially advantageous when combined with animal proteins in eggs, cheese, meats, fish, and poultry —

sprouts are rich in riboflavin, niacin, and thiamine, and provide some calcium, iron and Vitamin C.

They are easy and fun to prepare — and youngsters are intrigued. The same methods used for sprouting mung beans (small, green Chinese beans usually known as 'bean sprouts'), and soybeans, may be used for other legume seeds — *ospria*, as they are called in Greece. One caution: do *not* use seeds chemically treated for planting. Use dried types available at your grocer's, the same ones you use to make *fasolada*, *fava*, *faki*, *fasolia plaki*, and so forth. I have had great success with lentils, baby lima beans, mung beans and alfalfa.

Planning is important. Begin at least four days before you wish to use them. Start with a small handful (they multiply in volume six or seven times), and

stagger each new batch: sprouts usually taste best and are most nutritious soon after they have matured. Most beans require three days to sprout but soybeans take twice as long. Surpluses do not have to be discarded, however: you may store them in jars in the refrigerator for several days (without water) and nibble them as a snack. For the impulsive ones who suddenly decide to go on a trip after the overnight soaking period, I include a good, unsprouted bean salad!

SPROUTING BY CHINESE METHOD

Dried beans, lentils, etc.
Warm water
Cheesecloth or napkins
Flat pan with holes (see note)

Wash the legumes, cover with lukewarm water, and soak overnight. Drain and rinse until the water is clear. Dampen the cloths and spread one across the pan. Spread the beans over the cloth. Cover with the second, dampened cloth. Sprinkle lightly with one-fourth cup of warm water. Set over another pan (which it can drain into) in a dark place (cupboard, oven without a pilot light, or closet). Sprinkle with warm water four times a day until the beans have sprouted, about three days. Shake in a pan of cool water to separate the husks which will float to the top.

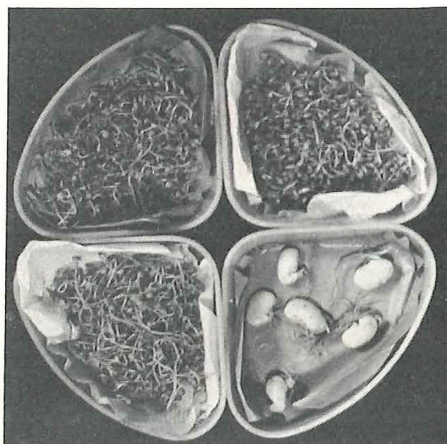
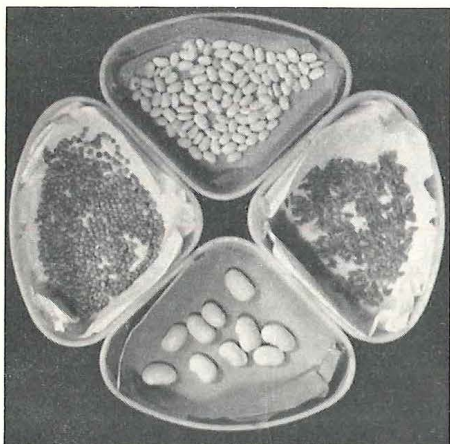
Note: I use the same large, round pan I have pierced with holes to push *trahana* dough through during that preparation. Any aluminum or plastic pan, pierced, will do.

SPROUTING IN JARS

An excellent method developed by home economists in the White Plains, New York Cooperative Extension Service.

Dried beans or lentils
Warm water
Clean jar
Clean nylon or cotton mesh (discarded hosiery, slip, etc.)
Rubber bands

Wash the beans or lentils. Place them in a jar large enough for the beans to lie scattered along the side without being crowded. Fill almost to the top with lukewarm water. Cut the fabric larger than the top and drape over the opening. Fasten tightly and *securely* with rubber bands. Soak overnight, and the next day, drain off any water that has not been absorbed. Run lukewarm water into the jar (through the fabric) three or four times, rinsing thoroughly. Shake out excess water completely. Place the jar on its side and shake so that the beans lie along its side. Rest the jar in the cupboard. Repeat the thorough rinsing with lukewarm water two to three times daily, always shaking out any excess water. When the sprouts are one to one-and-one-quarter inches, rinse and store in the refrigerator.



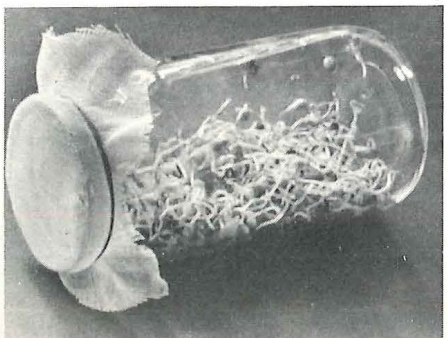
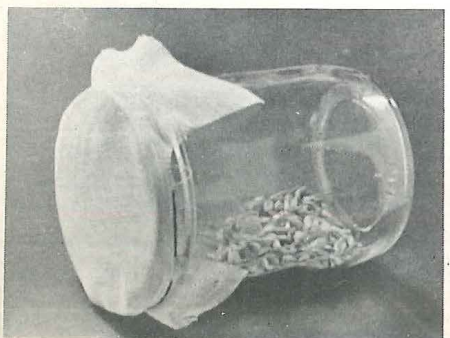
Athenian staff members, using simple and inexpensive equipment purchased at neighborhood shops, experimented with sprouting beans and lentils and photographer Eugene Vanderpool recorded the results.

1. Chinese method: The dry beans and lentils were soaked overnight and sprinkled several times a day thereafter with warm water. Dampened paper towels were used to line the plastic strainers.

2. Four days later, the sprouted beans ready to be used or stored in the refrigerator.

3. Jar method: After soaking overnight, the beans arranged in a single layer along the side of a large jar which has been covered with a piece of cheesecloth. Nylon hose or other porous materials that will allow for frequent rinsing may be used.

4. Sprouted beans ready for a final rinsing and removal from the jar.



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New Olympic Adventure 41

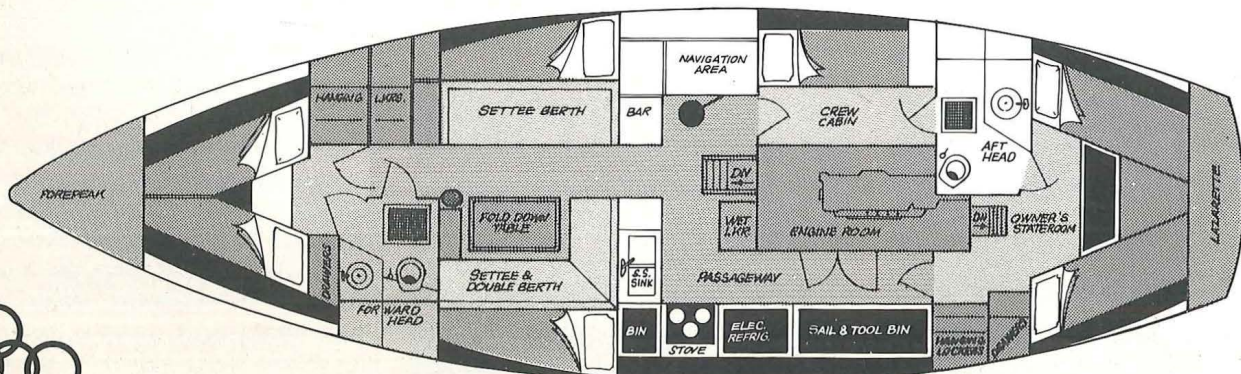
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BEAN SPROUT SALAD, CHINESE STYLE

To serve 4

- 2 tablespoons peanut oil
- 4-5 peppercorns
- 2 cups mung bean sprouts (if unavailable, lentil sprouts may be substituted)
- 2 spring onions including green parts, cut into very thin rings
- 2 tablespoons rice wine vinegar or 1 tablespoon vinegar
- 1 teaspoon sugar
- 1/2 teaspoon soy sauce (optional)
- Salt

Soak the oil and peppercorns in a small bowl for one or two hours before serving the salad. Steam the sprouts over gently boiling water for five minutes, or set the sprouts in a bowl and pour boiling water over them. Rest for fifteen seconds, drain, and rinse under cold water. Combine the drained sprouts and spring onions in a bowl. Meanwhile, remove the peppercorns and add the vinegar, sugar, soy sauce and a little salt to the oil. Mix with a fork, pour over the salad and toss.

CHEF'S SPROUT SALAD

To serve 6

- 1 cup bean or lentil sprouts sprinkled with lemon juice
- 1/2 head of lettuce, torn into small pieces
- 1/2 head chicory or curly-leaved endive, cut or torn into small pieces
- 2 tomatoes, quartered or 12 cherry tomatoes
- 12 olives
- 1/2 cup Swiss, *kasseri* or Jarlsberg cheese, cut into narrow strips
- 1/2 cup cooked ham, cut into thin strips
- 1/2 cup cooked chicken, cut into thin strips
- 2 eggs, quartered

Dressing
In a large salad bowl combine the sprouts, lettuce, chicory, tomatoes, olives, cheese, ham, and chicken, saving some ham, tomatoes and olives for a garnish. Toss, then add the eggs and a favourite dressing. Garnish and serve.

UNSPROUTED BEAN SALAD

The secret to making a good bean salad is marinating a day in advance. Choose beans for maximum contrast in size and colour.

To serve 4


- 6 cups of any three of the following home-cooked, or canned beans which have been drained thoroughly: red kidney beans, black beans, green beans, wax beans, lima beans, chick peas.
- 5 spring onions including green parts, chopped or 1 large Spanish onion, chopped
- 1/2 stalk celery, minced

Dressing:

- 2/3 cup vegetable oil
- 1/4 cup red wine vinegar
- Juice of 1/2 lemon
- 1 clove garlic, crushed
- 1/2 bay leaf
- 1/2 teaspoon Dijon or Dusseldorf mustard
- 1 tablespoon chopped dill and parsley, salt, black pepper
- Onion rings and pimiento for garnish

Mix the beans with the scallions or onions and celery. Combine the dressing ingredients and toss with the beans. Taste: it should be well-seasoned. Refrigerate at least one day. Turn onto a platter; garnish with onions and pimientos. Serve cold.

— VILMA LIACOURAS CHANTILES



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GRAB BAG

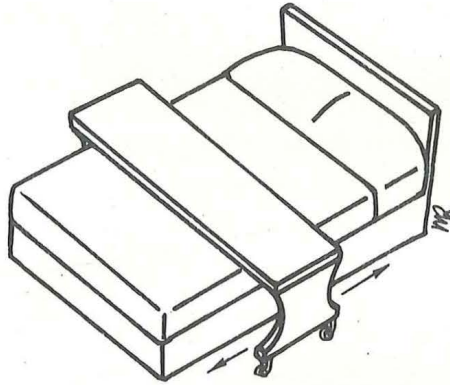
● It is curious scientific fact that although warm water comes to a boil much faster than cold water (which is why one should first heat only half the amount required and then add the rest), a given volume of frozen water will come to a boil much faster than water at room temperature!

● Normal amounts of salt used in cooking have no appreciable effect on the cooking time, but the larger amounts added to the water for boiling pastas and certain vegetables will lower the boiling point and cause the water to boil faster. However, salt should *never* be added to dried legumes such as beans and peas until they are half-cooked because it tends to harden them.

● When choosing your next teapot, consider the spout! Many pots are badly designed, especially the handcrafted pottery ones with the inside holes placed crookedly and the spouts so low that the pot can only be half filled. Try to find one with a small hole at the end of the spout and a tiny groove on its underside which allows the last drop to run inside the pot instead of dripping on your tablecloth!

● Several years ago I copied an idea from a well-known architect who, like many people, enjoys reading and working in bed. His idea was to have a table which extended the entire width of the bed, and could be rolled up and down as desired, much like the usual

ones seen in hospitals. It is easy to make and quite useful. The one I had made was constructed very simply in plain wood and shaped like a square horseshoe as the sketch shows. The top is just the right height to be used comfortably while you are sitting in bed, and since its length is the full width of the bed, it holds many working materials. The width is twenty inches. The two supporting feet have two



castors each and are spaced far enough apart to make the table long enough to clear the width of the bed with whatever blankets or coverings it will have summer or winter. It is better to buy the castors first so you can allow for their height when calculating the over-all height of the table. You might like to have the top made so that it can be tilted (but then be sure to add a narrow ledge to catch things). A sloping surface is very convenient for reading and using reference books. Once you have the basic idea, any number of personal

refinements can be added to suit your own requirements.

● Unfinished furniture is often cheaper than used furniture, and besides, it is fun to 'do-it-yourself'. For example, a very easy and quick way to 'antique' an unfinished piece is to paint it with a basic colour and then stipple with one or two other colours applied with plastic sponges. I once did this with a table and chairs, painting them white and then subsequently with first a light lavender and then gold. Tortoise shell Contact paper was used for the tabletop and the whole effect was very attractive. For less than one hundred drachmas one can also buy a large plastic frame for a mirror or picture, treat it the same way, and have something that really looks like a genuine antique. One tip: when painting the outside of the frame be sure to paint the underside of the edges because the mirror, once installed, will reflect them.

THE HOME HANDYMAN

● When using a claw hammer to pull out large nails and spikes, slip a short length of pipe over the head of the hammer. This gives more leverage and will help keep the handle from splitting. Before driving nails into plaster, stick a small piece of adhesive tape over the spot. This keeps the plaster from cracking easily and falling. For some reason, *heated* nails also tend to keep plaster from cracking. To make it easy to use them, make a small slit for them in the end of a yardstick.

— DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Some food shops, notably in the suburban areas, close at 2 or 2:30 rather than 3:00.

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

Television: The Medium's Medium

The difficulties we encounter in acquiring television schedules, even at the last moment, have led us to conclude that the networks must operate by Extra Sensory Perception. Certainly by mid-April, ERT's May forecast was, in the best occult tradition, an extremely nebulous materialisation, which at that point, had not assumed any recognisable form. YENED, however, appeared to be having better luck with its crystal balls, and was able to make predictions for the first week in May. We suggest that our readers regard the following program listings as *The Athenian's* horoscope section, and consult the *I Ching* before switching on their sets.

News and other World Disasters, however, are broadcast regularly on ERT at 7, 9 and sign-off, and on YENED at 2, 6 and sign-off. Both networks begin daily broadcasts in early afternoon, take a brief siesta, and resume at 6:30. On Sundays they are on the air continuously from 1:00 or 1:30 pm until midnight.

SUNDAY

ERT 1:00 Folk Songs and Dances* ... 2:30 Mystery Club (combined quiz and an entertaining whodunit)* ... 5:15 Around the World in 80 Days (animated cartoon) ... 5:30 Jungle Jim (Johnny Weissmuller) ... 6:05 The Circuses of the World (French) ... 7:30 Music Program ... 8:00 Queen Amalia* ... 9:30 Sports* ... 10:00 Foreign film.

YENED 1:30 Folk Songs and Dances* ... 2:30 Classical Music ... 4:45 Captain Scarlet: lifelike puppets in space adventures ... 5:15 English documentary (dubbed in Greek) alternating with a children's quiz* ... 6:15 Children's serial ... 7:15 Lucy Show ... 7:45 Music program ... 10:00 Eyes on Sports* ... 11:00 The Expert (detective story with Marius Goring).

MONDAY

ERT 6:30 Lassie ... 8:00 Michel Strongoff ... 9:30 Hawaii Five-0.

YENED 5:30 Untamed World: American documentary series ... 7:15 Documentary ... 10:00 Television Special.

TUESDAY

ERT 6:30 The Pink Panther (cartoon) ... 7:15 Bengal Lancers ... 10:30 Dark Forces.

YENED 5:30 Cartoons ... 6:30 Documentary ... 7:15 Rhoda (American comedy series) ... 10:00 Foreign film.

WEDNESDAY

ERT 6:30 Flight into Danger (children) ... 7:30 Sports* ... 10:00 Foreign film.

YENED 5:30 Joe 90 (children) ... 7:00 Six Million Dollar Man (American adventure series) ... 11:00 A Love Story.

THURSDAY

ERT 6:30 Fairy tales* ... 10:30 Musical evening*.

YENED 5:30 Children's program ... 6:15 Tourist Greece (news from EOT)* ... 7:00 The Little House on the Prairie ... 11:00 Harry O.

FRIDAY

ERT 7:15 Sports program* ... 7:45 Documentary ... 9:30 Kazantzakis *Christ Recrucified* dramatized for television* ... 10:25 Round Table: Interviews with prominent people* ... 10:55 Foreign film (thriller).

YENED 5:30 Puppet Theatre ... 10:30 Kojak ... 11:30 Music program*

SATURDAY

ERT 6:15 English football (soccer) ... 7:40 The Secrets of the Sea (Jacques Cousteau) ... 9:30 Foreign film ... 11:30 Invitation to the Studio. Famous or interesting personalities and the odd tiger or canary are the guests*.

YENED 2:15 My Good Wife (Sylvia Sims) ... 2:45 Stories for Children* ... 4:00 Sports* ... 7:15 Arnie: American comedy series ... 7:45 Space 1999 (English science fiction) ... 10:00 Film* ... 12:15 International music program.

radio

NATIONAL BROADCAST COMPANY — ERT

Major program changes over the last few months have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (665 KHz, 451 m) offers from 6 p.m. - 1 a.m. a wide range of music, readings, and discussions.

News in English, French and German on The National program at 7:30 a.m. Mon. - Sat. and at 7:15 a.m. on Sun. Weather report in Greek and English at 6:30 a.m. Mon. - Sat. and 6:35 a.m. on Sun.

THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 3 p.m. and 11:05 p.m. and Sun. at 2:10 p.m. and 11:05 p.m.

U.S. ARMED FORCES RADIO

AFRS broadcasts 24 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, religious programs, and various community service bulletins daily.

Monday - Friday: 9 a.m. *All Things Considered*; 7 p.m. News analysis and interviews (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, etc.); 10:15 p.m. Paul Harvey.

VOICE OF AMERICA -VOA ●

VOA may be heard in Athens (through May) from 5-9 a.m.: 7200 and 6040 KHz (41.7 and 49.7m). Also from 5-6 a.m., 8-8:30 a.m. and 11-12 p.m.: 1259 KHz (238m). From 6-9 a.m.,

8-9:30 p.m. and 11-11:30 p.m.: 791 KHz (379m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference U.S.A.*, *VOA Magazine*, *Science Digest* as well as jazz, popular and classical music programs.

BRITISH BROADCASTING CORPORATION - BBC ●

BBC broadcasts 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.

BBC may be heard in Athens from 7-10:30 a.m.: 6.18 MHz (48.5 m); 8-10:30 a.m.: 15.42 MHz (19.46m); 12 a.m. - 7:15 p.m.: 9.75 MHz (30.77m); 12-2:15 a.m.: 9.41 MHz (31.88m). Broadcasts in Greek: 3-3:15 p.m.: 17, 15, 11 MHz (16, 19, 25m); 10-10:45 p.m.: 15, 11, 9, 7 MHz (19, 25, 31, 41m); 1-1:30 a.m.: 9, 7, 6 MHz (31, 41, 49m).

RADIO CANADA INTERNATIONAL ●

Radio Canada broadcasts the news in English and French alternately every 20 minutes from 8 a.m. - 10 a.m.: 7155 KHz (49.88 m.) A daily program in English from 11 p.m. - 12 a.m. and in French from 10-11 p.m.: 11855 KHz (25.31 m.).

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: 9-10 p.m.: 6075, 7235 KHz (49, 41m).

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