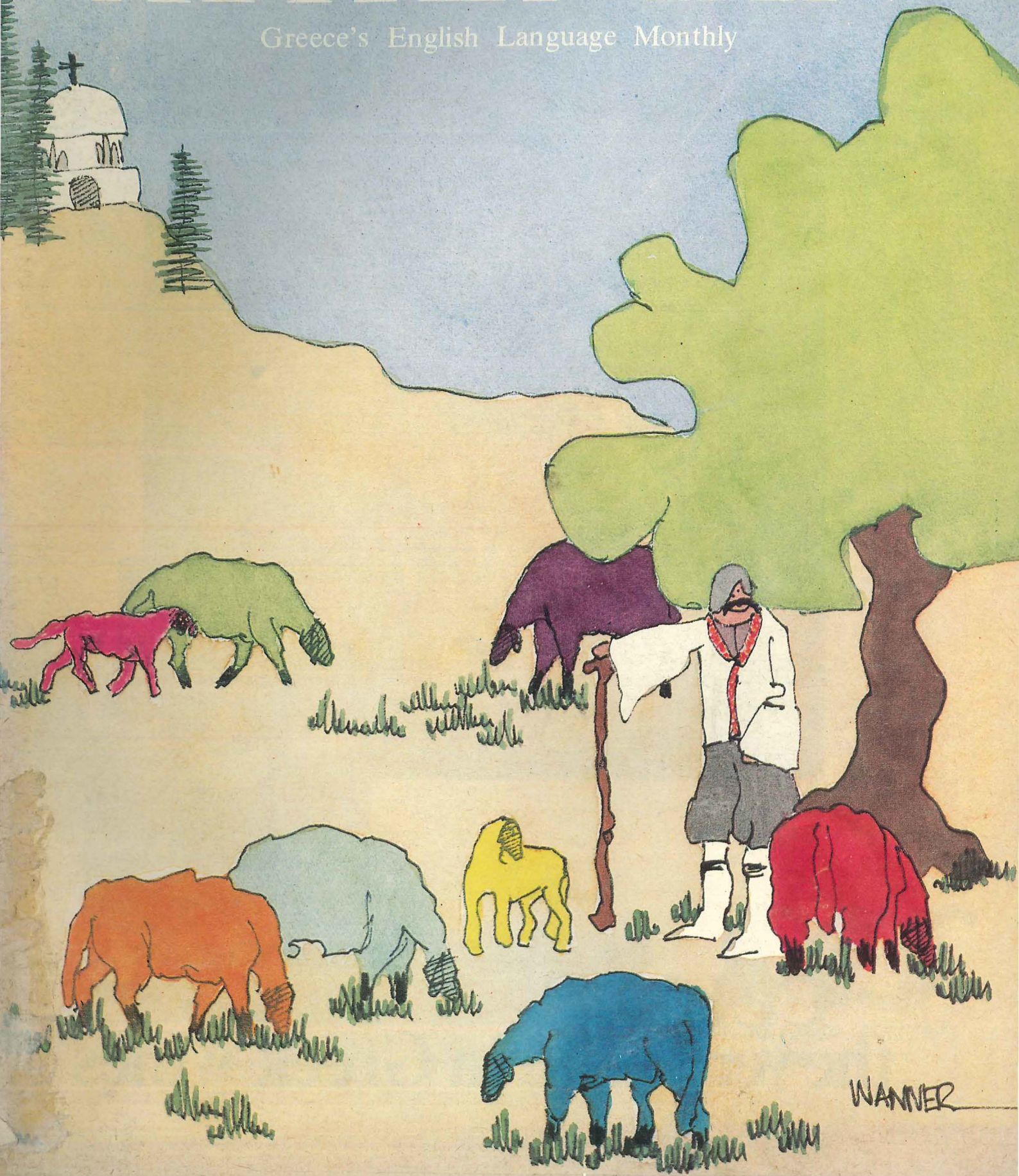


June 1976

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# THE ATHENIAN

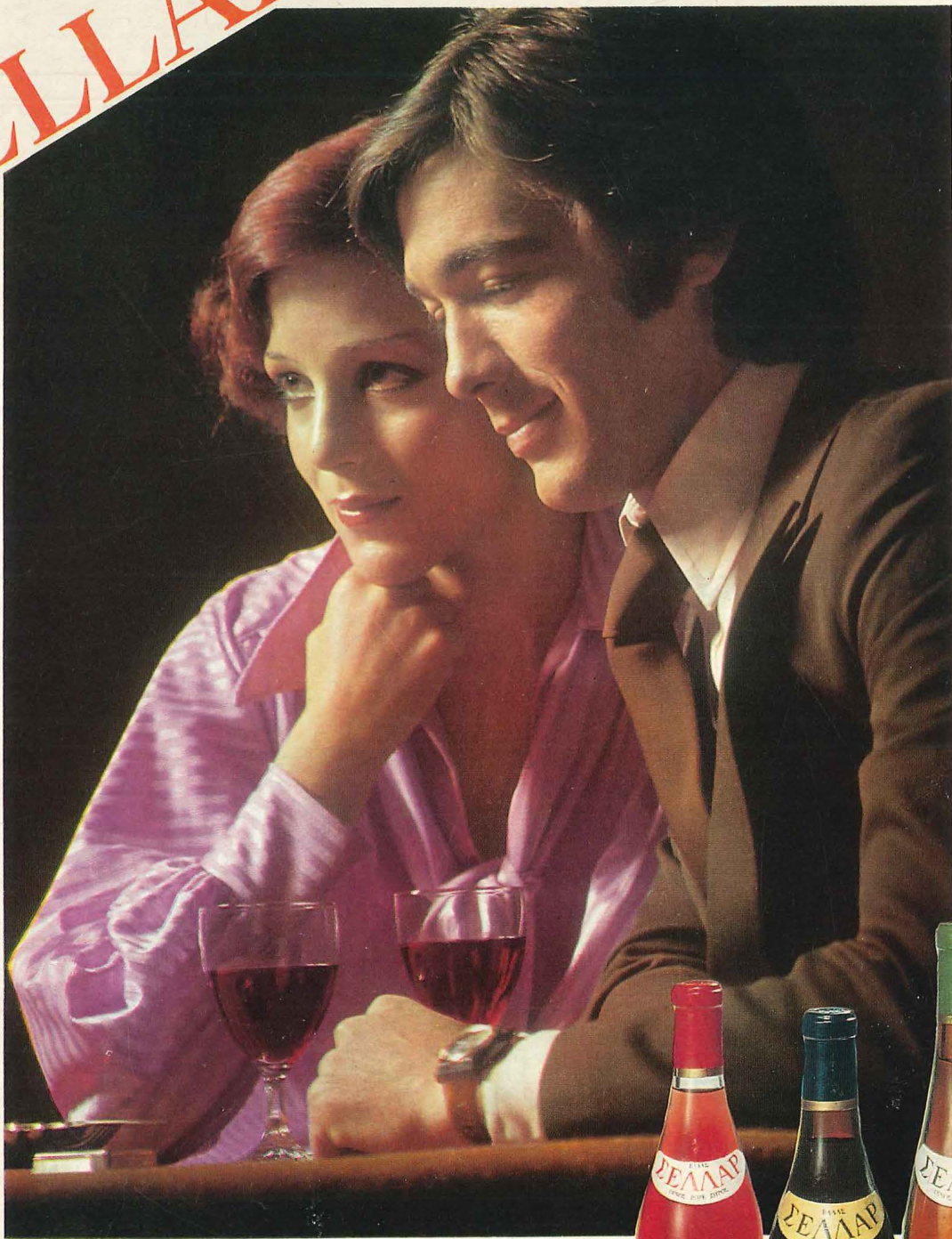
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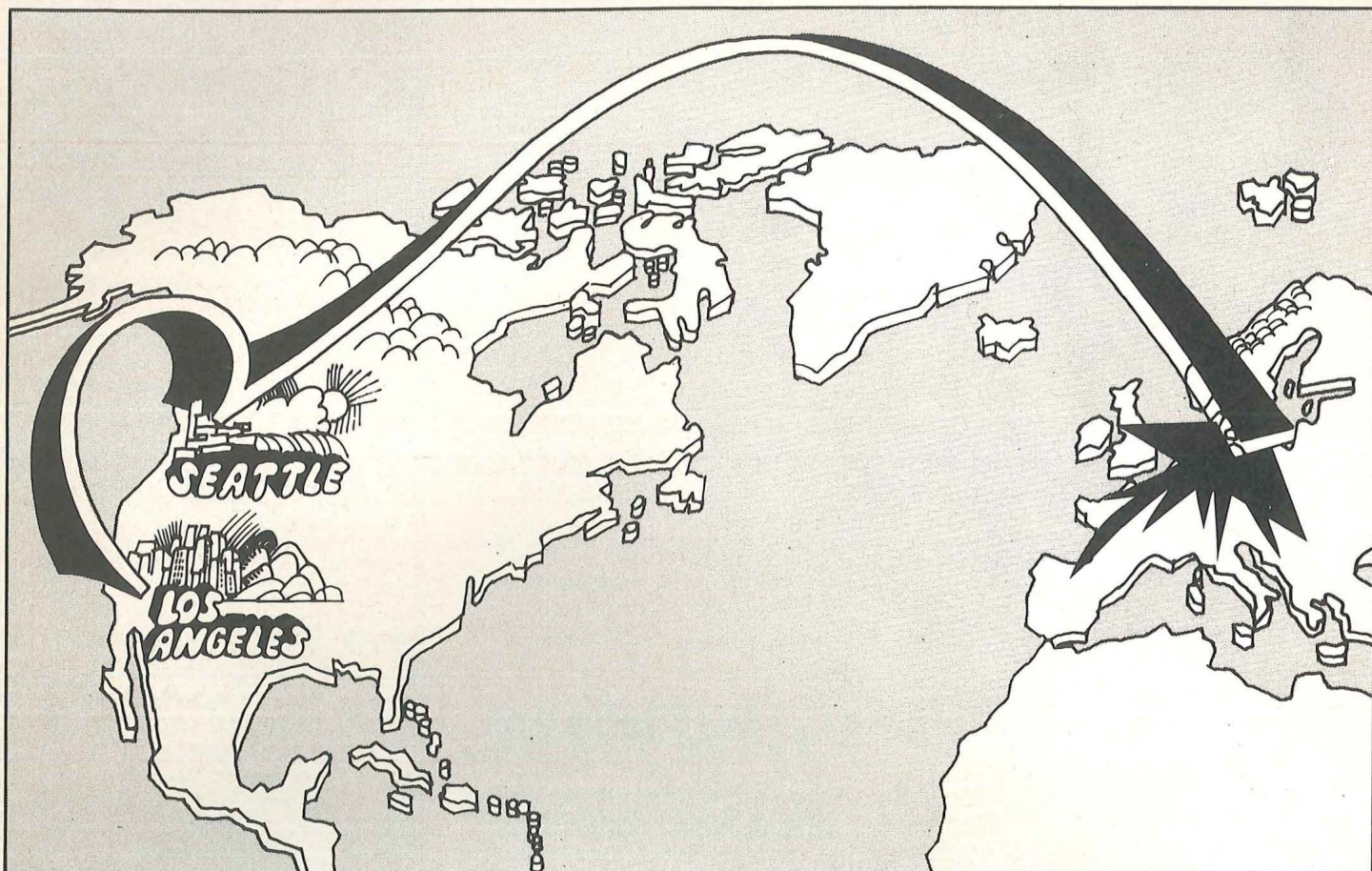


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# community calendar



## JUNE 2

Athens College Library — Exhibit of paintings and arts and crafts by students of the demotic school and gymnasium I (through June 11).

German Community — Coffee afternoon for elder members of the community. Sina 66, 5 pm.

Deree-Pierce College — Alumni Association meeting at the old school in Ellinikon, 6 pm. For information: 770-7507.

## JUNE 3

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

## JUNE 4

St. Andrews Women's Guild — Annual luncheon and installation of officers. American Club, 11:30 am.

American Community School — Musical program at the Ellinikon campus, 2:15 pm.

American Youth Centre — Formal dinner-dance for seniors, 7:30 pm.

Multi-National Women's Liberation Group — General meeting, 8 pm at the Women's Centre, Ellanikou 3, Pangrati. For information: Tel. 895-2682.

## JUNE 5

American Community School — SAT test.

## JUNE 6

Hellenic International School — School picnic and open house.

## JUNE 7

American Community School — Graduation Day. Commencement exercises at 6 pm.

Campion School — University of London and Associated Examining Board GCE examinations (through June 30).

## COMMUNITY NOTES

The Athens Centre for the Creative Arts will sponsor an archaeological field trip to ancient Olympia on June 26-27. For information and registration: Tel. 629-886.

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.

The English School of Classical Ballet of Old Faliron will give a demonstration of the Royal Academy of Dancing method on June 18 at 7:30 pm at the Hellenic American Union.

The Joint Travel Committee is planning a trip to Paris and the French Riviera, to include Nice, Monte Carlo, Cannes, Monaco and St. Honorato, from June 20-27. The cost of \$375 includes air fare, hotel and breakfast. Deadline for reservations is June 10. For information call Betty Nikolakakis, Tel. 720-197.

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

## JUNE 8

American Community School — Awards Day at Ellinikon campus, 11 am.

Lions Cosmopolitan Club — Meeting at 2:15 pm, Athenée Palace.

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

## JUNE 9

Canadian Women's Club — General luncheon meeting at Golden Horse Ranch, 30 km. from Athens. Bus leaves Canadian Embassy at 9:30 am. For information: Betty Nikolakakis, Tel. 720-197 or Nicki Golf, Tel. 651-7455.

German Community — Coffee afternoon for young women of the Community and summer party for children. Sina 66, 4:30 pm.

## JUNE 10

Duplicate Bridge — See June 3.

## JUNE 11

Last day of classes — Ursuline School.

## JUNE 12

German Community — Excursion to Nafplion, 1 pm.

## JUNE 14

Last day of classes — Hellenic International School.

## JUNE 15

American Youth Centre — Out-of-school pool party, 7:30 pm.

Last day of classes — Athens College and the American Community Schools.

## JUNE 16

Multi-National Women's Liberation Group — General meeting (see June 4).

## JUNE 17

Duplicate Bridge — See June 3.

Campion School — Staff-parent meeting, 6 pm.

## JUNE 18

American Youth Centre — Students leave on a seven-day trip to Kalogria Beach.

Campion School — Junior school at home, 6 pm.

## JUNE 19

German Community — Summer Dance. Sina 66, 8:30 pm.

St. Catherine's — Twentieth anniversary dance. Aperghi Hotel, Kifisia, 9 pm.

Last day of classes — French Lycée.

## JUNE 20

Campion School — Housemasters and school prefects end-of-year dinner.

## JUNE 21

Campion School — End - of - year excursions (through June 25).

## JUNE 23

Athens College — Commencement, 8 pm.

## JUNE 24

Duplicate Bridge — See June 3.

Lecture — 'A Poetic Bicentennial Tribute' by Alan Ansen and 'Auden in America' by Edward Mendelson. Hellenic American Union, 8 pm.

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## NAME DAYS IN JUNE

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.

June 3 Martha

June 20 All Saints Day—Those without official name days celebrate on this day.

June 29 Petros (Peter), Pavlos (Paul)

June 30 Apostolos

## DATES TO REMEMBER

June 2 Italy National Day

June 4,5 Shavuot

June 5 Denmark National Day

June 10 Portugal National Day

June 12 Great Britain—Official celebration of the Queen's birthday.

June 13 Pentecost

June 14 Whit Monday

June 20 Father's Day

## JUNE 25

Lions Cosmopolitan Club — Dinner-dance and installation of officers. Glyfada Golf Club, 9 pm.

Last day of classes — Campion School, St. Catherine's.

## JUNE 26

German Community — Excursion to Mt. Olympus, 8:30 am.

## JUNE 28

Jazz Concert — The Jazz Orchestra of ERT. Hellenic American Union, 8 pm.

## JUNE 29

Last day of classes — Dorpfeld School

## BINGO SHOW

The Hellenic Animal Welfare Society is having a Bingo Show for the benefit of the animals. Prizes include a trip to Russia for two and an Aegean cruise. It will be held on June 21 from 7 to 9:30 pm at the open-air theatre Minoan (off Patisision). Tickets are 200 Drs. and should be purchased in advance at their offices. For more information, Tel. 643-5391.

## LESSONS

**BALLET LESSONS** — The following schools teach the Royal Academy of Dance (London) method. For children ages 3 and up, Grades Primary to IV. The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London. For information: Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 602-965.

**FOLK DANCING CLASSES**, The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 611-042, 625-864. Classes for women Fridays 11 am to 1 pm; for children Wednesdays and Saturdays 4 to 6 pm. The Lyceum also offers classes in rhythm (gymnastics and dance), painting, and *flogera*.



# THE ATHENIAN

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## publisher's note

Few nations in the world have been subjected to as much romantic idealization as Greece in modern times. 'I was already enamoured of Greece and Greeks, before catching sight of the country. I could see in advance that they were a friendly, hospitable people, easy to reach, easy to deal with,' Henry Miller waxes sentimental in 'The Colossus of Maroussi'. Living up to such breathless preconceptions is not easy. Behind the curtain of reverence erected by fervent romantics are the real Greece and Greeks. It is the reality that the British poet, Glyn Hughes, has captured in 'Fair Prospects', a refreshing, sagacious account of his experiences and impressions during a 1974 sojourn in this country. In this issue, The Athenian begins a series of excerpts from 'Fair Prospects', to be published in July by Victor Gollancz, London.

Something funny will happen to the Olympic Flame on its way to the games. The flame that will burn during the Olympic Games this summer in Montreal will begin its journey, as usual, at Olympia when toga-dressed youths ceremoniously light the torch, but it will travel across the Atlantic and arrive in Canada via laser beam. In '776 B.C. - A.D. 1976: From Olympic Flame to Laser Beam', Antony Economides, with a touch of whimsy, considers Olympic Games and their peripheral events in ancient and modern times.

To gather background information about Juliette May Fraser, Athenian staff member Kathleen Maloy contacted the Office of the Mayor of Honolulu, where the Hawaiian artist lives, and Wellesley College, from which May Fraser — and Ms. Maloy — were graduated. The response was immediate. Among the articles, clippings, and photographs that arrived in our office was one showing the artist, on her eighty-fifth birthday, high on a scaffold painting yet another mural. 'Odos May Fraser' is the story of the American artist's gift to the people of Vavili: her murals which cover the interior of the little chapel on the island of Chios.

To Gerald Herman, outdoor cinemas offer a pleasant respite from work on his latest film script. In 'Athens is a Summer Film Festival' he describes the joys, distractions, and multi-dimensional entertainment available at open-air cinemas. Alan Walker takes us on a tour of Mistra and Takis Prokas is once again in pursuit of Auto-Mania.

Our cover is by Irene Wanner.



# goings on in athens

## MUSIC AND DANCE

**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: June 1, 8:30 pm: Piano recital by Maria Karamanou... June 2, 7:30 pm: Children's recital... June 6, 6 to 9:30 pm: Piano and rhythmic dancing exhibition by students of Evangelia Kanta... June 8, 9 pm: Greek Quartet of the Blind... June 9, 6 pm: Evening of melodrama with the Apollonion Odion. Recitals by conservatory students on June 5,6,13,21,23,25 and 26 in the evening.

**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.

### THE PAROS FESTIVAL

The Paros Chamber Music Ensemble will present a program of chamber music recitals on Friday evenings June 11, 18 and 25 at 8 pm in the port town. The ensemble includes piano, clarinet, bassoon, flute, violin, cello and voice.

## GALLERIES AND EXHIBITS

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

**NATIONAL GALLERY OF ART (PINAKOTHIKI),** Vass. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works by Greek painters from the 18th century to the present, a collection of works by Italian, Flemish and Dutch masters and a few El Grecos. There is also on exhibit engravings — from Durer and Brueghel to Braque and Picasso. Open 9 to 6 weekdays (except Tuesdays) and from 10 to 2 on Sundays.

**ATHENS (Glykonos 4, Dexameni, Tel. 713-938)** Group show of Greek artists and sculptors from here and abroad (through June 10); 'An Island in Danger' photographs and documents of Patmos (June 23-July 5).

**CONTEMPORARY GRAPHICS (Haritos 8, Tel. 732-690.)** Closed Wed. evenings. Group show of engravings (through June).

**DESMOS (Syngrou 4, Tel. 910-521)** Paintings, sculptures, and architectural drawings by Mit (through June 12); group show by artists of the gallery (June 13-30).

**DIOGENES INTERNATIONAL (Tsakalof 10, Kolonaki, Tel. 322-6942)** 'Summer '76A', group show of watercolours, oils, sculptures (June 12 to Aug. 31).

**DIOGENES INTERNATIONAL (3 Platia Filomousou Eterias, Plaka, Tel. 322-4618).** 'Summer '76B', group show of etchings, lithographs, woodcuts, drawings and marble sculptures by Greek and foreign artists (June 16 to Aug. 31).

**DIOGENES INTERNATIONAL (Digenous 12, Plaka, Tel. 322-6942)** Permanent group show.

**NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS (Mitropoleos 9, Tel. 322-1017).** Handicrafts from Thessalia (first week in June); embroidery from Cyprus (June 9-27).

**IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278)** Works by Kostas Tsochlis (through June).

**NEES MORPHES (Valaoritou 9a, Tel. 616-165)** Drawings by Antonis Kiriakoulis (through

June 4); group show of paintings, prints and sculptures (June 4-30).

**ORA (Xenofontos 7, Tel. 322-6632)** One-man shows by new talents and a literary evening each night (through June 15); group show of paintings and sculptures (June 15-30).

**POLYPLANO (Dimokritou 20, Tel. 629-822)** Group show of contemporary Greek art and sculpture (through June).

**VISUAL ART CENTRE (Zaimi 18 and Tositsa 5, Tel. 823-9448)** Paintings by Cypriot artists (through June).

**WHITE ELEPHANT (Dinokratous 99, Tel. 720-918.)** Open evenings only, 7 to 10 pm) Works by Greek and foreign artists of international fame (until September).

**ZOUMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454.)** Closed Mon. and Wed. evenings) Group show of multiples, engravings and books (through June).

## THIS AND THAT

**'POSIDONIA 1976'. International Maritime Exhibition** in which over three hundred companies from thirty nations exhibit from June 7-12. Open to the public on June 12 *only* from 6:30 pm to 9:30 pm. St. Nicholas Terminal Building (the new custom's house), Piraeus.

**SOUND AND LIGHT, the Hill of Nyx, facing the Acropolis.** Daily except on full moon nights (June 10-13). 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 June 20, every Wed., Fri., and Sun., 7 pm: 'The Sun and Company'. Special shows every Sun. at noon: June 6, 'Sky of June'; June 13 and 20, lectures, and shows on space or astronomy. 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).

**MISS EUROPE Beauty Contest.** Contestants from more than twenty European countries will participate in the contest to be held in Rhodes from May 26 to June 7.

### MONASTERIES

*Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.*

**DAFNI.** An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 9 am to 7:30 pm; Sundays 10 to 1 and 2:30 to 5. There is a Tourist Pavilion. Bus to Eleusis or Aspropyrgos from Koumoundourou Square; by car, follow the signs on the road to Eleusis.

**KAISARIANI.** Enjoy a picturesque drive through the pine trees to this beautifully located eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily sunrise to sunset. Bus 39/52 to the terminal and then a short walk; by car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.

**PENDELI.** A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and 'secret school' (all three open daily 8:30 am to 7 pm.) The monastery grounds are open all day. Dine at the nearby taverna. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.

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## 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 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.

**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.

**MONASTIRAKI FLEA MARKET.** Hawkers hawk, sight-seers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Centuries old, the 'Flea Market' is located in Monastiraki near the subway station on Athinas Street. Tourist shops open Mon. - Sat. 8:30 am-8 pm; other shops observe the normal hours. On Sunday mornings the area is a veritable open-air bazaar from 9-1 pm.

**NATIONAL GARDEN (entrances on Amalias, Vas. Sofias, Irodou Attikou and from the Zappion).** The Athenians' retreat! A verdant labyrinth with interesting and unusual plants. Cool, shady nooks set aside with benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7 am to 7 pm.

**PROTO NEKROTAFIO.** (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. Open 7 am - sunset. The names on the elaborate tombs (in classical style, often decorated by splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece: Kolokotronis, Makriyannis, Androutsos, Ragavis, Trikoupiis, 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.



## SUMMER FESTIVALS

### PRE-FESTIVAL PERFORMANCES

Several artistic events at Herod Atticus will precede the Athens Festival which begins in July. Performances begin at 9 pm at the Ancient Theatre on the slopes of the Acropolis. Tickets may be reserved ten days in advance of the performance at the Festival Office, Stadiou 4 (in the stoa), Tel. 322-1459, or purchased at the gate.

**Amphi-Theatre of Spyros A. Evangelatos**  
Aristophanes' *Lysistrata* from Thursday through Sunday, June 3, 4, 5, 6. Tickets: 100, 70, 50 and 30 Drs. (students 20 Drs.)

**Stockholm Royal Opera Ballet**  
Tchaikovsky 'Allegro Brillante', Zubornik 'Embrace Tiger', Stravinsky 'Les Noces' on Saturday and Sunday, June 19 and 20... The anonymous 'Dansemanie', an 18th-century work, on Monday and Tuesday, June 21 and 22... Songs and music from the Elizabethan Era, 'The Consort', Mahler 'Dark Elegies', Stravinsky 'Les Noces' on Wednesday and Thursday, June 23 and 24. Tickets: 450, 280, 180, 80 Drs. (students 50 Drs.)

#### Orchestre de Lyon

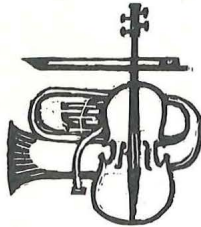
Serge Baudo conducting: Roussel 'Symphony No. 3 in G Minor', Messiaen 'Les Offrandes Obligées', Stravinsky 'Petrouchka' (1947 version), Debussy 'La Mer' on Monday, June 28... Baudo conducting with Paul Tortelier, cello: Faure 'Pelleas et Melisande', Dvorak 'Concerto for Cello in A Minor', Dutilleul 'Metaboles', Roussel 'Bacchus et Ariane Suite No. 2' on Tuesday, June 9... Dimitris Horafas conducting, with Kyprianos Katsaris, piano: Franck 'Symphony in D Minor', Grieg 'Concerto for Piano and Orchestra in A Minor', Ravel 'Daphnis and Chloe Suite No. 2' on Wednesday, June 30. Tickets: 150, 100, 80, 40 Drs. (students 20 Drs.)

*The Festival of Thassos and Philippi will begin July 1 and continue through the month. The program, to be presented by the State Theatre of Northern Greece, has not yet been determined. There will also be a Festival at Dodoni presented by Desmi on July 31 and Aug. 1.*

### ATHENS

The Athens Festival begins on July 10 and continues through September 26. Tickets will go on sale ten days in advance. The following is the scheduled program.

National Opera of Greece: Mozart 'Don Giovanni' (July 10, 14, 16, 18)... J. Christou's oratorio 'Tongues of Fire' (July 15, 17)



Athens State Orchestra: July 12, 19, 26, Aug. 2, 9

Art Theatre of Karolos Koun: Aristophanes 'Acharnians' (July 22, 23, 24, 25)

State Theatre of Northern Greece: Hortatsi 'Panoria' (July 29, 30)... Sophocles 'Electra' (July 31, Aug. 1)

National Theatre of Greece: Euripides 'Trojan Women' (Aug. 6, 7, 8)... Euripides 'Bacchae' (Aug. 13, 14, 15)

Merce Cunningham Ballet Company: Aug. 17, 18, 19, 20

Washington National Symphony Orchestra, Antal Dorati conducting: Aug. 21, 22, 23

Concertgebouw Orchestra of Amsterdam, Bernard Haitink conducting: Aug. 26, 28

Ballet XXème Siècle-Maurice Béjart: Aug. 29, 30, 31, Sept. 1, 2, 3

Moscow State Orchestra: with the Orlov Choir and Sviatoslav Richter, piano (Sept. 4, 5, 6)... Recital by Sviatoslav Richter (Sept. 8)

State Orchestra of Thessaloniki: Sept. 13

National Theatre of Greece: Sophocles 'Oedipus at Colonus' (Sept. 11, 12)... Aristophanes 'The Knights' (Sept. 18, 19, 21, 22, 23, 24, 25, 26)

### EPIDAVROS

The Festival will begin on July 11 and continue through August 29. Performances take place on Saturdays and Sundays and begin at 9 pm. The ancient theatre in Epidavros in the Peloponnisos is a two-hour drive from Athens. Tickets may be reserved in advance at the Athens Festival Office and at the theatre site. The Greek Touring Club, Polytechniou 12, Athens, Tel. 548-600, and many travel agencies organize special buses to Epidavros for the Festival performances. The following is the scheduled program.

National Theatre of Greece: Sophocles 'Oedipus at Colonus' (July 11)... Euripides 'Medea' (July 17, 18)... Euripides 'Iphigenia in Tauris' (July 24, 25)... Sophocles 'Philoctetes' (July 31, Aug. 1)

Art Theatre: Aeschylus 'The Persians' (Aug. 7, 8)... Aeschylus 'The Seven Against Thebes' (Aug. 28, 29)

State Theatre of Northern Greece: Euripides 'Electra' (Aug. 14, 15)... Aristophanes 'Ecclesiazusae' (Aug. 21, 22)

## MUSEUMS

Most of the museums have announced their summer hours. It is wise, however, to call before going in case of last minute changes.

**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 8 am to 7 pm. *Closed Tuesdays*. Admission 30 Drs.; free on Thursdays and Sundays.

**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 century B.C. baby's potty and *souvlaki* grill.) Open 8 to 1 and 3 to 6. *Closed Tuesdays*. Admission 10 Drs.; free on Thursdays and Sundays.

**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. Open 8:30 to 2. *Closed Tuesdays*. 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 8 am to 7 pm. *Closed Mondays*. Admission 10 Drs.; free on Thursdays and Sundays.

**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. Open 8 to 1 and 3 to 6. *Closed Tuesdays*. Admission 5 Drs.; free on Thursdays and Sundays.

**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. Open 8 to 1 and 3 to 6. *Closed Tuesdays*. Admission free on Thursdays and Sundays.

**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. Open 9 to 1. *Closed Mondays*. Admission free.

**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 century objects. Open 9 to 1. *Closed Tuesdays*. Admission free.

**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. Open 8 am to 7 pm. *Closed Mondays*. Admission 30 Drs.; free on Thursdays and Sundays.

**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.

**NAVAL MUSEUM**, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open 9:30 am to 12:30 pm. *Closed Mondays*. Admission 10 Drs.; free on Tues., Fr. and Sun. mornings. *Closed in August*.

**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. Open 12:30 to 7:30 Wed. but from 10 to 2 all other days. *Closed Mondays*. (Small library open Tues. through Sat. 9 to 1.) Admission free.



## ROUND AND ABOUT

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

MAY 29 to JUNE 8

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

JUNE 12 and 13

Makrinitza (Mt. Pelion): Domna Samiou has organized a program of folk and traditional theatre with music, singing and dancing to be performed by the villagers at their annual 'May' Festival.

JUNE 15

Igoumenitsa (on the mainland opposite Corfu): Religious festivities at the village of Filiates, to include folk dances.

JUNE 20

Chios: Celebrations in commemoration of the holocaust of the island of Psara.

JUNE 21

Rhodes: Scandinavian feast called 'Mid-summer' and the Rhodian festivities of 'kalafones' (lighting of fires).

JUNE 24

Lassithion, Crete: 'Klidonas' an old custom of folklore characters.

JUNE 27 to JULY 4 — NAVAL WEEK

Naval Week festivities in Kavala, Lefkas, Gytheion, Halkidiki (a 'fishing village' is erected for the occasion in the village Agios Nikolaos), Kefallonia (local dances as well as sailing, rowing and swimming competitions), Levadia (at the village of Aspra Spitia), and Volos (a parade of fishing boats, demonstrations of 'the art of fishing', folk dances, etc., on July 4).

## 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. Caddy fee, rental of golf clubs and carts, extra. Open daily from 7 am to sunset.

### 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: 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.;

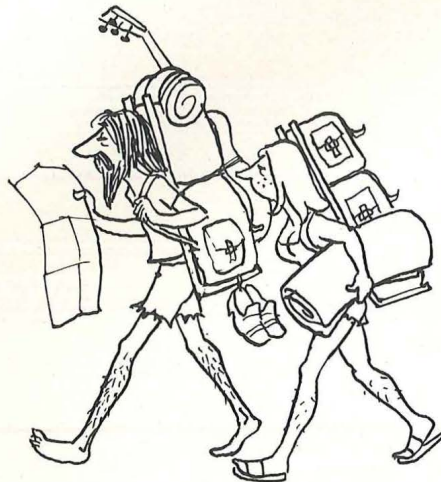
for information on chartering yachts, contact the Greek Yacht Brokers and Consultants Association, Votsi 36, Mikrolimano, Piraeus, Tel. 417-0253.

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.



### BEACHES

The following beaches are south of Athens and easily accessible by car or bus. The buses leave from Vas. Olgas every 15 minutes.

Astir, Glyfada (Tel. 894-6461). Open 9 am to 6 pm. Adults 40 Drs., children 20 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini-golf (20 Drs. per person), snack bar, restaurant, hairdresser. Bus 84 (Ano Voula).

Astir Laimos, Vouliagmeni (Tel. 896-0211). Open 8 am to 8 pm. Adults 60 Drs., children 30 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour; water-ski school 250 Drs. quarter hour with boat and instructor. Bus 89 (Vouliagmeni) to terminal then about a ten minute walk.

Lagonissi (Tel. 895-8514). Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers and umbrellas, restaurant and snack bar. Take the Sounion bus which leaves from the junction of Leoforos Alexandras and Patisson every hour from 6:30 am.

Varkiza (Tel. 897-2402). Open 7 am to 8 pm. Adults 20 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Private cabins may be hired for 250 Drs. a day. Bus 90 (Varkiza).

Voula A (Tel. 895-3248). Open 8 am to 8 pm. Adults 10 Drs., children 6 Drs. Changing cabins, showers and umbrellas. Canoes 22 Drs. an hour; tennis courts 40 Drs. an hour. Bus 84 (Ano Voula) or 89 (Vouliagmeni).

Voula B (Tel. 895-9590). Open 8 am to 8 pm. Adults 10 Drs., children 5 Drs. Changing cabins, showers, umbrellas, volleyball courts, children's playground. Bus 89 (Vouliagmeni).

Vouliagmeni (Tel. 896-0906). Open 7 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing

cabins, showers and umbrellas. Canoes 40 Drs. an hour; tennis courts 40 Drs. an hour. Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

### 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.

### MISCELLANY

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 Klatthmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

SPORTS CENTRE, Agios Kosmas (across from the old airport) Tel. 981-5572. Entrance fee 5 Drs. Open daily from sunrise to sunset. Volleyball, basketball, mini-golf, ping-pong (10 Drs. per person), tennis (court fee 15 Drs., rackets for rent, bring identification).

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.)

Hippodrome, Faliron, Tel. 941-7761. Races every Wed. and Sat. from 3 pm to 7:15 pm. (The hours may change, however, so check before going). Prices: Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs.

### 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 — GEN-NADIUS 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; paperbacks 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.

## SUMMER STUDIES

A partial list of schools offering summer courses at university level.

The Aegean School, Brett Taylor, Director, Paros, Cyclades.  
 Athens Centre for the Creative Arts, John Zervos, Director, Massalias 22, Athens 144 (Tel. 629-886 or 715-623).  
 College Year in Athens, Kifissia, Athens (Tel. 801-1765 or 718-746).  
 Deree College, Agia Paraskevi (Tel. 659-3250, ext. 340).  
 Institute for Balkan Studies, Tsimiski 45, Thessaloniki (Tel. 031-235-550).  
 La Verne College P.O. Box 25, Kifissia (Tel. 808-1426)

## CINEMA

Almost any film made since 1940 may show up at the outdoor summer cinemas in Athens, but most theatres present popular hits of the past two or three seasons. The following is a 'critic's choice' of recent releases, which have definitely been booked for engagements this summer. Most cinemas change their programs two or three times a week, usually on Mondays, Wednesdays and Fridays so keep a careful eye on daily newspaper listings. Telephone numbers of most cinemas can be found in the yellow pages of the telephone directory under 'Kinimatografi'. Films are shown twice a night, beginning just before dark — around 8:30. Most films are in their original language with Greek subtitles. 'K' (katalilo) indicates general admission and 'A' (akatalilo), restricted.

### BEST OF THE SEASON

AMARCORD (Thimame) Fellini's rich and seductive childhood memories. (A)  
 AMERICAN GRAFFITI (Neanika Syndemata) Class of '55. Nostalgic Americana. (K)  
 CHINATOWN (Tsainatown) Jack Nicholson and Faye Dunaway. Well-crafted detective thriller. Perverse and exciting. (A)  
 THE CONVERSATION (I Synomilia) Puzzling but fascinating tale about electronic surveillance. Expertly directed by Francis Ford Coppola, and well acted by Gene Hackman and supporting players. (A)  
 DERSU UZALA (Uzala) Akira Kurosawa's Russian film. 1975 Academy Award winner as Best Foreign Language Film. (K)  
 DOG DAY AFTERNOON (Skilisia Mera) Al Pacino is stunning as the hapless Brooklyn bank robber. (A)  
 THE GODFATHER, PART II (O Nonos, Meros Defteron) Better than Part I. Unfortunately the Greek version has been cut by 23 minutes, but it is still a 'must see'. (A)  
 LACOMBE LUCIEN (Lakom Lysien) A vulnerable adolescent in Nazi-occupied France. Directed by Louis Malle. In French. (A)  
 THE MAGIC FLUTE (O Magemenos Avlos) Magical musical celebration, conceived by Mozart and directed by Bergman with much spirit and affection. (K)  
 THE MAN WHO WOULD BE KING (O Anthropos Pou Tha Ginotan Vasilias) John Huston's version of Kipling's story. High adventure, with Sean Connery and Michael Caine. (K)  
 ONE FLEW OVER THE CUCKOO'S NEST (Sti Folia Tou Koukou) Jack Nicholson heads a superb cast. Multi-Academy Award winner. (A)  
 A WOMAN UNDER THE INFLUENCE (Mia Gineka Exomologite) Gina Rowlands gives an extraordinary performance as the woman under the influence of husband Peter Falk and others. The film has been cut by 35 minutes by its irresponsible local distributor, and the story suffers somewhat. (A)

### WORTHWHILE

THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER (O Pio Poniros Adelfos tou Sherlock Holmes) Good fun for a summer night. Gene Wilder stars and directs. (K)  
 ALICE DOESN'T LIVE HERE ANYMORE (I Aliki Den Meni Pia Edo) Ellen Burstyn hits the road with a precocious son. (A)

CALIFORNIA SPLIT (Zaria Poker ke Kati Alo) Elliott Gould and George Segal as two gambling addicts. Naturalistic direction by Robert Altman. (A)  
 THE DAY OF THE LOCUST (I Imera tis Theominias) Faithful adaptation of Nathaniel West's novel — too faithful to be a great film, but director John Schlesinger gives us some memorable moments. (A)  
 THE DOVE (Enas Sinhronos Odysseas) A sixteen-year-old boy sails solo around the world. Recreation of a true adventure, beautifully photographed by Sven Nykvist. (K)  
 ENTER THE DRAGON (O Kitrinos Praktor tou Hong Kong) The one-and-only Bruce Lee. (A)  
 FAREWELL MY LOVELY (Deka Dolofoini yia ton Detective Marlowe) Robert Mitchum plays detective Philip Marlowe, and the atmosphere of 1941 Los Angeles is lovingly recreated. (A)  
 THE FRONT PAGE (I Proti-Selida) Billy Wilder's re-make, with Walter Matthau and Jack Lemmon. (K)  
 HUSTLE (O Astinomos ke to Kol Gerl) A walk on the vile side of Los Angeles, with Burt Reynolds (as a cop), and a fine supporting cast. (A)  
 JAWS (Ta Sagonia tou Karharia) You mean you haven't seen Jaws yet? Biggest money-maker in film history. (A)  
 LOVE AND DEATH (O Irinopios) Woody Allen's 'War and Peace'. (K)  
 NASHVILLE (Nasvli) I Polis ton Ekplixeon) A kaleidoscopic picture of the American country music scene, from Robert Altman & Co. (A)  
 NIGHT MOVES (Epta enigmata yia ton Ntektiv Harry) Arthur Penn's direction is keen, but the story is third-rate American TV fare. The acting by Gene Hackman and others is excellent. (A)  
 SERPICO (Serpiko) Al Pacino as The Honest Cop in New York City. Good true story, poorly directed. (A)  
 SOUNDER (Saounter) Superb family film. (K)  
 W.W. AND THE DIXIE DANCEKINGS (Agrios ke Atithassos) Burt Reynolds as a hillbilly Robin Hood. Delicious local flavour. (K)  
 YOUNG FRANKENSTEIN (Frankenstein Tzoynior) Mel Brooks directs Gene Wilder. Great Fun. (K)

### FAIR-TO-MIDDLIN'

BITE THE BULLET (Mia Sfera ta Lei Ola) With Gene Hackman. One long, long horse race. Pretty pictures; sluggish story. (K)  
 THE EIGER SANCTION (Dolofonos ton Alpeon) Clint Eastwood is a hired avenger. Beautiful scenery per Monument Valley, Arizona and Swiss Alps. (K)  
 THE FORTUNE (I Prikothires) Disappointing period comedy by Mike Nichols. Jack Nicholson and Warren Beatty star. (A)  
 THE GREAT WALDO PEPPER (Sinantis Aeton) Robert Redford as a barnstorming pilot. (K)  
 THE HINDENBURG (Flegete to Hindenburg) George C. Scott and Anne Bancroft can't keep the heavy script aloft. (K)  
 THE KILLER ELITE (Aristokratia tou Engklimatos) James Caan as a CIA gun moll. (A)  
 THE LONGEST YARD (Apeili piso ap'ta Sidera) Burt Reynolds as captain of his prison's football team. (A)  
 MURDER ON THE ORIENT EXPRESS (Englima sto Orian Express.) Albert Finney as Inspector Poirot.

Boring, long-winded adaptation of Agatha Christie's book, but an all-star cast does its best. (K)  
 PAPILLON (Petaloudas) Steve McQueen and Dustin Hoffman escape from a jungle prison. (K)  
 THE POSEIDON ADVENTURE (I Peripetia tou Posithonos) A luxury liner overturns and sinks slowly, slowly. Gene Hackman, Shelley Winters, and many others. (K)  
 ROOSTER COGBURN (O Monofthalmos) John Wayne and Katharine Hepburn in a tailor-made sequel to *True Grit*. (K)  
 THE STORY OF ADELE H. (L' Histoire d' Adele H.) Francois Truffaut's superficial romantic nineteenth-century love story. (A)  
 THE SUNSHINE BOYS (I Griniarides) Occasional sparks here, but this Neil Simon comedy never catches fire. With Walter Matthau and George Burns. (K)  
 THE TAKING OF PELHAM 1,2,3 (Panikos sto Metro tis Neas Yiorkis.) Hijacking a subway train in New York City is no easy matter. Walter Matthau again, and Robert Shaw. (K)  
 THREE DAYS OF THE CONDOR (Tris Imeres tou Kondors) Cynical, CIA melodrama with Robert Redford as the good guy. (A)  
 TOMMY (Tomi) Maybe after a lot of *retsina*, or something stronger. Otherwise, forget it. Rock musical, with Jack Nicholson and Ann-Margret mouthing the words. (A)  
 THE WIND AND THE LION (O Anemos ke to Liontari.) Overblown desert epic with Sean Connery as the Arab abductor of American colonialist Candice Bergen. (A)  
 THE YAKOUZA (Yiakeyza) Slow but colourful oriental gangster film starring Robert Mitchum and Takakura Ken. (A)

### LAST RESORTS

THE DROWNING POOL (I Pissina tou Thanatou) Paul Newman in a dark dreary mystery that never makes much sense. (A)  
 GUN MOLL (To Koritsi tou Gangster) Thriller-comedy, with Sophia Loren and Marcello Mastroianni. (A)  
 THE KLANSMEN (Flogismeni Stavroi) Richard Burton sips mint juleps, while blacks and whites fight it out. (A)  
 LUCKY LADY (I Tiheri Kiria) Cloudy romantic adventure with Burt Reynolds, Liza Minelli, and Gene Hackman. (K)  
 REPORT TO THE COMMISSIONER (Akros Aporiton) Dull and contrived police procedural. (A)  
 ROLLERBALL (Rolerbol) James Caan plays the game of the future. (A)  
 SHAMPOO (Sampou) Warren Beatty climbs the Hills of Beverly, and Julie, and Lee, and others... (A)

Movie-goers who wish to see 'art' films during the summer should check on the Ecran Cinema (outdoor) at the corner of Zonara and Agathiou Streets, about two blocks south of Leoforos Alexandras (Tel. 646-1895). The repertoire will include such films as Warhol's *Flesh* and *Trash*, Godard's *Le Petit Soldat*, numerous productions from Russia and Eastern Europe, and American documentaries such as *Winter Soldiers*, *The Murder of Fred Hampton*, *Portrait of Jason*, and *The Unquiet Death of Julius and Ethel Rosenberg*.



# restaurants and night life

## LUXURY RESTAURANTS

*Formal service and elaborate dining in spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The music may be provided by a soloist, trio or orchestra. Some have dancing. 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' (395 Drs., not including wine). Closed Monday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. From 300 Drs. per person, without cocktails or wine. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. A panoramic view from on top of the St. George Lycabettus Hotel where Maitre Lambiris is in charge. French cuisine. Dancing to Trio St. George. The table d'hôte menu around 300 Drs. Dinner served from 8:30 pm.

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 pm and dinner from 8-11 pm.

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). The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Entrees from 150 Drs. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

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 pm, dinner from 8 pm - 1 am.

Skorpios, 1 Evrou and Lampsakou St. (across from the American Embassy), Tel. 779-6805. Sophisticated, understated elegance at this new restaurant opened in Athens by the owner of one of Cyprus's finest establishments. Good service and an imaginative, extensive menu for the gourmet-minded, with carefully prepared and nicely presented dishes (the emphasis is on French cuisine and some Cypriot specialties). *Coeurs de palmiers*, 80 Drs., *chateaubriand* for two, 400 Drs., *crêpes suzette* for two, 150 Drs., excellent Irish coffee, 40 Drs. Open for lunch and dinner. Reservations necessary. 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 pm and 7-11:15.

Templar's Grill, The Royal Olympic Hotel, Athanasios 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 George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Some dishes prepared at your table. Filet-mignon 190 Drs., steak au poivre for two, 380 Drs. (we highly recommend it). Open daily from 8 pm - midnight.

Tudor Hall, Syntagma Square, Tel. 323-0651. The penthouse restaurant of the King George Hotel may be one of the handsomest anywhere. Dine on the terrace with a panoramic view of the Acropolis. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings. (No dancing.) International cuisine. Table d'hôte at noon, about 340 Drs., at dinner, 360 Drs. Open 12:30-3 pm and 8-11:30 pm.

## VOLIO RESTAURANT

A sleek, new restaurant that combines whitewashed, Aegean-island touches within a sophisticated, modern setting. An olive tree, marble fountain, and island scenes on the walls enhance the décor. Lanterns hang over the tables, each set with a small gardenia plant. Mainly French and international cuisine (very good). Open daily for lunch and dinner. Fully air conditioned. Entrées from 130 Drs. Bar with piano on the lower level open 11 am to 3 am. Located at Xenokratous 43, Kolonaki, Tel. 740-302 (Bar 730-151).

## INTERNATIONAL CUISINE

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

Au Falaise, Karageorgi Servias 8, Castella (near the Yacht Club in Mikrolimano), Tel. 417-6180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer, but the service is rather slow and the food variable. *Filet au poivre* 170 Drs. Open daily 12 noon to 4 pm and 8 pm to 2 am.

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 usually superb). The mulberry-treed little park where lunch and dinner by candlelight are served in summer is exceptionally pleasant, graceful, and cool. 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 pm and 7:30 pm 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 Annex, Eginou 6 (between Hilton and U.S. Embassy), Tel. 737-221. Just next-door to the Steak Room, the Annex offers a businessman's lunch, daily specials and a variety of omelettes, cold plates, and snacks. Wine in a carafe and a full cocktail bar. Air-conditioning. Open noon to 1 am. Closed Sundays.

The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish (245 Drs. complete), grills on Thursdays (285 Drs.

complete), and on Saturdays a special menu is prepared (315 Drs. complete). Dance to the music of The Harlems. Closed Sundays.

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 inside (which is air-conditioned) and outside, and a small bar with taped music. The accent is on French cuisine and good service. Table d'hôte about 350 Drs. Open for lunch and dinner. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) preside at this gracious, converted mansion not far from the U.S. Embassy. The spacious garden is cool and quiet in summertime. The menu offers a change of pace with such fare as chilled almond or yogurt soups, curries, and a nice selection of sweets. If you call the day before, they will prepare a complete curry dinner for four (1400 Drs.). Entrées from 90 Drs. Dinner served from 8 pm to 1:30 am. Closed Sundays.

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. Entrées from 130 Drs. Open 8 pm - 2 am. 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 a terrace for outdoor dining in warm weather. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays.

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

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

## POOLSIDE BARBEQUE PARTY

A bountiful buffet and lively music around the swimming pool of the Athens Hilton every Monday at 8:30 pm for 350 Drs.

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 flambéed pepper steak (a specialty) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 pm - 1 am.

Lotophagus (The Lotus Eaters), Parodos Aharon 30-32, Kifissia (below train station), Tel. 801-3201. A tiny, charming restaurant located in a cottage set back in a garden where dinner is served in summer. Tastefully furnished with ceramic tile tables. 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 90 Drs. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. The serenity and calmness of a Japanese



garden, replete with lanterns, paper dragon kites, a tiny wooden bridge, trees, and the lilting sounds of Japanese music, is an unexpected surprise in the Plaka. The bar is set on a platform surrounded by a narrow pool, and the tables are comfortably spaced under bright-orange canopies. Michiko herself greets you. Impeccable service is offered by waiters and waitresses in traditional dress. The Japanese menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1310, 896-1113. Elegant atmosphere with soft stereo music in a modern setting with balconies overlooking a small picturesque bay. Full dinner about 450 Drs. per person including wine. Open daily for lunch and dinner.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 602-466, 643-1990. The Cantonese specialties include bird nest and shark fin soup, various sprout, mushroom and bamboo shoot dishes, and ginger, loquats and kumquats for dessert. A comfortable main dining area illuminated by dozens of red-hued Chinese lanterns and a cool terrace enclosed by ample greenery for warm weather. Approximately 400 Drs. for two, excluding wine. (Dinner parties for as many as 300 people can be arranged; there is also a take-home service.) Open daily noon to 3:30 pm. and 6 to 1:30 am.

Le Saint Tropez, Vrassidas 11 (behind the Hilton, next to Delice), Tel. 735-425. For gourmets. A tantalizing array of French specialties from delicately seasoned *escargots* and frogs legs to paper-thin *crêpes* all attractively served in a quiet, leisurely setting. Several of the tempting dishes are sautéed and flambéed at your table by waiters who have been trained by the meticulous French chef and his gracious Dutch wife. Approximately 600 Drs. for an abundant meal for two. (An adjoining room offers an informal, inexpensive menu for light dining.) Open 7 pm to 1 am. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 730-507. The clever and amusing decor conjures up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominantly American cuisine: from ham and eggs to steaks, roast beef and nice salads. Good service. Approximately 300 Drs. per person for dinner including wine. Open daily noon to 4 pm and 7 pm to 1 am. Closed Sundays.

The Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils ('home of the authentic steak') served with baked or fried potatoes, and tasty salads. A full menu and bar. About 300 Drs. per person. Open daily 6:30 pm to 1 am. Air conditioned.

Summer Clochard, Melpomenis 12 (parallel to the main road, behind Vouliagmeni Square), Vouliagmeni, Tel. 896-0054. A lovely, picturesque restaurant set on Vouliagmeni Hill. Tables with red cloths and candles set under bright awnings and among geraniums and pine trees. Quiet background music. Much frequented by Kolonaki Square regulars. Reserve in advance. Specialities are filet Clochard, veal casserole in tomato sauce, and pork chops in wine sauce, about 120 Drs. per serving. Open daily from 8:30 pm to 1:30 am.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. A refreshing mid-city oasis for warm Athenian nights. The dining area is a cheerful garden of vines, trees, a tiny fountain and pool. The comfortable tables are set with fresh flowers and illuminated with small lanterns. Equally appealing is the menu which offers Greek, French, and international specialties carefully presided over by the charming hosts Joanna and Fotios, graduates of Ecole de Tourisme. Among their summer concoctions are cool *gazpacho* soup, *pita* Tabula (zucchini and cheese wrapped in a light crispy crust), homemade bread, and a *plat du jour* that does change each day. A complete bar which includes Tabula's own rosé served in a carafe. Approximately 500 Drs. for a fulfilling interlude for two. Open 8 pm to 1 am. Closed Sundays.

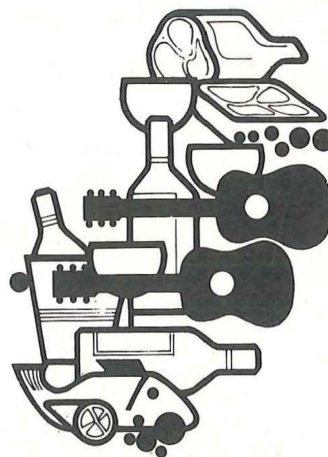
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Mr. Yung's Chinese Restaurant, Lamahou 3, (Plaka) Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables, Chinese background music. The waiters are Greek, and the tables are set with knives and forks (chopsticks are available), but the 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 pm and 7 pm - 1 am.

#### 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 seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Bouillabaisse, lobster salad, lobster 320 Drs. per kilo, red mullet 252 Drs. per kilo. Open daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 613-011. A pleasant, popular restaurant in the centre of town (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Open daily from noon to midnight.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business - like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Entrees from 55 Drs. Open daily from 11:30 am - 1 am.

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 pm, 8 pm - midnight. Closed Sunday evenings.

Gerofinikas, Pindarou 10, Tel. 622-719, 636-710. An extensive selection of Greek and oriental specialties which you may choose from displays at this restaurant frequented by Athenians and renowned among visitors. The food is usually very well prepared. The sweets are exceptional. White tablecloths brightened by the flags of all nations on the tables. Businessmen's luncheons. Moderately expensive. Open daily 12:30 to midnight.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677.

One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. An extensive menu and formal service. A view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high price. Daily 12 - 3:30 pm, 8 pm - 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. During the summer, dining and dancing under the stars in the lovely, rustic outdoor 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 simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezeds (hors d'oeuvres), broils, the occasional prepared dish, and salad. 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. Most have summer gardens.*

Aerides, Markou Avriou 3, Plaka, Tel. 322-3587.

Several small rooms on the lower floor of an old Plaka house converted into an unpretentious but cosy restaurant. Inside the walls are covered with tapestries and paintings (which are for sale). For out-of-doors dining there is a small, beautiful garden smothered in jasmine and other flowers. The menu is limited, but the food is tasty. Roast lamb 60 Drs., veal chop 56 Drs., moussaka, 34 Drs., ham omelette 30 Drs. Daily from 9 pm to 1 am.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426. Although this vine-covered taverna is surrounded by concrete buildings, it is a pleasant place for a casual meal. 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 décor and a huge

fireplace. Excellent, slightly resinated kokinelii. Starters include spicy pickles, country sausages, tiny meatballs, followed by charcoal broils: lamb chops 65 Drs. and pork shish-kebabs 60 Drs. Daily 8 pm 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 prepared food served is stamnaki (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meatballs 26 Drs., veal chops 58 Drs., souvlaki 57 Drs., stamnaki 52 Drs. Daily 7 pm to 1:30 am.

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, kokoretsi, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. In warm weather tables are set out under the trees in a spacious garden, while a rustically decorated room with a fireplace offers a warm welcome when it is chilly. Good service. A great variety of Greek appetizers: gardoumba (42 Drs.); melitzanosalata — eggplant salad (45 Drs.); fried squash (27 Drs.); soutzoukakia (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles, and boiled tongue when available. Daily from 8:30 pm to 1 am.

Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Open daily 12 to 4 pm and 8 pm - 1 am.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillcock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 1:30 am.

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 Eritheia. Excellent hors d'oeuvres served in the tiny garden in summer: aubergine stuffed with walnuts and wrapped in ham, 12 Drs.; stuffed vine leaves, 33 Drs. Entrées (mostly broils) from about 70 Drs.; a specialty is kid with oil and oregano. Open from 9 pm and for lunch on Sundays and holidays.


To Pithari, Paliyenesias 2 (on the peripheral road of Lykavittos), Tel. 644-4466. A typical Athenian taverna, simple but lively. Spicy appetizers (we had octopus in mustard sauce), broils served on wooden platters, chicken and green peppers (a specialty) and heavenly yogurt with honey. Reasonable prices. Daily 8:30 to 1:30 am.

O Platanos, Diogenous 4, Plaka, Tel. 322-066. 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 12 to 3:30 pm and 8 to midnight. Closed Sundays.

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. A tiny, pleasant garden in summer. Quick service. Veal 100 Drs. Open daily except Sundays 8:30 pm - 1:30 am.

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.

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Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A typical rural taverna where the tables are set out in the garden and the *retsina* wine is stored in barrels. A large selection of appetizers and broils: eggplant parmigiana 22 Drs., *moussaka* 27 Drs., shrimp in piquante sauce 45 Drs., country sausages 20 Drs. Open daily from 8:30 pm. to 1:30 am.

Vassilena, Etolikou 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. A parade of about eighteen delicious, Greek delicacies are brought to your table. Yorgos, the son of the founder, continues the picturesque tradition. No menu — one price: 165 Drs., drinks excluded. Open 7 to 11:30 pm. 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.)*

Hatzakos, Irodou Attikou 41, Amarousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 3 am and Sundays for lunch from 12 to 4 pm.

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

Roumaniki Gonia, Egeou 49, Ano 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 menu includes the traditional taverna fare but the specialties are a Rumanian *rollada* (56 Drs.) and a goulash (52 Drs.) Open daily 9 pm to 1:30 am.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-panelled with huge fireplace in cool weather, and nice garden where two guitar players entertain in summer. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc.). Moderately priced. Daily 5 to 1 am; Sundays 10 am to 2 pm.

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 from 8 pm - 2 am. Closed Sundays.

#### 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 seafood, salads and fruit. Call to check on the day's catch and to have a particular fancy put aside for you. Most move out onto the quay in the summer.*

Aglamair, Tel. 411-5511. A modern 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 yachtmen 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!

#### NIGHTCLUBS AND BOUZOUKIA

*From dining-and-dancing nightclubs with spectacular floor shows, to traditional bouzoukia. At the latter, kefi (being in the mood for fun) is essential and the entertainment includes impromptu performances by the customers (the dour matron nearby may suddenly leap on the table and do a shimmy) while the inhibited may join the spirit by bursting balloons (with a cigarette), tossing flowers (at the singers), and throwing dishes (at the dance floor, avoiding the performers). Slightly mad fun, not as perilous as it sounds, but the prices of balloons, flowers and dishes are (and you pay for them!). The performers tend to come and go, so phone ahead to confirm the programs.*

Athinea, Syngrou Ave., near the Hippodrome, Tel. 967-125. Dining and dancing at one of the city's best open-air nightclubs, set in a beautiful garden with palm trees. Very good continental cuisine. Alternating orchestras and an international floor show starring the long-established and ever-popular Tonis Maroudas and George Kalatzis, Smokovitis, Eleni Roda. In the wee wee hours Lambettas and Beku Blanche make their appearance. Open daily from 9:30 pm; shows begin 12:30 am. Minimum charge 370 Drs. Phone ahead for reservations. To open June 17.

Ta Dilina, near the West Airport on the way to Glyfada, Tel. 894-5444 or 894-7321. Filipos Nikolaou and the ballet of Vangelis Silinos and others, during the first half of the night followed by bouzouki music with singers Poli Panou, Dimitris Mitropanos, Mary Alek-sopoulou, George Zorkas. If that is not enough, go-go girls Martha and Elizabeth also make an appearance. Show starts at 12:30 am. Minimum charge 360 Drs. Closed Mondays.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503 or 982-0300. Christ-ian and Dakis, with the contemporary and international show, followed by a pop bouzouki interlude to keep you entertained until superstars Doukissa, Kokotas and Menidiatis appear. The Egyptian belly dancer, Vemmar, provides the ripples. Open from 9:30 pm; show starts at midnight. Minimum charge 360 Drs. Closed Mondays.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. This Plaka nightspot, popular for dinner and dancing, also features a show with Andonis Politis, Maro Dimitriou, Mary Vinia and others. Entrées from 180 Drs.; showtime is 11:30 pm.

Neraida, Vas. Georgiou, Kalamaki, Tel. 981-2004. For dining and dancing, and entertainment. The international pop show is headed by Christina, followed by bouzouki with Bithikotis, Yannis Parios, Litsu Diamandi, Dimitris Kontolazos and others. Anna Vasiliou continues till dawn with old, authentic bouzouki songs. Show starts at midnight. Closed Mondays.

Nine Muses, Vouliagmeni, Tel. 896-0211. This fashionable Kolonaki discotheque has moved to the Astir hotel complex for the summer, where they present a very good selection of music, but so-so food and service. Entrées from 220 Drs. Daily 9 pm to dawn. Opens June 10. Palaia Athina, Flessa 4, Tel. 322-2000. One of the better known places for a night of revelry in Plaka. The show features Cleo Denardou, Teris Hrisos and others. Entrées from 230 Drs. Show at 11:30 pm.

Tower Suite, Athens Tower, Tel. 770-6111. Dinner and dancing atop the city's major skyscraper. Composer George Katsaros has put together the show which includes Rena Pandos, Elena Riga, Spyro Polikandrioti and Johanna, and a modern ballet company. Complete dinner for two, about 1000 Drs. Show starts at 11:45 pm. Open daily.

#### CASINO MONT PARNES

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.

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## OUT OF TOWN RESTAURANTS

### CORFU

- Akteon. In town, on the outer edges of the *platia*, Tel. 22894. A commanding view of the sea, Garitsa Bay and the old fortress. The food is fair and the prices moderate. Open daily for lunch and dinner.
- Bora Bora, one km. from the new port. Corfu's newest discotheque. Terrific dance music. Open from 9 pm to dawn.
- BP. At Dassia, about 12 km. out of town on the main Ypsos Road, Tel. 93278. Unexpectedly attractive, spotlessly clean, an informal, contemporary continental decor, at this little restaurant located next to the BP station. Excellent steaks and chops, cheese tray, salads. The prices are low, the service good. Reserve ahead.
- Chez Nikos. At Nissaki, 22 km. from town. Potted plants are set among the tables at this tiny outdoor *taverna* with a splendid view of the sea. The food is simple but outstandingly good (the french fries are among the most tasty to be found in Greece) and the prices low.
- Corfu Palace. In town at Garitsa Bay, Tel. 29485. Formal and super elegant, appropriate to one of Greece's finest hotels. Excellent continental cuisine and some Greek specialties. Justifiably expensive. Lunch is served from 1 to 3; dinner from 8 to 10. (There is also a bar and grill room.)
- Coucouvaya. On the outskirts of the town, a kilometre from the new port. An old stable has been converted to make this discotheque one of the coziest places in town. Great dance music. The prices are moderate; only drinks and pizza are served. Daily from 9 pm to the wee hours.
- Mitsos. At Nissaki, 22 km. from town. A traditional *taverna* built on the rocks jutting out to sea, providing a dramatic view. The food is fair, the prices moderate. Some jukebox music. Open all day through to midnight.
- Naussika. At Kanoni, 3 km. from town, Tel. 23023. A few Italian specialties but the *piece de resistance* is the amusing owner.
- Number One. At the Kerkira Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served.
- Pipilas. At Kondokali, 4 km. from town, Tel. 91201. Wide selection of Greek food and fresh fish served in the garden. Waiters extremely pleasant. Prices moderate. Open daily from noon until late at night.
- Rex. In town, on Capodistria Street, Tel. 29649. Unpretentious but fairly good food at relatively low prices. Daily from noon until late at night.
- Tripa. At Kinopiastes, 15 km. from town. Perhaps the best-known eating place among visitors to the island, it was originally a village food shop where the owners a few years ago diversified. A variety of excellent Greek fare is brought to your table. Moderately high prices. Reserve ahead because it is usually crowded. Open in the evenings from 9 to midnight.
- Vachos. At Nissaki, 22 km. from town. The talented young owner performs the *sirtaki* and other folk dances in the evening. The food is fair, the prices moderate. Daily from noon until late at night.
- Yannis. At Perama, 6 km. from town. Strictly for eating: the seafood is fresh and very special. Although the decor is unappealing, tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.

## JAZZ ROCK

The only Jazz Club in Athens.  
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### RHODES

- Alexis, Old City. Excellent seafood in this simple but well established restaurant.
- Anixis, Trianda Road, outside the city towards the airport, Tel. 92312. Lunch and dinner are served out of doors. Greek specialties. A good three-course meal with wine for about 300 Drs.
- Arapaki, in the centre of town. Solid Greek *taverna* fare specializing in meat dishes. Paper-covered tables, but the portions are invariably generous and well-prepared.
- Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its décor (a medieval restoration) and good food. Dinner for about 350-450 Drs.
- Kalyva, Trianda, Tel. 92214. Simple décor but situated on the seashore (bring your bathing suit). Specialties are seafood but the menu includes a full range of Greek dishes.
- Kon-Tiki, Mandraki, Tel. 22477. An excellent restaurant on a houseboat in the main harbour of Rhodes. Dine with a view of Rhodes' colourful waterfront, surrounded by visiting yachts. First-class service, European menu.
- Manolis, Old City. Unpretentious atmosphere but excellent seafood at this old, established restaurant.
- Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a good standard. Phone for reservations.
- Oscar's II, Vas. Marias, Tel. 23247. Popular with tourists, this restaurant serves an excellent meal. The speciality is prime-ribs of beef and chicken.
- Seven Springs, on a side road between Afantou and Archangelos, about twenty minutes from Rhodes. A perfect place for lunch: set in green hills, amid running brooks, streams — and tame ducks! The tables are set under trees and around the river bank. Plain Greek cuisine (*tis oras*), prepared and served by members of the family.
- When driving around the island the following are excellent places to stop for a meal:*
- Kamiros Scala, seaside *taverna* at Kamiros.
- Keraki (Feraklos), seaside town near Malona.
- Klimis, seaside *taverna* at Yennadion.
- Kolimbia, seaside *taverna* in the vicinity of Seven Springs.
- Lindos*
- There are three waterfront *tavernas* at the main Lindos beach. All serve fresh seafood and Greek specialties. Open for lunch and dinner. In the main square Makrikos and Cleobolis serve very good Greek lunches and dinners. In the village, Kanaris specializes in grilled chicken and Kostas, on the site of Lindos' old olive press, serves home cooking.

### PATRAS

- Achaia Beach Hotel, 4 km. from town near Rion, Tel. 429-801. A modern, cool dining room; a terrace facing the sea; swimming nearby. Lunch and dinner menus varied and well-prepared. Service slow. Medium to expensive.
- Diakou, in Gerokamio, Tel. 277-929. Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace restaurant. A varied menu and reasonable prices. Open for lunch and dinner.
- Drugstore Vossinakis, Gounari 46, Tel. 325-896. For a comfortable stop in the downtown area, wind your way through this multi-storied coffeeshop-restaurant-bar for moderately priced snacks and drinks on the terrace or in one of the indoor sections which includes a series of booths in 'train' fashion. Shoppers may be diverted by a boutique, a *periptero* and a well-stocked bakery and sweet shop on the ground floor.
- Evangelatos, Agiou Nikolaou in the downtown area, Tel. 277-772. If you are craving a full-course meal, this is the place to stop. A spacious, old-fashioned restaurant with white tablecloths and good service. Their menu usually ranges from soups to desserts, with a good selection in each category. Unpretentious decor and prices. Open all day.
- Kavouri, New Promenade, Patras (just beyond the Moreas Hotel), Tel. 422-145. A *taverna* specializing in fish. Reasonable prices. Open for dinner only.
- Koukos, in Koukouli, about 2 km. outside Patras, Tel. 325-077. Lunch and dinner served in a

beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.

- Lido Nightclub, on the road to Pyrgos about five minutes from Patras, Tel. 522-401. Bouzouki by the sea. A colourful spot for dinner and dancing or just drinks. Prices reasonable; food is average.
- Maraletos, about 5 km. from town at Rion, Tel. 429-226. Lunch and dinner served in a shady area near the sea. The chef, Mr. Maraletos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.
- Moreas Hotel, New Promenade, close to the downtown area, Tel. 424-541. A modern hotel by the sea; swimming pool in the garden. Chic, sophisticated setting. The service is excellent, the Spanish-type decor attractive, the French cuisine fairly good. Moderately expensive. Open for a gracious lunch and dinner.
- Parisiana Nightclub, five miles out of town on the road to Pyrgos (located close to Lido), Tel. 522-402. Bouzouki entertainment, very good food and drinks at reasonable prices.
- Psaropoula, in Aralovitika, 7 km. from Patras, Tel. 429-540. A *taverna* where meals are served on a terrace overlooking the sea. Considered the best fish restaurant around Patras. Medium to expensive. Open at night only.

### THESSALONIKI

- Beta Ena, Vogatsikou 1. A new, split-level restaurant, with atmosphere. Serves spaghetti, omelettes, specializes in grills. Open all day.
- Bootis, (in Mihaniona, 30 km. from town). Freshly caught seafood served with fried squash and *skordalia*, by the sea. Dinner for four, including wine, about 750 Drs.
- Bosporos (Mihaniona). Traditional fare, some with an oriental flavour. Excellent cheese soufflé, croquettes, stuffed mussels, spicy meatballs, and an exceptional chocolate soufflé for dessert. Moderately high prices.
- Electra Palace Hotel, Aristotelou Square, Tel. 232-221. Grill room, bar, wood-panelled dining room. Moderately high prices.
- Grill Room (in Mediterranean Palace Hotel), Vas. Konstantinou 9, Tel. 228-521. Softly lit, the environment is pleasant, the food excellent and the service attentive. An area has been set aside for private dinner parties. There is also a bar. Moderately high prices.
- Kastra. A restaurant and dining room specializing in grills, located in 'Kastra'. This picturesque, cobble-stoned area located in and around the Citadel, houses numerous little *tavernas* as well.
- Krikelas, Vas. Olgas 284, Tel. 411-289. A must for all visitors! Wild game is the specialty but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbecued kid or lamb served in an atmosphere of music and pleasant decor.
- Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. A magnificent view of the Bay of Thessaloniki is provided from the cosmopolitan, roof-garden restaurant. Moderately high.
- Olympos Naousa, Vas. Konstantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, fried mussels. Moderate prices.
- Pagranter, Mitropoleos St. (across from the Mitropolis church of Salonika). A two-storey restaurant with bar. Wood-panelled; Greek, popular decor. Open from noon on.
- Petaloudes, Nea Krini, Tel. 413-301. Good food, hors d'oeuvres, music, dancing. (In this area of Nea Krini there are numerous small restaurants and *tavernas* where one can stop for a glass of *retsina*, fresh fish and *mezedes*).
- 'Pipers' Night Club (in Capsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof dining-room next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.
- Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor restaurant with music, dancing, lovely garden. Excellent food and hors d'oeuvres. Particularly fresh seafood. Highly recommended. Moderately high prices.
- Tiffany's Grill, Iktinou 3, Tel. 266-300. Rustic atmosphere. Greek dishes and grilled steaks served on wooden platters. Open from noon on. Moderate prices.





## our town

### *An Untimely Death*

THE LETTER 'Z' is once again being scrawled in public places. Pronounced 'zee', as in American usage, it stands for the Greek word *Zei* which means, 'He lives'. It became the rallying cry of public outrage following the death of Grigoris Lambrakis. A respected deputy of the Left, and a leader of the peace movement, Grigoris Lambrakis was run down in Thessaloniki by a three-wheeled vehicle as he made his way to a peace rally in May, 1963. He died shortly thereafter of his injuries. Lambrakis had been murdered by radical right-wing toughs with, the evidence suggests, the tacit cooperation of the police and the blessing of highly placed members of the military.

The government at the time — Constantine Karamanlis was Prime Minister — tried to dismiss the matter as an accident, as did most newspapers here and abroad. Eventually the truth emerged, however: At the trial of the driver of the vehicle, Spyros Gotzamanis — those three-wheeled vehicles are often called 'Gotzamanis' today — it was revealed that he had deliberately run down Lambrakis, simultaneously striking him on the head with a lead pipe. He was tried and imprisoned. Vassilis Vassilikos's book, *Z*, a fictionalized documentation of these events, was the basis for Costa - Gavras's film by the same name.

In the early hours of May 1 of this year, Alekos Panagoulis, the most prominent hero of the resistance against the Junta, and a member of parliament, was killed in an auto accident. In light of the Lambrakis affair, it is not surprising that the immediate reaction of most people was that Panagoulis was the victim of political assassination. That it was May Day and the beginning of a long week-end during which there would be a partial news blackout since newspapers would not be published for three days, only added to the speculation. Although planning an immediate and thorough investigation, the Government moved hastily to lay suspicions

to rest by giving the accident extensive coverage over government-controlled television and radio. The Opposition and the population with equal haste, however, assumed that Panagoulis, who was in possession of ESA (military police) files related to atrocities committed during the Junta, was murdered.

Although there are many parallels between the death of Lambrakis and Panagoulis, there are many differences. The suppressive political climate in the early 1960s was very different from that of today. Then, left-wing politics and pacifist activities were regarded as a threat to the status quo and were an anathema to right-wingers and reactionaries. Furthermore, even though he sat in the Opposition benches, Panagoulis was a liberal democrat whose political philosophy was not substantially different from that of the governing party.

Alekos Panagoulis was twenty-seven years old and doing his military service when the April 21, 1967 coup occurred. From the day of the Junta's take-over, he dedicated his life to its overthrow. He concluded that it was his duty to desert the army in order to serve his country. This he did. In July, 1967, he escaped to Cyprus where he acquired a passport under an assumed name and in January, 1968, he travelled to Italy where he formed a small resistance group. During this time, he slowly came to the belief that if democracy were to be restored to Greece violence was necessary and that George Papadopoulos, who had emerged as the unquestioned leader of the Junta after King Constantine's unsuccessful counter-coup in December, 1968, must be assassinated. Panagoulis returned to Greece and began putting this determination into action.

Papadopoulos at that time was residing during the summer at Lagonisi, a resort forty kilometres from Athens. Every day, with foolish exactitude from a security point of view, he drove, surrounded by a convoy of motorcycles and police cars, to his offices in Athens. After methodical research, Panagoulis and one of his

group began, at midnight on August 10, 1968 to plant explosives in a culvert under the coastal road next to the thirty-first kilometre stone. On the morning of the 13th, Panagoulis and his men were ready. The explosives went off a split second after the Papadopoulos limousine had passed. Panagoulis, stationed on the rocks beneath the road, was caught at once. Another fourteen were soon rounded up.

The Trial of the Fifteen opened in Athens on November 4. There were no witnesses for the defense. Panagoulis's lawyer had not been given a brief and he was only allowed a few words with his client on two occasions. At the conclusion of the trial Panagoulis made a statement part of which read:

'I believe in man; I believe in free dialogue, in dissent and in democracy. I do not accept violence or political murder. But in this case to change a situation forced upon us by violence, only with violence can it be accomplished... As a result the act of my desertion was due to a conviction that I must be either a deserter or a traitor, I preferred desertion... When a state of affairs becomes entrenched through violence; when for over a year any attempt fails, only violence can succeed. If we fail, others will follow. There is no other way.'

On November 17, Panagoulis was sentenced to death on two counts. During the silence that followed — it was the first death sentence to be asked for by the regime — he calmly turned to his lawyer and said that on no account should mercy be asked. The Government duly printed up the announcement of his execution but at the last moment postponed it because of the huge outcry in the international press.

For the next five years Panagoulis suffered the most appalling treatment. Transferred from prison to prison, and tortured in all of them, his health was permanently damaged but his spirit was never broken. Befriending guards, Panagoulis smuggled out bits of paper carrying messages and poems which he wrote with his blood. These poems, set



to music by Mikis Theodorakis, became widely known. He escaped from prison in June, 1969, together with a guard, but was recaptured after four days. In a later attempt he was assisted by Amalia Fleming, the widow of the discoverer of penicillin, but this also failed.

In August, 1973, following the referendum that abolished the monarchy, Papadopoulos, now as President, declared a general amnesty and singled out his would-be assassin, Panagoulis, granting him 'mercy'. This, Panagoulis rejected. He was, nevertheless, expelled from prison. He soon escaped to Italy, where he published his poems and continued to work for the resistance. A year later, in August, 1974, he returned after the fall of the Junta. He successfully ran for Parliament with the Centre Union-New Forces, but in the spring of this year he announced his resignation from the party. He had continued to work up to the day of his death collecting and documenting evidence of ESA activities. Some of these were published in *Ta Nea* not long before he was killed.

Although Panagoulis had acted on his convictions and attempted to assassinate a dictator, he was not a terrorist. With the re-establishment of democracy, he emerged as a rational and modest individual, consistent in his beliefs. He was against capital punishment. When the members of the Junta were tried and found guilty of treason, he was among the first to speak out against the death penalty.

On May 5 the procession which bore the body of Alekos Panagoulis from the Cathedral to the First Cemetery was followed by close to one million mourners.

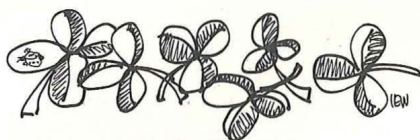
The preliminary investigation is underway. The State, which in accordance with legal procedure is the plaintiff, is represented by the Public Prosecutor. The representatives of the Panagoulis family, who have exercised their rights as civil plaintiff, are working parallel with the prosecution in the State's preliminary investigation.

When Earl Warren, the Chief Justice of the United States, was invited by Lyndon Johnson to head a committee to investigate the assassination of John F. Kennedy, he told reporters as he emerged from the White House that the truth would never be known in our time. It may well be that in the case of the death of Alekos Panagoulis, the truth will never be certain. If the investigation brings in the verdict of accidental death, doubts will continue to linger. Ironically, only the unearthing of a proven conspiracy will lay doubts to rest.

## *The Shipowners Are Coming*

**A**DMIRAL Chester William Nimitz once said, 'A ship is always referred to as "she" because it costs so much to keep in paint and powder.' Our ships — most Greeks like to think of them that way even though we may not personally own so much as a dinghy — are no exception. According to a recent estimate, the cost of maintaining the Greek-owned merchant marine in operational condition is somewhere in the vicinity of eight billion dollars a year.

Greek shipping is a diffuse and fluid industry spread all over the world. If Greek-owned ships sailing under foreign flags are included, the Greek merchant fleet today is the largest in the world, with some four-thousand, five hundred vessels, weighing forty-five million gross tons. One of the current



problems of the industry, in fact, is finding sailors to man the increasing number of ships. This year's Posidonia Exhibition, to be held from June 7 to June 12, will include a promotional campaign to recruit more men to the merchant navy.

The varied needs and the enormous buying power represented by the fleet inspired the idea of the Posidonia, a maritime exhibition inaugurated in 1969. It provides the international shipping world with an opportunity to display its products to the Greek shipping community. It is also the occasion for a gathering of the Greek shipping clan whose members fly or sail in from various parts of the world for a nostalgic get-together here at home.

In the past, the Posidonia was held in the Zappion building near the National Gardens in the centre of Athens. The growing number of exhibitors — and the dimensions of some of their exhibits — has made it necessary to find a new mooring. This year it is to be held in Piraeus at the St. Nicholas Terminal building, popularly referred to as the 'New Customs House'.

The building provides a more appropriate backdrop for the exhibition. A spacious, modern, wing-roofed structure, it looks somewhat like a futuristic airliner about to take off. Looking down on it from above on Akti Miaouli are the lofty buildings which house the local offices of the leading

Greek shipowners. Since the terminal building is perched on the waterfront, ships can deposit at its front door those displays which, when assembled, make proud oceangoing vessels.

Two-hundred and fifty exhibitors from twenty-nine countries will participate. The USSR, Egypt, Hungary, Korea, and Singapore will participate for the first time. The diverse international brigade will include builders, engineers, suppliers, agents, insurance brokers, underwriters, bankers, and financiers.

Apart from its strictly maritime function, however, the exhibition generates business in other fields. The thousands of visitors attending the Posidonia can simultaneously examine the investment climate of Greece — which often results in business being activated in areas unrelated to shipping. But mostly they will meet, talk, and do business with the powers-that-buy in the Greek merchant fleet — and show them new ways to spend those eight billion dollars.

## *Troubled Idols*

**A** MONK from Mount Athos who destroyed a plaster copy of the famous bronze, Zeus of Artemision, last March, was sentenced on May 11 to eight months' imprisonment. Brother Nestor Tsoukalas had been inflamed by an article in a militant church publication attacking the presence of this naked idol in the lobby of the Ministry of Education, whose mantle also covers Religious Affairs. Brother Nestor, unacquainted with worldly ways, had appeared in court without a lawyer, but the court, showing charity and mercy, guided him through the ritual of appealing his sentence.

Free on appeal, Brother Nestor returned to the Holy Mountain and, unrepentant, vowed to continue his crusade against all offending idols. He singled out the Caryatids on the Acropolis and the Hermes of Praxiteles in old Olympia, in particular — for reasons that will be immediately discernible to visitors to these statues.

Given the condition of the Caryatids, however, Brother Nestor has no time to lose as that greatest of all iconoclasts, urban pollution, is encroaching on his area of endeavours. The Ministry of Culture has urgently requested that work be speeded up on production of imitation, but equally voluptuous, Caryatids which will replace the originals rapidly deteriorating on the Erechtheum. As for the Hermes of Praxiteles, the ancient Messenger of



the Gods is already the object of considerable aesthetic criticism and has suffered a whole series of indignities since he was unearthed from his resting place exactly ninety-nine years ago.

Discovered in 1877, the Hermes of Praxiteles was first displayed without his feet, then, when these were located, on his feet, then over-restored, then unrestored above the waist, then buried in sand for safety during the Second World War, then dug up again and housed in his own private, skylit room in the old museum. He was transferred last November to the new museum in Olympia where he is mounted on a pedestal in a low-ceilinged room looking, some complain, as if he were repairing the roof.

Once 'idolized', the Hermes has since been 'knocked off his pedestal' by a change in taste. Fourth-century art no longer holds so high a place in aesthetical canons. The Schliemann's discovery of the Mycenaean Shaft Graves, less than four months before the Hermes was uncovered, resulted in a gradual shift in Greek archaeological interest to prehistory, where it has stubbornly remained to this day. Even the legitimacy of the Hermes has been questioned and some believe he is only a fine Roman copy of Praxiteles's original. In 1877 the statue was declared to be 'the most perfect expression of manly beauty left to us by antiquity'. In this century such epithets as 'icy', 'soapy', 'pommaded', 'vacuous', 'insipid', and 'spiritually empty' have been hurled at this innocent piece of Parian marble which is unhappily unable to defend itself. In recent years, however, tastes have become more generous.

Other idols in Olympia have also been considered 'fair game' by tongue-wagging aesthetes. The archaeological site now has two museums, and while the older museum up on a knoll overlooking the Sacred Precinct is being repaired, all the displays will be temporarily housed in the new museum down in the hollow beside the River Kladeos. The Hermes of Praxiteles was the first to make the trip. Now a whole caravan of Lapiths and Centaurs are following suit as the two pediments from the Temple of Olympian Zeus are dismantled figure by figure. Each piece, as it is removed, is replaced by a plaster cast so that the groups can always be seen complete. This has rekindled the century-old debate among experts as to how exactly each piece of sculpture should be placed in relation to the whole. Seen as a gaming board problem, it is not unlike chess — with no checkmate in sight.

## Bear Facts From Prague

IT IS not a secret that here in Greece we tend to be casual or vague about time. Nine o'clock may well mean eleven or twelve, tomorrow may mean the day after, and this month, six months from now. Our concept of time is best summed up by waiters who, in response to the impatient demands of their customers, assure them that the dinner they ordered an hour before 'has arrived' — when in fact it is nowhere in sight. The waiters mean simply that they have not forgotten the order and that the customer will be served sometime before the restaurant closes down for the night.

Our record for tardiness, however, has inadvertently been snatched away by Czechoslovakia whose Prague Circus finally made its appearance in Athens — *nine years late*. In April, 1967, the troupe was making its way down to Greece by train for a scheduled appearance. Arriving at the border between Bulgaria and Greece, they found it to be closed. The date was April 21, and the colonels had just carried out their coup. Back went the coachloads of performers, animals, and props to Prague.

This year the Prague Circus not only made it across the border, but all the way down to Syngrou Avenue in Athens where they set up their little 'big top' and went into action entertaining Athenians young and old. On the night we visited it, audience-emphasis was definitely on the 'over thirty'. Middle and old-aged couples looked on, as intrigued and bug-eyed as the children, while the versatile group went through the traditional circus mysteries of conjuring, trapezing, and balancing.

Circuses generally perform under small tents in Greece. In the centre is the tiny arena surrounded by the closely packed, tiered benches which hold the audiences. These wooden bleachers tend to teeter under the best of circumstances but it was our luck to find ourselves sharing one segment with a group of extraordinarily fat ladies. It occurred to us that they were part of the show but their beaming, fascinated countenances soon convinced us that they were simply a group of neighbours who had decided on a ladies' night out. Their enthusiasm was contagious and, as the performance progressed, our fears that the benches would collapse disappeared and we happily see-sawed up and down in rhythm to their laughter, making our own contribution to the creaking and sagging of boards.

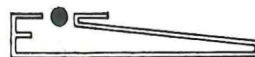
We are not aficionados of the circus but it seemed to us that the performers of the Prague Circus work hard, many of them appearing several times in different acts. Again and again they performed dizzyingly dangerous feats. So did their pets, the dancing horses, elephants, tigers, lions and diminutive ponies that behaved like miniature poodles.

The prima donnas of the circus, however, are a troupe of versatile performing bears. And the prima donna of the prima donnas was a little bear who decided at one point in the performance that she had had enough. Spotting a gate and an opening in the audience, she cleverly performed a few tricks to satisfy the Homo sapiens watching her and then hastily made her way out to the front exit. As the ring master, trainer, and assistants went in pursuit, the band immediately struck up 'I Could Have Danced All Night', and the Greek master of ceremonies, trying to look composed, assured the audience all was well. In a moment the prima donna was led back, looking a little scruffy and confused, performed her solo, and then joined the chorus-bears for a bicycle ride. The audience waited with bated breath for her to pedal, along with the other five grizzlies, straight out onto Syngrou. We thought we saw her cast a sidelong glance at the gate but the ring master was stationed there and stared right back at her with a 'don't you dare' look.

The Prague Circus will be doing the 'straw-hat' circuit during June and July.

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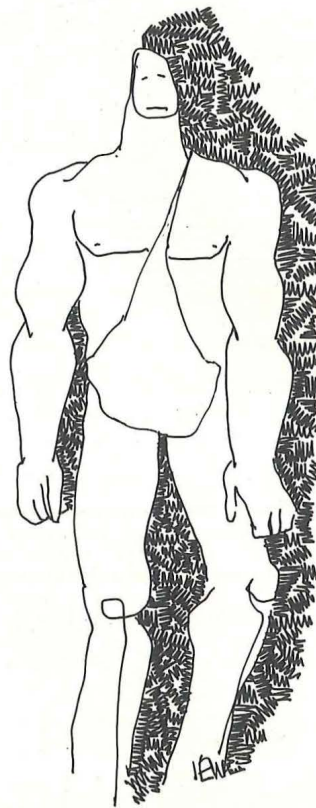
## 776 B.C. — A.D. 1976: From Olympic Flame to Laser Beam

**T**HE SUN'S rays will be used to light the Olympic flame at the ruins of the Temple of Zeus at ancient Olympia in southwestern Greece on July 13, 1976. The ceremony will be reminiscent of those that took place in ancient times on the same spot, heralding the opening of the Olympic games. About five hundred runners, carrying, in relays, torches with the Olympic flame, will travel for two days through such towns as Pylos, Sparta, Argos, Corinth and Eleusis, which as independent Hellenic city-states were proud to send their best athletes to the ancient Olympics. The last runner will arrive at the white-marble Panathenian Stadium in Athens, on July 15. The flame will be handed over to Canadian representatives and will be transmitted (this is something which ancient Greek philosophers had not envisaged) by Laser beam via telecommunications satellite to Montreal, Canada, where it will burn throughout the XX1st Olympiad from July 17 through August 1.

The story of the Olympic games, most famous athletic festival of ancient times, held every four years at the sanctuary of Olympia, goes back to remote antiquity, Hercules being regarded as their legendary founder. But it was only in 776 B.C. that an official record of the games and the winners began to be kept, providing thereafter a steady basis for ancient Greek chronology. The Olympic games, bearing a strict religious character, centred around the worship of Olympian Zeus, father of the gods. They developed into a remarkable religious, political and cultural get-together of Greek city-states. Every four years, the finest representatives of Hellenic sports and culture gathered peacefully at the national shrine of Olympia to take part in athletic events at the stadium, horse races at the hippodrome, and artistic and literary competitions on the sideline. (Herodotus was said to have made a prepublication reading of his history at Olympia.) With the Roman conquest, the exclusively Greek character of the event was forcibly altered in order to admit Roman contestants as well. Greek writers lamented the moral degeneration of the games thereafter, when professionalism gradually re-

placed amateur athletics. Various undemocratic oddities also crept in. Nero, for example, had himself proclaimed winner of the musical competition.

The games were formally abolished after the 291st Olympiad in A.D. 393 by Emperor Theodosius I for running counter to the spirit of Christianity. The colossal gold and ivory statue of Zeus seated on a throne, a masterpiece by the sculptor Phidias and regarded as one of



the seven wonders of the ancient world, was removed from Olympia to Constantinople, where it perished in a fire. Wilful destruction of the fine temples, as well as the forces of nature, caused the disappearance of Olympia until excavations in the last century brought to light the ruins of the magnificent gymnasium, baths and altars.

The modern Olympic games owe their existence largely to the efforts of a French nobleman, sportsman and visionary, Bar<sup>on</sup> Pierre de Coubertin, who sought in the 1890s to revive the spirit of the ancient games. He looked forward to amateur athletes from all countries getting together peacefully in an athletic competition, where the ideal would be to compete in a sportsmanlike manner rather than to win prizes. The first

modern Olympiad was held in 1896, appropriately enough in Athens, 2,672 years after the first recorded ancient Olympiad. The games were held at the restored ancient Panathenian Stadium, with two hundred eighty-five athletes from thirteen countries competing in only nine sports. A modern novelty was the marathon race, commemorating the feat by a famous runner who, acting as special war correspondent of Athens News Agency, ran all the way to Athens after the Battle of Marathon against the Persians in 490 B.C. After filing his one-word message 'nenikikamen' ('we won'), he dropped dead of exhaustion. The winner of the first marathon race in 1896 was Spyros Louis, a Greek peasant from Maroussi, who ran the twenty-four miles fifteen-hundred yards from Marathon to the Athens stadium in two hours fifty-eight minutes and fifty seconds. This victory in turn inspired, in 1960, a film produced by Spyros Skouras — the late president of Twentieth-Century Fox who was born in the village of Skourohori, a few kilometres from Olympia — entitled *It Happened in Athens*, starring Jayne Mansfield, who was, unfortunately, not one of the runners.

As the ancient Greek 'holy month' (roughly corresponding to August) approached every four years, a truce would be proclaimed throughout the Hellenic world. Hostilities would cease forthwith (without the intervention of any secretary of state) and the province of Elia, where Olympia was situated, was considered inviolable. A city that violated the month-long truce was required to pay a heavy fine and if it refused to do so, its athletes were thereafter barred from the games — quite a blow to any city's prestige. In contrast, in A.D. 1916, 1940 and 1944, modern Olympiads were set aside to enable World Wars I and II to proceed unhindered.

In ancient times, heralds from Olympia would visit Greek cities in Greece proper, Italy, Asia Minor or on the Black Sea coast. Conducting a well organized publicity campaign, they would invite athletes, ambassadors and spectators to the games. It was quite an honour for cities as well as families to sign up their favourite sons for participation in the games. Required qualifications for participants were: that they be Greek by birth, of the masculine sex, and free citizens with a clean penal record. Athletes would arrive at Olympia accompanied by a retinue of trainers, servants and relatives, depending on their financial means. They were required to train on the spot for as long



## ANCIENT OLYMPICS

### TYPICAL PROGRAM OF AN ANCIENT OLYMPIAD AT OLYMPIA

#### 10th day of Holy Month:

Sacrifices, oath taken by athletes and judges before statue of Zeus. Selection of trumpeters and heralds.

#### 11th day — 1st day of games:

Stadion (foot race over a course of 630 Ft.); Diaulos (two stadia race); Dolichos (foot race of about 15,120 Ft.).

#### 12th day — 2nd day of games:

Pentathlon (discus, javelin, foot race, broad jump, wrestling). Crowning of victors of first two days, sacrifices.

#### 13th day — 3rd day of games:

Pali (wrestling); Pyx (boxing); Pancra-

tion (combination boxing-wrestling).

#### 14th day — 4th day of games:

Stadion, Pali and Pyx for boys; Oplitis (race in armour).

#### 15th day — 5th day of games:

Tethrippon (four-horse chariots); Synoris (double-horse chariots); Kelis (horseback). Crowning of victors of last three days, sacrifices.

#### 16th day:

Procession of victors, judges and ambassadors, sacrifices, and official banquet.

## MODERN OLYMPICS

### PROGRAM OF XXIST OLYMPIAD MONTREAL, CANADA 1976

(The dates refer to the beginning of athletic competitions)

#### 17th July:

Opening Ceremony.

#### 18th July:

Rowing, basketball, baseball, soccer, volleyball, shooting, gymnastics, weight lifting, field hockey, wrestling, boxing, swimming.

#### 19th July:

Yachting, modern pentathlon (riding, cross-country running, swimming, shooting, fencing).

#### 20th July:

Equestrian, cycling, fencing.

#### 23rd July:

Track and field, handball.

#### 26th July:

Judo.

#### 27th July:

Archery.

#### 28th July:

Canoeing.

#### 1st August:

Closing Ceremony.

as one month under the supervision of Olympic judges before taking part in the games. The judges themselves (ranging from nine to twelve at a time) were selected by lot and required to follow intensive seminars on the rules of the games.

The gift-bearing cities' ambassadors resided in a special guest house provided by their hosts, the temple priests. The spectators stayed in tents or slept out in the open on the banks of the Alfios River under an August full moon. When not watching the games, they rambled among the temples, made offerings to the gods and listened to speakers, poets, philosophers, sophists and singers. It was a strange combination of religious pilgrimage, the Derby, and a country fair! It is estimated that the stadium and the hippodrome could accommodate as many as 45,000 spectators seated on the ground under the hot summer sun. Only men could watch the games, regardless of age, race, origin or social standing. According to religious practice, women were strictly banned from the games, both as contestants and spectators. The high priestess of the temple of Zeus was the only woman allowed to be present. The Mother Superior apart, Pausanias reports that any women caught among the

spectators were condemned to be hurled over the Tropaion cliff. Obviously this didn't make the games very popular with the 'weaker' sex.

But not so with Kallipatira! She was daring enough to don a man's gown to go and see her son compete. When he won, she rushed to him in joy, but her gown got caught somewhere, revealing the bare fact that she should not have been there. The priests promptly sentenced her to a jump off Tropaion, but the crowd insisted — and won — her acquittal. The reason was that Kallipatira was a unique woman indeed: she was well known as the daughter, sister, mother and aunt of Olympic victors. She was the daughter of Diagoras of Rhodes, most celebrated athlete of ancient times, who had been a victor at games in eight different cities in addition to Olympia. The climax of his career came in his old age when he witnessed his three sons also win at the Olympics. In tribute to their father, they placed their trophies on his head, carried him on their shoulders, and paraded him in triumph around the stadium. Someone then shouted to him: 'You may die now, O Diagoras, for what more can you expect — to become an Olympian god?' He followed the advice and passed away in happiness. An ode

that Pindar composed in honour of Diagoras and his sons was inscribed in gold on a marble column at their home town of Rhodes.

Timing records were obviously not kept at the ancient Olympics for lack of Swiss chronometres on the Greek market. The only records of any kind that were known were those involving the distance over which the discus or the javelin had been thrown. There is also an account of a remarkable broad jumper who jumped over and beyond the maximum prescribed distance and landed outside a stadium fence.

Most of the ancient contest rules were tough, even by Hollywood standards. Quite often contestants in chariot races or *pancratation* matches (free-for-all boxing and wrestling) never rose from the ground. Even after a *pyx* or boxing match, spectators could hardly tell the difference between Cassius Clay and Ferguson, as the following inscription tells us: 'After twenty years Ulysses was recognized by his dog, but after four hours of boxing, you, O Stratophon, are unrecognizable not only by a dog but also by your own fellow citizens.'

No medals were awarded to ancient Olympic victors. Their only trophy was a *kotinos* or wreath of wild olive branches that had been cut by a boy with a golden knife from a tree grown on the sacred grove behind the temple of Zeus. In some cases, the winners were also entitled to have a statue made of themselves at Olympia and to an ode composed in their honour by a well-known poet. Presumably their home towns paid for such expenses. At least until Roman times, the particip-

## SITES OF MODERN OLYMPIADS

1896	I Olympiad	Athens
1900	II Olympiad	Paris
1904	III Olympiad	St. Louis, Mo.
1908	IV Olympiad	London
1912	V Olympiad	Stockholm
1916	VI Olympiad	(not held)
1920	VII Olympiad	Antwerp
1924	VIII Olympiad	Paris
1928	IX Olympiad	Amsterdam
1932	X Olympiad	Los Angeles
1936	XI Olympiad	Berlin
1940	XII Olympiad	(not held)
1944	XIII Olympiad	(not held)
1948	XIV Olympiad	London
1952	XV Olympiad	Helsinki
1956	XVI Olympiad	Melbourne
1960	XVII Olympiad	Rome
1964	XVIII Olympiad	Tokyo
1968	XIX Olympiad	Mexico City
1972	XX Olympiad	Munich
1976	XXI Olympiad	Montreal





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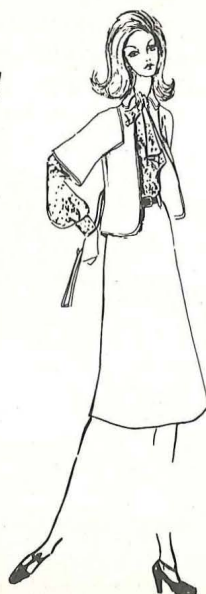
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ants were amateurs. There is no record of a victor doing a commercial for a particular brand of olive oil or even advertising sports shoes, shorts or T-shirts, for athletes wore nothing of the kind. It is said that the incident with Kallipatira led to complete nudity being imposed for contestants and probably for trainers as well. Nudity was quite natural for beauty-loving Greeks and a delight for sculptors and other artists. But quite obviously a newsreel of the period would raise eyebrows among today's film censors as well as the monks on Mount Athos.

When winners returned to their home towns, they were given a hero's welcome. Part of the city wall was demolished to allow them to pass in a procession. The idea was that with such heroes, who needed a city wall? Presumably, when the truce was over, the wall was restored. (Incidentally, truce, which as a rule was ephemeral, was symbolized by the statue of a woman at Olympia.) Protective walls around states are out of fashion in our day (except perhaps in China), of course. The nearest modern equivalent that comes to mind would be for the U.S. and the U.S.S.R. to scuttle an aircraft-carrier or an intercontinental ballistic missile for every medal their athletes win at the Olympics.

At the opening ceremony of every modern Olympiad, the Greek team leads the procession of athletes as a tribute to the Greek origin of the games. Also, the Olympic hymn sung at the ceremony was written by a modern Greek poet, Kostis Palamas, and the music composed by another Greek, Spyros Samaras. But the organization of Olympic games in our time is obviously becoming more and more complex. Everything is on the rise: the number of participating states, competing athletes, spectators and, of course, the cost involved. Furthermore, about 140-odd countries, with an eye for publicity, are competing for the venue of the games.

A suggestion often put forward is that it is time the games settled down to one place, and what place would be more natural than Olympia? Our modest suggestion would be that, making use of world-wide television transmission, athletic teams could simply stay and compete in their respective countries, while international judges seated at Olympia, after following the results on television, could award the trophies to winners by Laser beam — with the whole world also watching on TV!

— ANTONY M. ECONOMIDES



## EXPERT ADVICE TO SWIMMERS

ONE OF the many advantages of living in Athens is that whenever you feel like a swim in the sea you can drive out to any of the many beaches on the Apollo Coast or on the Rafina side of Attica any afternoon and be back in time for cocktails.

The organized beaches at Glyfada, Voula, Kavouri and Vouliagmeni are a good bet if you are prepared to spend a small fortune on turnstile fees, on tips to the girl who opens the changing cabins, and at the snack bars if they have not already run out of stale cheese pies and warm Cokes.

If you should find an available beach umbrella, it is advisable to station various members of your family in such a way that they occupy every inch of shade. Otherwise you may find that other bathers will start edging in from all sides and before you know it, you will be out in the blazing sun feeling like a refugee from the Turkish-occupied sector of Cyprus.

In the water, beware of such hazards as children on paddle canoes and portly couples on water-bicycles. You may survive a bump from a canoe or a swipe on the head with a paddle but a collision with the steel float of a water-bicycle could prove fatal — and they are rarely insured.

Steer clear of bathers standing waist-deep in the water with an expression of extreme concentration on their faces. You can't be a hundred percent sure of what they are doing but it is wise not to give them the benefit of the doubt.

If there are any water-skiers in the area, pack up and go home. There is absolutely no way of avoiding this menace unless you do your swimming two inches from the bottom like a Dover sole.

Finally, if you swim any distance away from the shore make sure there are at least five, preferably chubby, persons in deeper water than you are and more likely to be attractive to a predatory selachian.

Some people do not care for the organized beaches and prefer to look elsewhere for deserted spots on the coast. This is an excellent alternative because you don't pay for anything except a tow-truck to get your car out of the sand. Also, you can be sure of at least five minutes of privacy before the first family drives up in a motorcycle and sidecar and settles down right next to you on a mile-long beach.



If you have equipped yourself with goggles, flippers and a snorkel, you can spend hours of fascinating exploration in the crystal-clear water, trying to make out the brand-names on empty beer cans glinting like jewels on the bottom. Plastic cups, old sandals and broken toilet seats are less interesting features of the undersea world but if you go to the same place often enough, you will

grow fond of them in time and come to look on them as old friends.

If you see a fish or any other marine animal more than two inches long be sure to report it to the Oceanographic Institute in Piraeus. You will be making history of a sort and you may even get your picture in the papers.

Do not be overly perturbed if you get any tar on your feet. It comes off easily after an hour's scrubbing with turpentine and if it gets on your towel you can always cut it up in squares to wipe your hands on after changing a tire or topping up the engine oil in your car.

One last hint to Sunday bathers. If you do not relish the thought of spending a challenging three hours in a bumper-to-bumper contest with Sunday drivers to get to the beach, and a repeat performance on the return journey, start out at six a.m. and be sure to return by nine a.m. at the latest. You will then have had the main highways all to yourself both ways, enjoyed your swim in blissful solitude and have the rest of the day free to devote to gardening, your stamp collection or to a game of parchesi with your teen-age offspring.

— ALEC KITROEFF



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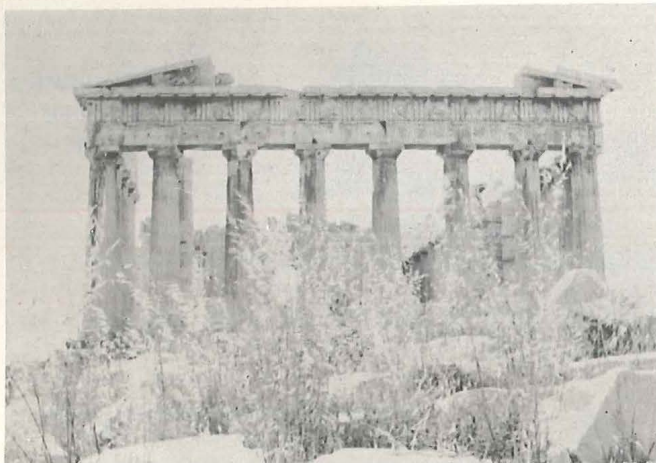
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# FAIR PROSPECTS

It was the spring of 1974. His first major prose work completed, Glyn Hughes, the well-known British poet, embarked for Greece with his Greek wife, Roya. The book, *Millstone Grit*, would be published in 1975 by Gollancz as part of a series on regions of Britain which included Daphne du Maurier's *Vanishing Cornwall* and George MacKay Brown's *An Orkney Tapestry*. From his first sojourn in Greece he was to write another book, *Fair Prospects*, its ironic title drawn from Thomas Hardy's, *The Return of the Native*. Here in Greece the military dictators were still in power

and 'peculiar precautions' unfamiliar to the British writer were necessary even when sending mail abroad. But by mid-summer the junta would crumble and collapse. As Roya made arrangements for their Orthodox wedding — necessary in order that they be considered legally married in Greece — Glyn Hughes began to record his impressions with the sensitivity and perception of the poet and the 'common sense expected of a Northerner'. This is the first in a series of excerpts from his book, *Fair Prospects*, to be released in July by Victor Gollancz, London...

*'Fair prospects wed happily with fair times;  
but alas, if times be not fair! Men have  
oftener suffered from the mockery of a place  
too smiling for their reason than from the  
oppression of surroundings oversadly tinged.'*

Thomas Hardy *The Return of the Native*

FOR ALMOST a week, whilst I've moved through the ferocious traffic of this city, I have avoided the sight of the Acropolis. I expected it to look like a Lancashire public library, in the rain. But on 21st May, which is the name day of St. Constantine, and when, like most Athenians, we are celebrating the name day of a relation named Constantine, and are sitting on a terrace and eating sweets and sweet cake and drinking sweet cherry wine, on a street that seems a procession of terraces where people have tables laid and are sitting through sweets and sweet cake and sweet wine, I propose that Roya and I visit the Acropolis at dawn.

I have already found that the Acropolis is the focus of officially-encouraged romantic dreams—you should see the guide books. The rock is open on nights when there is a moon to cast it in the light of perfume adverts and debutante photographs (though a bad light for *looking* at the Parthenon); and every year some dreamy girl commits suicide by leaping from there. Nonetheless, my idea is not liked. 'It doesn't open until half-past seven,' someone says. I suggest, then, that we walk all around it and view it from the nearby hills between dawn and seven-thirty. Seeing that I'm determined, Roya's brother then proposes that we first spend the night at a bouzouki restaurant. I understand the value of

that: there's many a morning that I've particularly enjoyed the air or the taste of clean water after a night of drunkenness. Nonetheless, I don't believe in pursuing a headache for the sake of the pleasure of clearing it. So this idea won't do either; I don't want to make the Acropolis part of night-life entertainment.

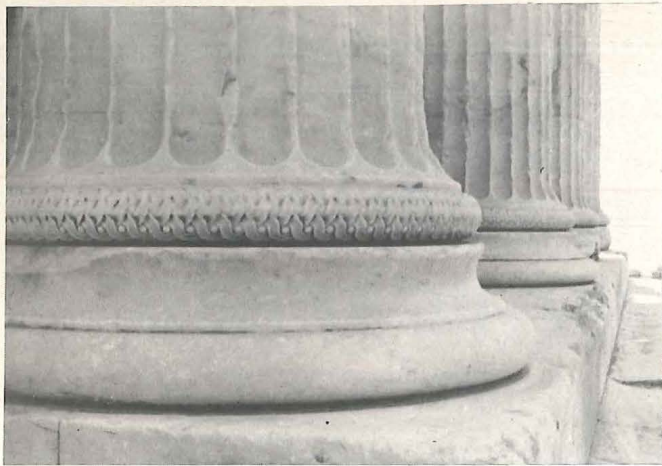
In the morning we wake at six-thirty — a little too late to walk around the Acropolis at dawn. Hot light pours between the slats of our shutters. Outside, the traffic is heavy, of course.

In my pyjamas I go onto the terrace. I am not the only person on his terrace at six-thirty in the morning—opposite, a man also in pyjamas is taking sun from a beach-chair. Down below is a fury of traffic. A line of five armoured cars followed by three lorries loaded with soldiers, and by a jeep, is moving slowly in the centre of the street whilst buses, cars, taxis and those canvas vans that Athenians build over motorcycles, swarm around the convoy. (I once saw a man carrying a wardrobe on a frame constructed over a motorcycle.) We are sunning ourselves on the hot lips of Hell.

Already it is too hot to loiter in the sun and the car fumes. I go indoors; and there, I find, we have further offices to visit [for papers in connection with our Orthodox wedding]. The papers that I have brought from England will not do. My membership of the Church of England has to be vouched for by the Archdeacon of the Aegean—no less. I must be examined by a Greek doctor; and official-translations of our other papers must be made by the Ministry of the Interior.

So Roya spends her morning waiting and sweating in offices, rushing before they close for siesta, and scattering our






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*I have seen those columns and that pediment on domestic pottery... and on the radiator grilles of Rolls-Royce cars; as a baby, I crawled around the columns of the Parthenon when they formed the legs of a kitchen table...*

---

drachmas in taxi fares, whilst I stay in our bedroom and type out notes on our travels, single-spaced, on thin paper. These notes I place in two envelopes, so that you cannot tell that either contains anything less innocent than a letter, and address them to my parents. This is the first time that I've lived in a country where the street is guarded by men with automatic rifles, where the telephone is bugged, the mail is searched, and where what I write is likely to be confiscated.

After lunch and siesta I have my first glimpse of the Acropolis when we go to post my letters at different mail boxes around Athens. We are in Plaka, which is the only remaining old quarter of Athens. It lies on one slope of the rock, and it is totally corrupted. Apart from one or two Byzantine churches, nearly every house there is either a taverna or a shop. Shopkeepers stand on the street, by the spilling entrails of their shops, and from jungles of antiques, brassware and sandals, shout to the tourists; café owners persuade me to stay where bouzouki orchestras are playing to still-empty tavernas. Rather than being a visitor to a place that has different customs, I am the victim of a spectacle arranged because, it is supposed, this is what I, a tourist, like to see.

But suddenly — in a break between a shop where they sell strange rubber baths made from old lorry tires, and the concrete shell of an incomplete building — I see the floodlit Acropolis, saffron yellow in the electric lighting.

Anyone seeing the Acropolis for the first time must feel an emotional clutching in his stomach. This is not caused solely by the beauty of the buildings. It is caused, I think, by a surprised recognition that the Acropolis does actually exist, when one has known it all of one's life from school-books and picture postcards.

This evening we walk around the rock. On the following day I make my first visit onto it.

We go in the afternoon — which proves to be a good time. All the noises, the cars and the music of Plaka are silent; the by-ways of Plaka are as quiet and peaceful as a Greek village. A man takes his siesta on a bench beneath a fig tree; he has kicked off his sandals and unbuttoned his shirt. I see a woman sleeping with her mouth open beyond a fluttering muslin curtain.

Below the Acropolis, a stone-paved track divides chunks of marble littered by archaeologists over a dry waste, glaring and bristling with thistles and razor-edged stones. As I can




---

*For almost a week... I have avoided the sight of the Acropolis. I expected it to look like a Lancashire public library, in the rain.*

---

clearly see, the track leads up to the Parthenon, crossing the new tourist way that winds round the hill. Looking towards the Parthenon, the stone road through the wasteland leads to the caves, the clumps of pine trees, the speckled, rocky outcrops and the even blue sky that outlined the horizon of Socrates, of Plato and of Phidias. On the left, a deep cleft in the ground is the site of the ancient watermill. The cleft is still damp at its bottom, its sides bear circular ruts, where the wheel has ground into the stone.

As we climb, we meet flocks of tourists coming downhill. They are avoiding the heat; and when, towards the end of the afternoon, we leave, we meet the returning tourists. So we are free of swarms of people; and I appreciate the heat and the particularly brilliant light — it seems appropriate. Besides, although it is so hot, because of the breeze it is not as stuffy as it is in the city. We pay thirty drachmas and climb the bleached steps through the littered stones and the columns.

We reach a plain of pale stones that mirror the intense blue light; it is difficult to open my eyes because of the glare of marble. Some of the stones have broken carvings. In crevices there are dry grass stalks which are as pale as the stones. Here and there is a flush of red poppies, their red spots quivering madly because of the heat and the breeze. Isolated on the space before us, there is an old-fashioned photographer in a straw hat and a white coat, who has a wooden camera on a tripod; because he has no customers, he is resting on a fragment of the Parthenon. Beyond this plain, I can see the white blocks of the city, in one direction reaching to the foothills of the pale hills with their scatterings of grey olive and





*There is an old-fashioned photographer... who has a wooden camera on a tripod; because he has no customers, he is resting on a fragment of the Parthenon...*

pine trees, like dust over chalk; and in the other direction reaching to the sea where floats one ship, an immense aircraft-carrier. At one side, over the edge of the rock, I can see the cramped red roofs of Plaka. For eighty drachmas, I have bought a guide book. It has fuzzy photographs and grandiose sentences, like: 'In the most hidden details of the Parthenon we have always the impression that have played [sic] the first part in the formation of the architectural parts...' If I read any more of this, I think, it will convince me that the heat has crazed me. Instead, with the light pounding my eyelids I see, shimmering on my blinking sight, the shapes of the Parthenon.

In the industrial towns and cities of England, I have been oppressed by these shapes for the whole of my life. Gross, soot-blackened versions have formed the fronts of town-halls and public libraries; I have seen those columns and that pediment on domestic pottery and silver, on machinery, and on the radiator grilles of Rolls-Royce cars; as a baby, I crawled around the columns of the Parthenon when they formed the legs of a kitchen table. And yet, I am unprepared for what I see. I am unprepared for the delicacy of these columns, for the siting of them upon this rock, and for the colour of the stone

*Rather than being a visitor to a place that has different customs, I am the victim of a spectacle arranged because, it is supposed, this is what I, a tourist, like to see...*

against the blue sky that divides and intensifies the colour. The experience is like that of a dream which plays tricks with the familiar images of the day; it is like, in a dream, being suddenly lost in well-known streets.

For an afternoon, we wander over the hot polished stones. But the most magical view of the Acropolis we have a few days later — from Castella, on the Athens side of Piraeus.

There is a long, gently curved promenade by the sea. It is a lonely place; most of the tourists are walking by the yachts or eating at the multitude of tavernas on the other side of the hill, where there are small, clean harbours. But not many people walk here because of the powerful smell of sewage and sea-filth — until very recently, all of Athens poured its sewage into the sea here. Scattered across the bay are grey ships of the American Sixth Fleet, their prows radiating grimly and defensively out towards the open sea. Tucked in at the end of the bay is Tourkolimano, the old Turkish harbour; the unpleasant part of the harbour is left to the local fishermen.

We talk to half a dozen of them who sit and smoke between a hut on the shore and the harbour crowded with their dilapidated boats. Their skins are tanned to a dark, wrinkled brown, like the leather of old shoes; they are all very small; and as they talk, they cough bronchially. They complain that they can't afford to sleep ashore any more; they stay in this shack or on their boats.

Then, as I turn away from this dismal prospect, and look back to the land, I see within the hills a horseshoe plain with Athens scattered over it. In the centre of the plain is what looks like a saddle-shaped rock — actually it is the three hills of Lykavittos, the Acropolis, and Philopappus. Lykavittos is a sharp peak on the left; the rock dips suddenly, then rises more gracefully to Philopappus.

With my stomach retching from the stinging smell of the sea, I can just make out, in this saddle, the columns of the Parthenon. They shimmer slightly in the heat haze, so that it is impossible to count them; but, sure enough, they are there. As I focus on that pediment and on that row of columns settled so securely and neatly in the saddle of the rock, it seems that modern Athens, so low and mean and buzzing, drops away to nothing more than a sediment-like dust over the plain; I only see the famous rock, isolated, and around it the bare mountains, except where the sea washes on one side. I easily imagine, then, what it must have been like to approach Athens from the sea in, say, the third century B.C.; and the whole place seems suddenly to be cleansed.

*By one harbour in Piraeus, where yachts of the apparently innumerable rich are deserted and at anchor, a group of school boys in glittering, brazen, metallic costumes performs a vicious, militaristic ballet....*

I turn my eyes away and abruptly I am in its corruption. It is the end of the school year here. It is impossible to avoid the ceremonies that mark it as I move around Athens; on all kinds of odd squares of concrete are obscene physical displays by groups of little girls or little boys, in the sunlight or under arc lamps, with bands playing and parents glumly watching. By one harbour in Piraeus, where yachts of the apparently innumerable rich are deserted and at anchor, a group of schoolboys in glittering, brazen, metallic costumes performs a vicious, militaristic ballet on a high platform in the open air, with a great crowd watching from café tables or standing on the promenade. They are so brightly lit that they can be seen from a great distance, where their performance looks like the feverish dance of weird and glittering flies. Further round the harbour, beyond a long arc of café tables, of thousands of chairs, of thousands of masts and ropes of yachts and more modest boats, there are squads of thirteen-year-old girls, more soberly dressed in navy-blue knickers and white blouses; they march to the commands of young teachers in party frocks who lead them into a barbed-wire arena, where they mechanically perform Swedish exercises.

We walk past these follies to a scruffy, barbaric taverna, surviving amazingly amongst smarter competitors calling themselves 'Zorba' or 'Caffeteria' [sic]. We sit on a small untidy terrace and as we look across the sea we watch the moon rise. First of all a red fingernail of soft light grips the mountains. Then it turns into a red balloon on which is a faintly smiling face. This rises gently over the water, the dim mountain, the glittering lights (I have never seen city lights glitter as strongly as do the lights of Athens when seen from a distance) the masts of yachts, the strollers, the gymnasts and the diners.

—GLYN HUGHES



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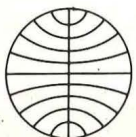
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Culture & Sciences, Aristidou 14 .....	324-3015
Education & Religion, Mitropoleos 15 .....	323-0461
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Foreign Affairs, Zalokosta 2 .....	610-581
Industry, Mihalakopoulou 80 .....	770-8615
Interior, Stadiou 27 .....	322-3521
Justice, Zinonos 2 .....	522-5930
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Zalokosta 3 .....	630-911
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Thessaloniki .....	031-260-659

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<b>Residence/Work Permits</b> .....	622-601

## EOT (National Tourist Organization)

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Information, Kar. Servias (Syntagma) .....	322-2545

## AGENCIES

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Hellenic Export Promotion Council, .....	
Stadiou 24 .....	323-0035
National Organization of Hellenic Handicrafts, Mitropoleos 9 .....	322-1017
National Statistical Service, .....	
Likourgou 14-16 .....	324-7805

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## CHAMBERS OF COMMERCE

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French, Vass. Sofias 4 .....	731-136
German Hellenic, George 34 .....	627-782
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Italian, Patroou 10 .....	323-4551
Japan External Trade Organization, .....	
Akadimias 17 .....	630-820
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Venizelou 44 .....	610-747
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Kolokotroni 100, Piraeus .....	417-6704
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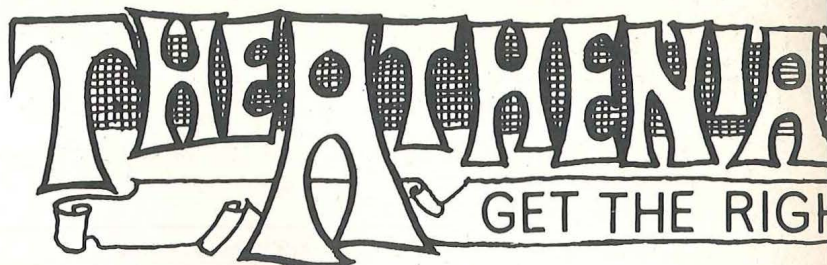
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Piraeus .....	646-7811
Poison Control Centre .....	779-3777
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UN Resident Representative, .....	
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UN Information Centre, Amalias 36 .....	322-9624

## EMBASSIES

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Argentina, Vass. Sofias 59 .....	724-753
Australia, Messoghion 15 .....	604-611
Austria, Alexandras 26 .....	821-1036
Belgium, Sekeri 3 .....	617-886
Brazil, Kolonaki Square 14 .....	713-039
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Canada, Ioannou Gennadiou 4 .....	739-511
Cyprus, Irodou 16 .....	737-883
Chile, Vass. Sofias 96 .....	777-5017
China, Krinon 2A .....	672-3282
Czechoslovakia, .....	
Elik. Athanasiadou 26 .....	671-3755
Denmark, Filikis Etairias Sq. 15 .....	713-012
Egypt, Vass. Sofias 3 .....	618-613
Ethiopia, Vass. Sofias 25 .....	718-557
France, Vass. Sofias 7 .....	611-664
Germany East, Vas. Pavlou 7 .....	672-5160
Germany West, Loukianou 3 .....	724-801
Hungary, Kalvou 10 .....	671-4889
Iraq, Amarillidos 19 .....	671-5012
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Italy, Sekeri 2 .....	611-722
Japan, Vass. Sofias 59 .....	715-343
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Kuwait, Antheon 14 .....	672-4380
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Mexico, Vass. Sofias 21 .....	624-974
Netherlands, Vass. Sofias 4 .....	711-361
New Zealand, Vass. Sofias 29 .....	727-514
Norway, Ipsilantou 40 .....	746-173
Panama, Vass. Sofias 82 .....	777-9064
Poland, Chrissanthemou 22 .....	671-6917
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Saudi Arabia, Marathonodromou 71 .....	671-6911
South Africa, Vass. Sofias 69 .....	729-050
Spain, Vass. Sofias 29 .....	714-885
Sweden, Meleagrou 4 .....	724-504
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Syrian Arab Republic, Vas. Pavlou 18 .....	672-5575
Turkey, Vass. Georgiou B 8 .....	764-3295
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Zaire, Digeni Akrita 3 .....	681-8925

## AUTOMOBILE & TOURING CLUB

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists. Services include information on road conditions, gas coupons, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service. 779-1615 Emergency Road Service Athens & Thessaloniki... 104

## PETS

Hellenic Animal Welfare Society (English spoken) .....	643-5391
GSPA: The Greek Society for the Protection of Animals (pets only) .....	883-3583
Vet Clinic & Kennels, Iera Odos 77, (English spoken) .....	770-6489
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
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L' Institut Francais, Sina 29 .....	624-301
Branch: Massalias 18 .....	610-013
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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
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Riding Club of Athens, Gerakas .....	659-3803
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Target Shooting Club of Greece, Stadiou 10 .....	322-4506
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XEN (YWCA) of Kifissia .....	801-2114
Yacht Club, Tourkolimano .....	417-1823

## CHURCHES & SYNAGOGUES

*Greek Orthodox Churches of special interest in the Athens area:*

Agia Irini, Aeolou, Monastiraki (Mass sung in harmony) .....	322-6042
Agiou Dimitriou, Panormou, Ambelokipi (Byzantine chant) .....	646-4315
Agiau Sotiros, Kidathineon, Plaka (Byzantine choir accompanied by organ) .....	322-4633
Chrisospiliotissa, Aeolou 62, Monastiraki (Byzantine chant) .....	321-6357
Church of Christ, Ano Giflada .....	894-2911
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma) .....	322-1308

## Other Denominations:

St. Denis (Roman Catholic), Venizelou 24 .....	623-603
Beth Shalom Synagogue, Melidoni 6 .....	522-5227
Christos Kirche (German Evangelical), Sina 66 .....	612-713
Skandinaviska Sjomanskyrkan (Lutheran), Thisseos 56, Paleon Faliron .....	982-0095
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

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Gas installations (8a.m.-2p.m.) .....	391-971
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Garbage Collection .....	512-9490



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### POSTAL SERVICES

Most post offices are open from 8 am to 8 pm, Mon.-Sat. However, the Main Post Office at Aeolou 100 (Tel. 321-6023) also opens on Sun. from 9 am to 11 pm and the Syntagma Square Branch (Tel. 323-7573) is open daily from 7 am to 10 pm and on Sun. from 9 am to 8 pm.

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.

### LOST PROPERTY

14 Mesogion St.....	770-5711
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Nea Eritheia (Anakreonotos, Evangelistrias) Neo Psihiko (Xanthou, Ionias) Patissia (Hansen, Byzantion, Theotokopoulou) Zografou (opposite bridge)

#### TUESDAY

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

#### WEDNESDAY

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

#### 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.)

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*The Chapel at Vavili, Chios. The decoration on the walls was executed by a local artist supervised by David Asherman. The background is an incised geometric design in dark grey, brightened by borders retaining the colours of the murals in the chapel.*

## ODOS MAY FRASER

In late August of 1975 I arrived with a young companion for a few days' holiday on Chios. Almost immediately I hired a taxi to take me to the chapel at Vavili. The driver only vaguely knew where it was and asked directions of passersby as we rode along. Finally I saw the white marble plaque on a wall at the corner of the narrow street. The carved message had been almost obliterated by wind and rain, but those familiar with the story would be able to decipher the legend:

ΟΔΟΣ ΜΑΗ ΦΡΑΙΗΖΕΡ

May Fraser Street. Those words brought back memories of a gallant, frail figure that had stood tearfully regarding it on the day of its unveiling in 1963. Turning the corner, we came immediately to the chapel. A boy came running with the key and we opened the door.

'Oh, God! How beautiful!' exclaimed my young companion.

AS THE ship from Athens eased itself alongside the quay on the island of Chios, on that Saturday morning in March, 1963, hundreds of people awaited us. Juliette May Fraser stood with the Mayor of Chios. Beside her was David Asherman, her companion and assistant, and other distinguished Chiotese there to welcome officials and guests. Among them were the parliamentary deputy for Chios and the Director of the United States Information Service. The Admiral of the Sixth Fleet, which was then in Faliron Bay, had dispatched a destroyer, the *USS John King*, on an official visit to coincide with the event.

May Fraser, a native of Hawaii and the first foreign artist ever to decorate an entire Orthodox religious edifice in Greece, was formally to present her murals to the villagers of Vavili on the following day.

I had met David and May when they lived for a while across the street from me in Athens. Juliette May Fraser, one of Hawaii's outstanding artists, was born in Honolulu in 1887 when the fiftieth American state was still a sovereign kingdom. After graduating from Wellesley College in Massachusetts in 1909, she studied at the Art Students League in New York and at Woodstock School as well as at the

University of Hawaii and the Honolulu Academy of Arts. She has worked extensively in oil — nearly a dozen one-man exhibitions have featured her works which are represented in the Smithsonian Institution, the Metropolitan Museum of Art, and others. Her book, *Ke Anuenue*, published in 1952, was selected as one of the Fifty Best Books of the Year by the American Institute of Graphic Arts. Her major work, however, has been in the media of murals and frescoes. She painted her first mural in the 1930s, and in 1939 executed the mural for the Hawaii building at the San Francisco Golden Gate International Exposition. Many others are now on the walls of public buildings in Honolulu, including St. Andrews Cathedral, the Hawaii State Library, and the University of Hawaii. Not long before her arrival in Greece, she had completed a ninety-two-foot mural for the Mid-Pacific Institute.

She has been described by intimates as a 'one-man army' when there is work to be done, yet she is unassuming. 'When I think of her, I think of honesty, shyness, gentleness, and service to others,' Edward A. Stasark said in 1960 when he was President of the Honolulu Print Makers. David Asherman, himself an artist and at the time President of Hawaii's Painting and Sculptors League, has said, 'Each excursion she makes into the world beyond Hawaii renews her inspiration. Despite her monastic life, her paintings contain the wonderment of childhood.'

It was during the time they were living in Athens that May and David decided to go on a hiking tour to Chios to visit the famous eleventh-century Byzantine mosaics in the Church of Nea Moni. It was Holy Week. On Good Friday morning they had come upon the bare little chapel in Vavili, its whitewashed walls undecorated because of lack of funds, explained the church treasurer, Kyria Aphrodite Makris. May and David had continued on their way, carrying with them memories of the little chapel whose blank walls emitted rays of appeal to the artists. They soon returned to Vavili and told Kyria Aphrodite that they were prepared to paint the walls of the chapel if the expense for paints and plastering were borne by the congregation. They did not, however, expect to be paid for their work, which they were offering 'as a gift of friendship from Hawaii to Chios'.

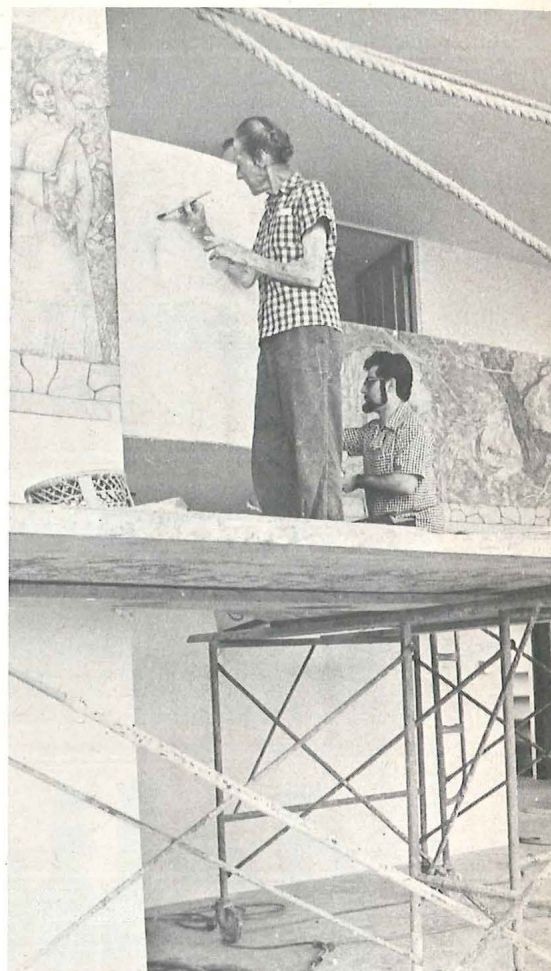
On the Saturday after the official reception and luncheon that marked the arrival of the dignitaries from Athens, while the others took their siesta, I went





A detail from the murals within the Vavili chapel. The colours are bright and brilliant.

May Fraser, (right) on her eighty-fifth birthday, high on a scaffolding working on a project with an assistant.



Photograph by Ann Antoniadis

with David and May to see the chapel. The little village, with a population of two hundred, lies on a hill half an hour from the town. It had been completely destroyed, David explained, by an earthquake in 1881, the most destructive that Chios had ever suffered. The villagers had rebuilt their homes and their church. It was not until 1961 that they had collected enough money to erect a small chapel on the site of the old one which they rededicated to the Presentation of the Christ Child to the Temple.

The tiny chapel in Vavili stands on a knoll. Its exterior was lacking in grace and in an effort to soften the harsh effect, David Asherman supervised as one of the local artists decorated the walls with graffito, adding a touch of Chiote folk art to the building. To bring this exterior into colour harmony with the interior, the bright colours of the murals were used outside on the dark-grey background of the incised geometric design.

When we arrived at the chapel, I was surprised and delighted as I stepped into the tiny, radiant interior. Buoyantly exciting in a way that Byzantine art never is, the icons, David assured me, were nonetheless in proper Orthodox

style and tradition: The Virgin and Child were in their correct location in the half dome over the altar; the Eye of God was on the flat wall above flanked by the Archangels; the four Evangelists, lacking their customary pillars, were placed in the niches of the two windows, and all other requirements and disposition of Saints had been met. 'It's a rather unorthodox dragon that is attacking St. George... from the sky instead of from the ground,' David confessed and, indicating the beautiful icon of the Annunciation over the door, noted that the setting was a Vavili courtyard.

When I expressed my surprise that the villagers accepted the brilliant colours and un-Byzantine poses and vestments of the Saints and Angels, David assured me that they had not only accepted the frescoes, but were wildly enthusiastic about them. This was indeed the case when I spoke to members of the congregation the next day.

May Fraser had spent many months researching Byzantine painting and Orthodox tradition before undertaking her work. She had visited churches in Greece and Yugoslavia, and David had gone to Mount Athos. She had remained true to the rigid requirements



May Fraser (centre) with David Asherman and the late Aphroditis Makri, the church treasurer, in front of the Vavili chapel on the morning of the dedication ceremony.



of the Greek Orthodox Church, David explained, noting that each important line and form was to be found in some great Byzantine icon, as well as many of the details. With a smile he added, 'But there's still a good deal of May present. Look at that helmeted angel garbed as a Hawaiian chief, blowing a conch shell instead of a trumpet,' he said, pointing to Gabriel. 'May felt she must put in something to tie Vavili up with Honolulu.' On closer examination I found coconut palms, pineapple plants, and other Hawaiian details. 'The villagers immediately identified the helmet as an ancient Greek one, and the conch shell as a Chiote fisherman's signal horn. Just local stuff,' David told me.

Since the chapel had been dedicated to the Presentation of the Christ Child, May's choice of the themes of youth and joy for her murals was a happy one,

suitable to her luminous palette. She had searched records for references to Christ and the Virgin, to Saints and Prophets in their youth. Wherever possible, she had portrayed them as young. Her choice of brilliant, unexpected colour charms the eye and lifts the heart. The lines are precise, the subjects graceful and reverent, without the austerity and solemnity of Byzantine painting. The murals are an expression of childlike faith in the goodness of mankind.

She had spent nine months working on the murals, getting up before sunrise. In winter she had sloshed in rubber boots through the last mile to the village past the point where the bus could not go any further. Wearing woolen gloves with the fingers cut out to protect her hands from the cold in the unheated building, lying on her back on the scaffolding to paint the host of angels,

cherubs, birds and other details on the barrel-vault ceiling, she had worked seven days a week and, on fresh mortar days, continuously into the night by the light of candles and kerosene lanterns. An amazing achievement for anyone, yet for the seemingly frail May Fraser, who was then in her seventies, it was the manifestation of remarkable dedication of spirit. (Her eighty-fifth birthday, ten years later, would find her once again high on a scaffold painting a twenty-six foot long mural in Honolulu.)

At the chapel the following day, the ceremony was attended by the entire village. With Greek and American flags fluttering in the breeze, and the brilliant red, renowned, Chios tulips carpeting the grounds around the chapel, the dignitaries gathered, and May Fraser presented Vavili with her gift to the accompaniment of speeches by the Deputy of Chios, and greetings from the American Ambassador, the Mayor of Honolulu, and from Hawaii's Congressman. The formalities over, the villagers, in a surprise ceremony, announced that they were naming the little street leading to the chapel after the artist, and unveiled the plaque with her name.

'We thought,' replied the artist in faltering tones, 'that in decorating your chapel we were giving you something. But we soon found that we had received much more. You gave us your hearts and made us feel that we belong here. Now you have made that bond an everlasting one.'

WHEN I arrived last year, an iron railing surrounded the sadly weatherbeaten graffiti walls. When we asked children playing in the street for Kyria Aphroditi, they told us she had died. Seeing strangers, a boy ran up to us with the key. We entered the little chapel. The holy lamps were lit before the main icons. The figures of Jesus and John the Baptist, to the right of the entrance to the altar, and the Virgin Mary, to its left, have now been covered with ex-votos of engraved silver vestments. Although sanctification has been withheld by the Bishop, the villagers have continued to worship at the chapel. We lit candles and said a prayer for May and David.

A small crowd had gathered outside and we asked if many came to see the chapel. 'Yes,' a man spoke up. 'Mostly young people with packs on their backs.' Just as May Fraser and David Asherman had arrived the first time at the little chapel in Vavili.

— A. A.

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*The Despot's Palace complex at Mistra.*

## MISTRA AND SPARTA

**T**HE AVERAGE person who hears the name Sparta thinks of the heroic age of the Greek city-states and the great conflict between Sparta and Athens which was the Peloponnesian War. The Byzantinist, however, thinks of Mistra. The ruined city, just a few kilometres outside the modern city of Sparta, is the most important example in existence of late Byzantine secular architecture. The great palaces of Constantinople have disappeared without a trace; the early ones are beneath the Topkapi Palace while the late palace of Blachernae is a crumbling ruin. Only churches stand throughout the rest of the Byzantine world to mark the passage of a great empire. Mistra, however, contains simple dwellings as well as palaces providing a clear idea of how a major, provincial Byzantine capital would have appeared during the Empire's last period of prosperity under the Palaeologian emperors.

Mistra was the administrative capital of the Despotate (province) of the Morea — the medieval name for the Peloponnisos — and the residence of the Despot (governor or viceroy). This was the only main province left to the Byzantine Empire during the fourteenth and fifteenth centuries and the Despot was usually a man of very high

rank, often of the royal family, so that his court mirrored the Emperor's in Constantinople. All the great, noble Greek families of the Morea built their own mansions within the city and thousands of commoners moved to Mistra because the presence of the Despot and the great walls of the city provided protection.

Mistra is a relatively new city. It began as a fortress built by Guillaume de Villehardouin in 1249 on top of a hill already crowned by a small Byzantine chapel. The hill was called Mizethra (because it looked like the cheese of the same name), but the Frankish invaders changed it to Mistra or 'mistress' (in the sense of the feminine form of master). It was reputed to be Villehardouin's favourite fortress but when he was taken captive after the disastrous battle of Pelagonia against the renaissance Byzantine state he was forced to turn it over together with Monemvasia and the Castle of Maina, to Michael VIII Palaeologus as ransom.

When the Byzantine governors established themselves in this fort, all the Greek inhabitants of medieval Sparta (known as La Cremonie to the Franks, from Lacedaemonia) moved to within its walls and the population grew rapidly. Despite repeated Turkish burn-

ings in the eighteenth and nineteenth centuries, the town is preserved to roof level in many cases and provides the best glimpse of major, late-Byzantine construction outside of Asia Minor. The only two entrances to the city, when I visited it last fall, were the fortress gate in the lower city and just above the Nauplia gate located below Villehardouin's castle. The path is easy to follow, but arduous, especially toward the castle, but is not difficult if made in stages. A complete tour will take several hours so take a picnic lunch with you as virtually no food is available at the site.

The best preserved and most restored buildings are the churches. Many of them are vitally important to the history of late-Byzantine painting and architectural technique; several of them, despite lavish expenditure on unsightly concrete domes, are merely examples of second-rate Byzantine churches with which we are all too familiar. This is a pity because the time and money might have been better directed toward fully restoring the private houses or parts of the palaces. These large buildings would make fine museums of Byzantine life. As it is, a sculptural display is on the ground floor of the colonnade of the Cathedral and an exhibit of pottery, bronzes, coins and



the like on the first floor of the same building (which is virtually *never* open for some odd reason).

The Cathedral is one of the most evocative buildings in the city: one may stand on the marble, double-headed eagle plaque set into its floor, supposedly where Constantine XI, the last ruler of the Byzantine Empire (1448-1453), was crowned emperor. Two other major churches are the Pantanassa and the Perivleptos. The former is now a nunnery with a full complement of nuns prowling here and there. Should you be a woman wearing what is considered indecent attire, you will be presented with a long blouse and skirt which you must don before entering the church. The Church of Perivleptos is reputedly the finest in the city. It is located just within the walls and is surrounded by trees. Next to Perivleptos is one of the finest Medieval towers in Greece, ornamented in a Gothic-Byzantine style.

The great importance of Mistra, however, lies in the unusually well preserved state of the private houses and the governmental buildings; the palace of the Despot is certainly the most impressive example of Medieval

secular, non-military architecture in Greece. Under no circumstances should either the palaces or the castle be missed. The palace complex slowly grew during the thirteenth century and has been partially restored. If you become tired after climbing part-way up to the castle, sit down in a sheltered spot and have your lunch before continuing on your way. The view is surely among the most awesome in Greece. The castle itself is, in fact, rather small although it looks quite immense and imposing from below. On a clear day it will be obvious why this chateau was Villehardouin's most beloved.

The ruins of early Medieval and Ancient Sparta are rather unimpressive but you should pay them a quick visit. The walls of the low acropolis, built in the late third to fourth century A.D., are well preserved and interesting for the re-used material they contain. (They were built hurriedly in fear of barbarian attack.) The theatre is under excavation and fenced. (Under no circumstances should you enter any newly excavated area.) The most impressive ruin is a large, Roman-brick portico near the main gate; it is, alas, badly overgrown and buried up to half its original height.

#### SUMMER FESTIVITIES AT MISTRA

An early summer excursion to Mistra might include the 'Paleologia' festival to be held from May 29 to June 8. In addition to the cultural events there will be Sound and Light performances at the historical site.

#### GUIDES TO MISTRA

The visitor to Mistra needs a good guide book since the ruins are quite confusing. The *Blue Guide* is excellent and does have a good map but is not as complete as one would like. Two readily available books can be used as a supplement.

*Mistra, A Byzantine Capital*, by R. Etseoglu (Apollo Editions), is reasonably priced and has an interesting and informative text. However, the text is subservient to the colour illustrations at the end so that the author was unable to include all the detail she would have wished. *Mistra*, by N.V. Georgiades, is perhaps the best guide book to the site. It follows the order of the buildings as you encounter them along the path which runs through the site. The text and illustrations are most informative.

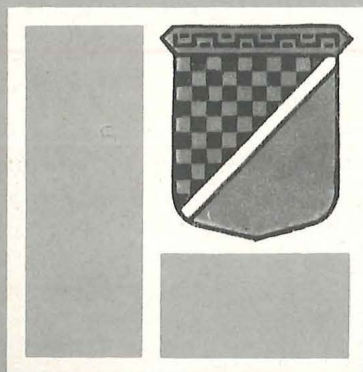
Finally, the museum in the city of Sparta must not be missed. Not only does it contain a fine group of votive reliefs (note how the seated figures turn their heads to look out of the relief at the viewer, a rare motif) but it also has a series of bizarre masks worn by youths in the secret rites of Artemis Orthia. These masks, with their strange deformed features, have a striking resemblance to the secret society masks of many modern West African tribes.

Sparta can be reached by road from Athens, most of the roads to this area having been recently improved so that they are now quite good. Mistra is only three miles from Sparta and has frequent bus service.

Sparta has many hotels in every category. As you move away from the main square, restaurants increase in quality and decrease in price. Sparta is also a centre for some of the most luxurious and pleasant *zaharoplastia* in Greece, most located on the main square. (Women travelling alone or in pairs are advised that male Spartans appear more predatory than any other Greeks.) A great many Spartans speak excellent English, since so many of them are expatriates who have returned from abroad.

Although spring through fall are the best times to visit, those imbued with a sense of atmosphere may, however, find Mistra exceptionally exciting in the winter.

— ALAN WALKER



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# theatre

## A Winter's Tale

THE NUMBER of theatregoers in Athens has been increasing for the past two or three years at the annual rate of twenty to forty percent. At the same time cinema attendance has declined. Despite these developments, producers have been crying out that the theatre is in an acute financial crisis.

The probable truth of the matter is that television has had a more adverse effect on cinema than on theatre, and the woes of the theatre are due to high prices, more selective audiences, and over-expansion.

There were almost fifty legitimate theatres functioning in Athens this past season, as many as in London and Paris, cities with more than three times the population of Athens. Furthermore, theatres in Athens do not draw tourists as do those in these other cities because of the language barrier; they rely on local audiences. In many cases, attendance early in the season was low, partly accounted for by a forty to fifty percent increase in the price of tickets. There is a theory in business that the buyer is more attracted by an expensive article but the majority of theatregoers in Athens is to be found among the middle-class, a sector of society particularly vulnerable to inflation and political unrest.

The drop in box office sales was checked, however, by the introduction of discounts. Invitations offering forty percent off the price of tickets were dispensed through supermarkets, drug-stores and other shops, and in response theatre attendance tripled. Thus many good plays thrived, and those below average were not forced to close down.

The number of first-rate productions this season was unprecedented in the annals of the Athenian theatre; about fifteen proved to be of exceptional interest. Theatregoers were simply unable to keep track of them and several fine productions were neglected, to the puzzlement of their producers. It is worthwhile, then, to glance back on some of the most rewarding productions.

Elli Lambetti's performance in *Miss Margarita* was stunning even though the play by Roberto de Athayde, in the form of a monologue, was of minor



Elli Lambetti as Miss Margarita



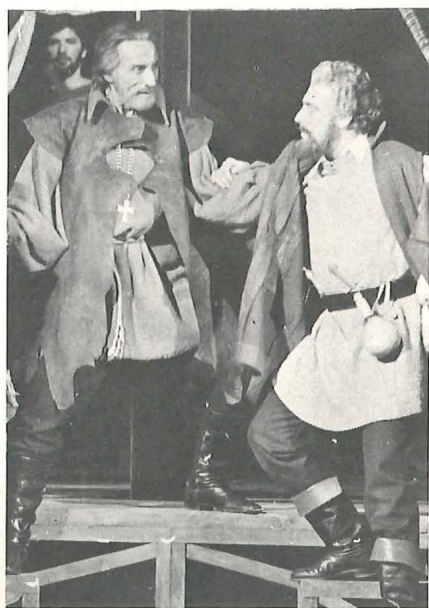
Nikos Kourkoulos as Mack the Knife and Melina Mercouri as Jenny.

interest. This was the finest performance of Lambetti's career and one of the very best in the history of modern Greek acting. Although it opened in the autumn for a limited engagement, the demand was such that it extended through the end of the season.

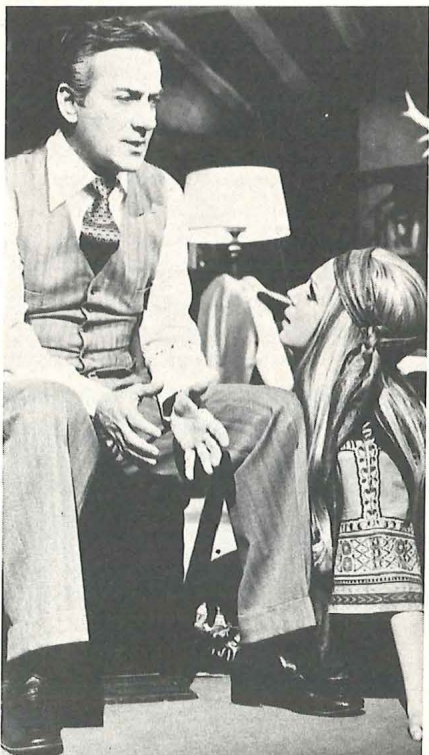
The most original production this year was Spyros Evangelatos's mounting of the classic Cretan romance, *Erotokritos*, at the Anna Maria Kalouta Theatre. The youthful cast performed with energy and enthusiasm in a theatre transformed for the occasion into an amphitheatre. Innovative and imagina-



*Erotokritos*



Manos Katrakis (left) as Christopher Columbus.



Alekos Alexandrakis and Nonika Galinea in *Same Time, Next Year*.



tive, it was the first production of this type in Greece.

Nikos Kazantzakis's masterpiece, *Christopher Columbus*, is a difficult and complex play, but Manos Katrakis gave one of the most brilliant performances in his long and remarkable career in the Alexis Solomos production at the beautiful Dimotikon Theatre in Piraeus. Katrakis has been touring the provinces with this troupe, so if you have missed it, you may come upon it during your summer travels.

Melina Mercouri returned to the Greek stage, after several years of exile forced on her by the Junta, in the Weill-Brecht musical, *The Threepenny Opera*, directed by Jules Dassin. Mercouri's Jenny was entertaining and the production introduced a new side to actor Nikos Kourkoulos's talent. He was excellent in the role of Mack the Knife. When Miss Mercouri departed to

fulfil her commitments to the State Theatre of Northern Greece, she was replaced by Eva Kotamanidou who presented us with another, but equally excellent, Jenny.

Dale Wasserman's poignant dramatization of Ken Kesey's *One Flew Over the Cuckoo's Nest* was directed by George Messalas. The cast brought this difficult play to life on the New Stage of the National Theatre.

*Auntie Has Passed Away. Stop* was a *verismo* production of George Dialeghmenos's domestic play, a biting satire of working class Athenian life as seen through a key-hole. Director-actor Thanassis Papayorgiou was excellent in the leading role.

Alèkos Alexandrakis and Nonika Galinea offered a delightful performance in the light but charming comedy *Same Time, Next Year* by Bernard Slade.

Finally, the hit of the year: the revival of Leslie Steven's *The Marriage-Go-Round*, with a splendid cast. It ran for twelve months.

Other noteworthy productions were Andre Roussin's *One Bed for Three*, the Stefanos Lineos production of Bethencourt's *The Kidnapped Pope*, Iakovos Kambanelli's *Figures for Violin and Orchestra*, and Karolos Koun's production of Mitsos Efthymiadis's *The Protectors*. In the field of lighter entertainment, the thrice-adapted Neil Simon's *Cabiria*, gave Aliki Vouyouklaki the opportunity to add another triumph to her long list of successes.

It remains to be seen whether we will continue to hear cries of professional despair in the coming year, and if the Athenian stage will again give birth to so many rewarding shows — and another dozen new theatres.

—PLATON MOUSSEOS

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## art

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### GALLERIES WITH A DIFFERENCE

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THERE has been a deliberate focus on the democratization of the arts since the sixties. The campaign, launched under the banner of communicating art to the masses, was initiated by artists no longer satisfied with the confines imposed by small and exclusive circles of connoisseurs. They sought to make art more accessible to the general public, a practical problem for the visual arts. Whereas music and literature are available to a wide audience through records, periodicals and books, works of art by their very nature are unique and unreplicable masterpieces reserved for the collector, the gallery or the museum. The outcome of this 'campaign' was the emergence of the multiple and, in the graphic medium, the revival of prints, engravings, silk screens and so forth, which have all since flourished. This campaign would never have succeeded, however, had not certain art distributors and dealers responded to the artists' call.

Somewhat belatedly, in an effort to hoist the art scene from its provincialism, Athens has been enhanced by three new galleries which opened in response to this trend. They are the Polyplano at 20 Demokritus Street, which can be labelled a shop-gallery; Contemporary

Graphics at 8 Haritos Street, the first and only gallery in town to deal solely in graphic art; and the not-so-new Visual Arts Centre on the corner of Zaimis and Tositsa Streets. The last mentioned is unique, however, because it is run by a collective of twenty-three artists exhibiting their own work and consequently selling at studio prices. Despite their differences, the three galleries share a desire to make art available to a wider public.

Polyplano, agreeably situated on the square opposite the church of St. Dionysios near Kolonaki Square, is run by a publisher, Mr. N. Papadakis. The visitor to this shop-gallery is provided with a comprehensive idea of what is going on in the Greek cultural scene. Besides the art objects for sale, it has a book section on contemporary Greek literature and poetry, a music and record section, as well as ceramics, furniture and toys designed mainly by well-known contemporary Greek artists. Apart from the permanent show, it has organized four special exhibitions since its opening in December.

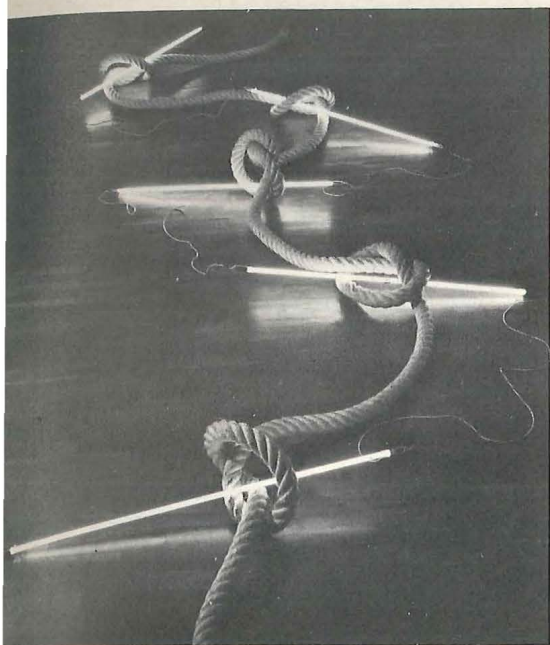
Polyplano does not launch new young artists (which is one of the functions of galleries) but selects the works of already well-known artists who

wish to make their work available to a wider public. The artists design the objects which are inexpensively made at the gallery's workshop, enabling them to price their work within the range of more people than the usual gallery-going public.

What does one find at this shop-gallery? There are chairs and cupboards by Akrihakis, wardrobes and amusing silent butlers by Yannis Gaitis, coffee tables by Opy Zouni, multiples by Vasso Katrakis, the art-object book by Costas Tsochlis, ceramics by Helen Vernardakis and a host of charming, handsome toys which also serve as attractive decorative pieces. Folklorique art also finds its place at the Polyplano. Mr. Papadakis feels that the presence of the familiar art object coaxes people to enter and helps them relate to contemporary art through the traditional. The folklorique objects, although few, have been carefully selected and are reasonably priced.

Polyplano has a warm, informal atmosphere which invites the public to cross its threshold and browse around undisturbed. Mr. Papadakis believes that this may very well be the format for galleries in the future. By coincidence the Arte Curiale, based on the same





'Metaplasia' of rope and neon lights by Yannis Bouteas.

idea, opened in Paris at about the same time as the Polyplano. It does seem logical that this type of gallery may become heir to the traditional, prohibitive and formal gallery because, as time passes, the price (and accessibility) of the 'pièce unique', the oil painting or the piece of sculpture can only grow more expensive and prohibitive.

In the forthcoming issues I shall deal with Contemporary Graphics and the Visual Art Centre — the two other galleries dedicated to making art more accessible to the public.

## REVIEW IN RETROSPECT: YANNIS BOUTEAS

ACCORDING to Nietzsche, artists may be divided into two basic categories: the Apollonian, or intellectual-analytical type, and the Dionysiac, or emotional expressionistic type. Yannis Bouteas, a young artist who has been working in Paris for the past five years, is clearly Apollonian. His work is highly theoretical and analytical. He is chiefly concerned with making us consciously aware of the suprastructure and the order fundamental to our existence.

This exhibition entitled 'Metaplasia' or 'Remouldings' at the Zoumboulakis Gallery on Kriezotou Street had an intrinsic beauty stemming from the seemingly simple and at times geometric appearance of Bouteas's constructions which consisted of either fine pieces of

string or thick rope tied to nails or knotted around neon lights. These 'remouldings' had a mysteriously silent presence, conveyed through the diffuse atmosphere generated by their simplicity and whiteness and the lighted neon tubes.

Bouteas's work is difficult to understand because it lacks all traces of emotionalism which very often are the guides to understanding the semantics of contemporary art. Many of his works are geometric in their organization but they do not have the accompanying sharpness and suavity of geometric art, *per se*. The geometric symbols function here only because they are easily readable and universally recognizable in visual terms. Bouteas's two major elements of expression are line (the string) and light (the neon tube which is in fact also a line). The meaning of these two very simple elements (line, the shortest distance between two points which can stretch ad infinitum, and light, which is limitless) must be defined in Bouteas's *oeuvre* as allusions to infinity. Infinity is an intrinsic factor within our cosmos around which the organisation and functioning of the universe revolves. Inevitably, from this point we are led to the crux of Bouteas's theory which is the conscious realization of the direct relation between individuals and objects, the awareness of the ever-present, the unseen order in things without which we could not function and to which we are inextricably bound.

This reference to the unseen forces recalls another sculptor, Takis, who uses magnetism and electricity in his work. Takis's point of departure does not coincide with that of Bouteas. Takis is concerned with physically harnessing these unseen forces (magnetism) to demonstrate their existence and most important, to give kinesis to his work, just as Calder used wind. Bouteas delves into greater depth and brings into play an intellectual process culminating in the complete knowledge of how and what makes something function — the realization of our relation to objects, things, the universe. According to the artist, 'Art is an act through which we attempt to know *fully* and understand the "things" which surround us.' Cézanne based all his research on the 'recourse to knowledge' as he called it. To Cézanne, an apple was a circle, and a bottle, a cylinder. Bouteas, working in this vein, attempts to make us aware of the unseen foundations and framework which support us and our relationship to them.

— CATHERINE CAFOPOULOS

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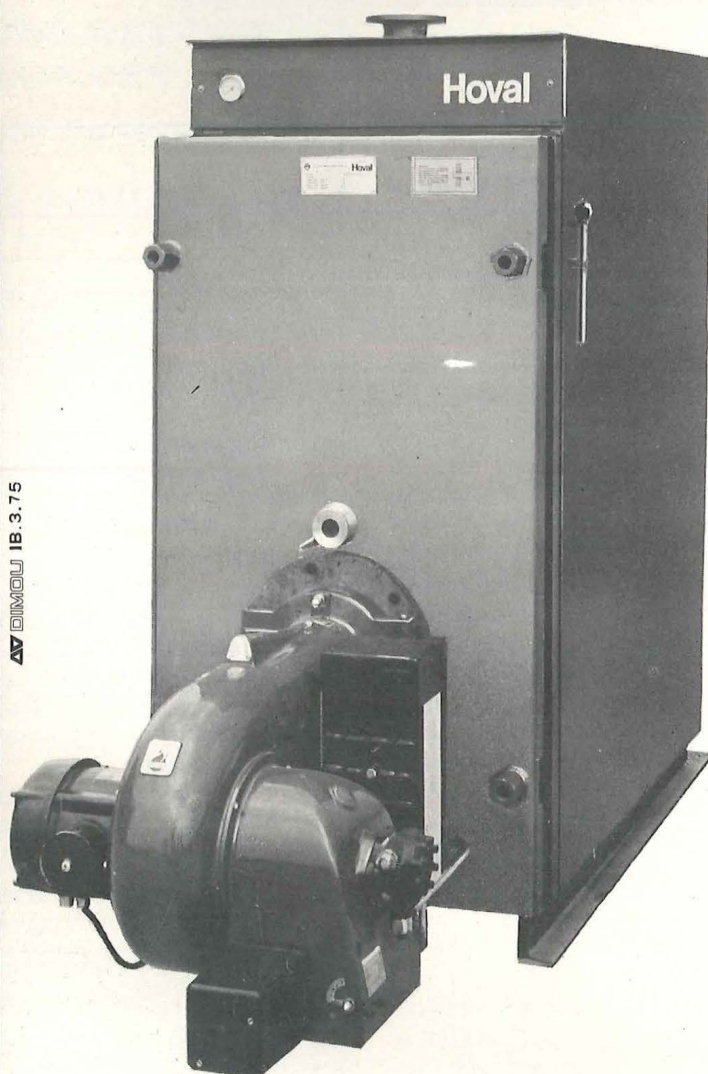
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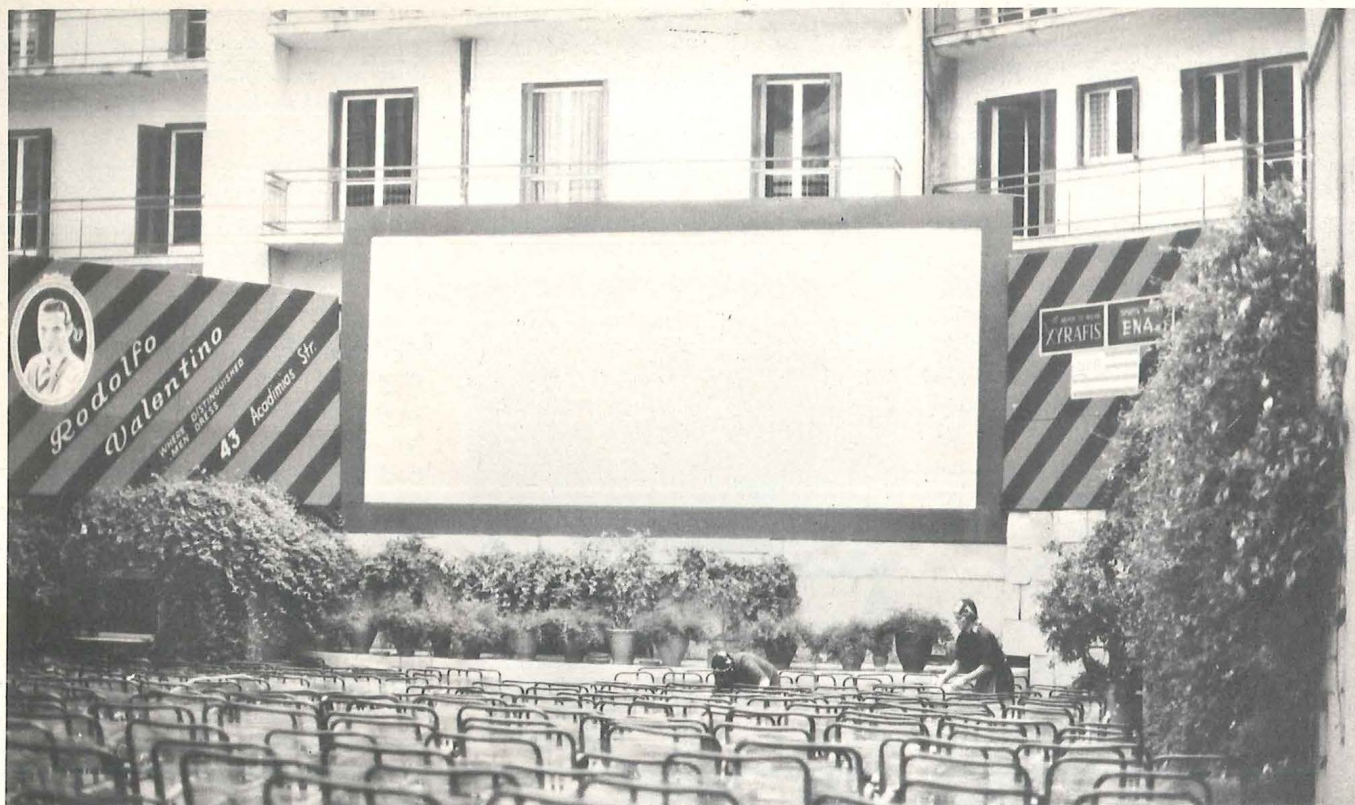
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# cinema

## ATHENS IS A SUMMER FILM FESTIVAL

**F**EW CITIES in the world have such clearly divided 'winter' and 'summer' cinema seasons as does Athens. In most countries, movie houses remain open all year round: indoor cinemas are air-conditioned in the summer. (During the winter, many outdoor 'drive-in' cinemas in the U.S. provide tiny infra-red heaters to patrons willing to watch triple-features through icy windshields in the middle of January.) Distributors generally release new films throughout the year, while saving certain middlebrow blockbusters (e.g. *Jaws*) for summer premières, when audiences are less selective and critical. In Athens the situation is somewhat different. The *season* for filmgoing begins in the middle of September and ends in the middle of May. All new films are released during this period, at the end of which Athenian cinemas draw their curtains and lock their doors for the summer.

The best is yet to come, however. As soon as the spring rains end, Athens' open-air cinemas sprout up like daisies — fragrant with fresh paint and Ajax cleanser — ready to begin four months

of re-runs. Some five-thousand recent and classic films thus will flicker under the stars this summer, constituting one of the liveliest film festivals on view anywhere in the world.

It may surprise even a knowledgeable visitor to learn that within the boundaries of the tightly-developed metropolis of Athens there are over three-hundred outdoor movie theatres. Most occupy vacant lots, separated from the street by a facade housing a box-office and refreshment stand. Others are nestled in alleyways, and some are situated on rooftops. The average seating capacity is around two hundred, and the seats are usually plastic lawn chairs.

Outside Athens, the situation is similar. Most provincial cities have at least a dozen outdoor cinemas; smaller towns will have two or three, and most villages with populations of five hundred or more will have one. In the country, it is not unusual — even in the smallest villages — to see an antique projector set up in the middle of the road, throwing its magic light onto the back wall of a coffee house. In summer

and winter it is customary for rural exhibitors to truck their equipment and films from one village to another for weekly shows, but the scourge of television has put many of these itinerant projectionists out of business.

The vintage and quality of summer films varies in direct relation to the size and prosperity of the town or village. Athens, however, has everything — from major releases of the past winter to minor exploitation pictures from seasons long forgotten. The only thing that Athens does *not* have during the summer is new releases — with a few exceptions which will play in Athens' only air-conditioned midtown *indoor* cinema. New films are not necessarily better films, and a cinema buff should have no trouble finding a worthwhile film to see every night — or at least some 'popular hit' that he has been meaning to catch up with for some years.

Viewing conditions, it must be admitted, are often less than ideal. Outdoor cinemas tend to be walled in by the sides or backs of multi-storied apartment buildings. The balconies or



terraces of the flats hang over the audience, and sometimes contain miniature dramas that compete with the film itself. During one late show last summer, I and an audience of about one hundred were transfixed for about fifteen minutes by the sound of a knock-down, drag-out domestic quarrel going on in a neighbouring flat. When the husband, pursued by his wife, emerged onto the terrace, they were greeted with a round of applause from the audience. The husband rained curses upon us, but was soon upstaged by Charlton Heston as he gently set

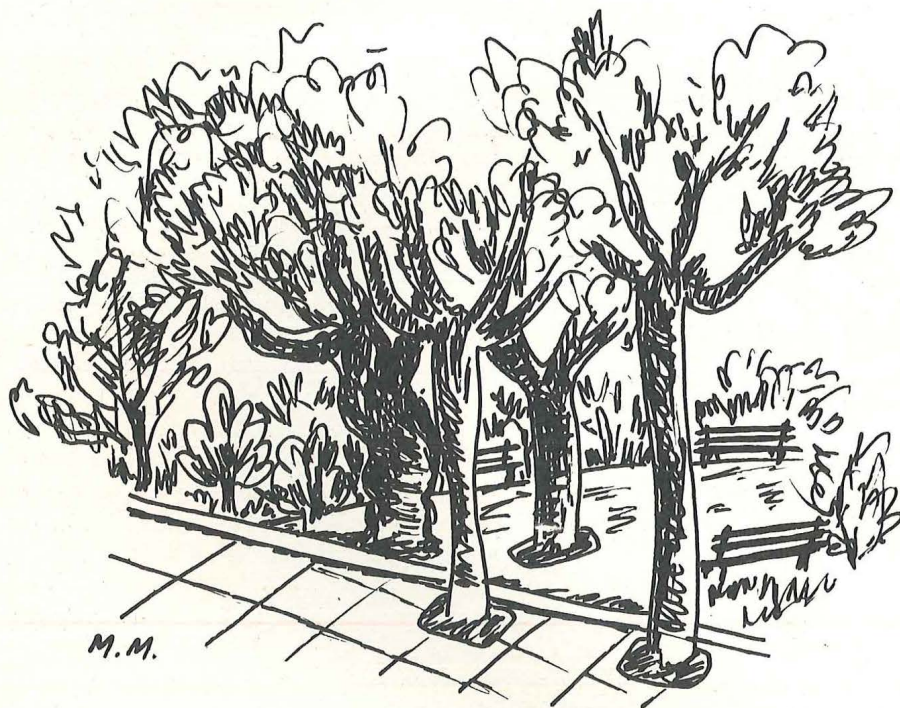
down his crippled 747, saving Helen Reddy's life.

The distractions are usually less entertaining — porch lights going on and off, stereo sets blaring, parties in progress, and *real* 747's flying overhead — but it's part of the adventure, and at approximately thirty drachmas a ticket, one can't complain too much.

Programs change two or three times a week — usually on Mondays, Wednesdays, and Fridays — so it is advisable to keep a careful eye on the cinema listings in the daily newspapers. The English papers do their best to keep

up, but their titles are usually translations of the Greek titles, which often bear no resemblance to the original titles. A clever filmgoer might guess the correct title from the clue in the paper, but distributors can be tricky, and there will always be an element of pot luck involved. The film you thought would be *Chinatown* may turn out to be *The Yellow Menace from Hong Kong*, or vice versa, but it's summer, after all ... and this is Athens ... and does it really matter?

— GERALD HERMAN



## music

### Festival Forecast

**T**RADITIONALLY the Athens Summer Festival has provided one of the high points of the musical year with its varied offering of internationally recognized orchestras, ensembles and concert artists, lured to Greece by the siren call of Aegean beaches, summer sun, wine festivals, and the chance to perform in the matchless surroundings of Herod Atticus Theatre.

This year is no exception, and the tentative Festival program is studded with events guaranteed to delight the ear. The Festival opens as usual with an opera—this year Mozart's *Don Giovanni* (four performances beginning July

10) by the Lyriki Skini, followed by a revival of Yannis Christou's oratorio *Tongues of Fire*. Christou, whose life was cut tragically short six years ago, is one of Greece's greatest contemporary composers, and the performance of this major work should be of utmost interest.

The remaining eight weeks of the Festival are dominated by the orchestras scheduled to perform, notably the Concertgebouw of Amsterdam, the Washington National Symphony, and the Moscow State Orchestra with pianist Sviatoslav Richter assisting. The Concertgebouw is of course a by-word for orchestral excellence and is probably

the best to have appeared in Athens for some time. The Washington National Symphony, on the other hand, suffered for many years under the mediocre and fractious directorship of Howard Mitchell, whose position was nevertheless made impregnable owing to his favour in the eyes of the late Post-Toasties heiress whose fortune made the orchestra possible. With the opening of the Kennedy Centre, however, it was deemed proper to give the Symphony the kind of leadership it merited, and under Maestro Antal Dorati, the Orchestra has prospered. The individual musicians have always been excellent, and having performed with them on many occasions, I can personally attest to the potential greatness of what should be America's national orchestral show-piece.

The Moscow State Orchestra has earned a justly deserved reputation for precision playing and for its command of a particularly wide and difficult repertoire. Scheduled to appear with the Orchestra are both the Orlov Choir and pianist Sviatoslav Richter whose talents should combine to produce a magnificent finale to the Festival offering.

On a somewhat poignant note, the last time I heard Richter in concert was at the Baalbek Festival in 1969 amid the spectacular ruins of that great Roman Temple complex. The concert was held inside the almost perfectly preserved precincts of Bacchus while bats reeled overhead and Bedouin coffee-makers beat an isorhythmic tattoo in the distance. It was a memorable performance by Mr. Richter as well, and one wonders, in the light of the current chaos in Lebanon, if we shall ever have the opportunity to experience the like again. All of which makes the Athens Festival an even more important event in the musical life of the Eastern Mediterranean.

— ROBERT BRENTON BETTS



# books

Costas Taktis

## THE THIRD WEDDING

Translated by Leslie Finer

Red Dust Publishers, New York, \$6.95

Although now close to fifty and the author of only two slim books of poetry and one of short stories, Costas Taktis, in his lone novel, *The Third Wedding*, has unanimously been acclaimed in Greece as a master of Greek demotic prose, and his novel as one of the best published in Greece during the post-war period. The entire tale is told in the first person by Nina, an Athenian woman in her early fifties, during her third marriage. She recalls family and friends, their adventures, toils, and troubles during the relatively quiet period in the thirties that preceded the war, the transformation of family and personal life during the German-Italian Occupation and the Civil War that followed in the forties. But this is no calm descriptive narrative of emotions recollected in tranquility as in the pages of a diary, but is a direct address to the reader as participant and confidant. The author nowhere intrudes; there is no narrative or description but all is dialogue and conversation, gossip raised to fine art. All of it is delivered by Nina, but a large portion of it deals with the tribulations of her friend, Hecuba, partly as told by Nina, but more often in Hecuba's own dialogue as reported by Nina: gossip within gossip, a convolution of women's minds and emotions locked and interlocking.

In *The Third Wedding* we enter an enclosed women's world so utterly feminine in both its sensitivities and crudities that we tend to forget the author is a male. Perhaps only a male, engulfed in the warm womb of such femininity, his maleness refined to feline perceptivity, may immerse us in such a world and yet retain an essential core of male objectivity denied to a female observer. Both Nina and Hecuba have one overriding passion, their hatred for their daughters: Nina's for Maria, Hecuba's for Eleni. It is of such power as almost to constitute the main theme of the book. To Nina, Maria seems ugly, hardhearted, cruel, lazy, arrogant, snobbish, a bitch, a slut. Without psychological comment, the author nevertheless permits us to see how Nina behaved much like her daughter in her own youth, and was



Costas Taktis

reviled and mistreated by her mother's favourite servant, Erasimia. In as virulent a fashion, Hecuba reviles her daughter, Eleni. Both daughters, it is evident, even from such biased reporting, have turned into lazy ne'er-do-wells and drifters; but how much their characters were formed as a direct result of their mother's dislike is never diagnosed by the author, although from several comments the daughters make in their own defense, it is evident that a devastating case might be made by the daughters against their mothers.

It is one of Mr. Taktis's greatest assets and technical dexterities that he nowhere indulges in explanations, analyses, motivations — all that constitute the warp and woof of most novels

— but simply presents characters in such vivid dialogue and action that all implications are left to the interpretation of the reader as confidant. Thus the characters, although seeming to reveal all in an outpouring of confessional revelations, nevertheless retain that essential core of mystery which we have all observed among relatives or friends we have known in our lives, yet whose essential motivations forever elude us. In other words, the author, not by an inner stream of subconscious revelation but by an outer stream of confessional gossip, has given us a facsimile of life that seems literally true but which is, in fact, subterraneously interpretive and elusive.

Foreigners residing in Greece for many years, and even the Greeks themselves, will tell you emphatically that this is an arrogantly male society where the father rules like a tyrant, where the birth of a daughter is an economic disaster, where the sons are raised to a pitch of male ego and blind self-confidence. Sociologists, however, have pointed out that this is a surface illusion, that the still centre of power in a Greek household is in reality the mother who, catering to and supporting her husband's and sons' male superiority, subtly binds them inescapably to their own femininity the source of their own energy as males, creating thus a hermaphroditic, a bisexual sensibility.

Nina's first husband, Fotis, on their wedding night goes out to the terrace where Nina finds him making love to her brother, Dino, who is then cast out of the house by his father, turns to drugs, and dies as a communist in a detention camp. Her school-girl crush, Aryiris,

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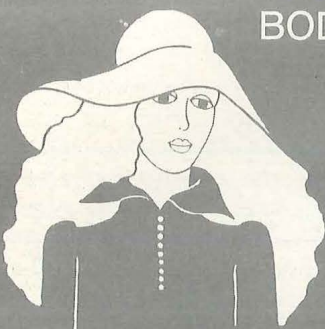
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her mother maliciously informs her, is having an affair with an older man. Hecuba's son, Dimitri, accepts money for sexual favours he gives to monks on Mt. Athos, then takes to whores and cheap women, conducts a love-hate and almost incestuous relationship with his mother, is accused as accessory to a murder, and dies in prison. There is a sense of identity between Nina and Hecuba, and both together, in collusion, form a primitive Motherhood that eats up their female young for being a threat to their power, and emasculates their males.

It is significant that Theodore, Nina's third husband, is Hecuba's son, a third wedding that brings into alliance the two great female powers in this book, although neither sought consciously so to consolidate their forces. This, Mr. Taktis permits us to infer, is the whole direction of Greek society. Theodore, and all the other 'good' men in this novel, have settled into middle-class conformity. Whether the men are conformers or rebels, they owe the formation of their characters in opposition to or in conformity to women, and in particular to their mothers. From this point of view, Taktis's novel is not only a brilliant tour de force of characterization, but is also a penetrating anthropological study, entertaining, provocative, illuminating, devastating, and truer to life as only art can be.

By concentrating only on dialogue and conversation, Mr. Taktis has also deliberately attacked pompous forms of rhetoric, boring descriptions and purple passages that have been the bane of many Greek novelists. He has demonstrated the capacities of the Greek vulgar tongue, with all its liveliness, idioms, and its colloquialism, to penetrate deeply and precisely. Such language, of course, defies transliteration, and considering the almost insurmountable proportions of his task, Leslie Finer, himself a fine writer, has given us a translation in good, racy, idiomatic English. In Greek, *The Third Wedding* is as much an accomplishment in language as it is in subtle characterization, and both together conspire to form a unique and fine novel.

— KIMON FRIAR

If you are unable to locate in Athens the English translation of *The Third Wedding*, copies may be ordered directly from Red Dust, Inc., 218 East 81st St., New York, N.Y. 10028, or Greek Island Ltd., 215 East 49th St., New York, N.Y. 10017. The cost is \$7.46 (overseas bookpost included) or \$10.87 (airmail included).





Drawstring parka and narrow skirt in beige gabardine, navy blue T-shirt and red cotton beany, all by Christian Dior.

## fashion

### 'Separates' Summer

**I**MAGINE the relief of not having to toss out all of last year's wardrobe just because it is not this year's look! The designers this season have chosen to be kind — each new item can be mixed, matched or coordinated with what you already have. All it takes is a little inventory of what is in the wardrobe — and what still fits — and then a glance at Athens' finest boutiques to see what you like and what you can afford. The key is classic — line, colour, materials.

Dior Boutique on Kriezotou 7, sails into summer with a 'marine look'. The key to the collection is a supple, unlined parka in a myriad of styles, colours, and materials that can be paired with almost any style of skirt, pleated, wrapped or straight. This 'look' is available in navy blue linen; the jacket is hooded and cropped short with kangaroo pockets (7,500 Drs). A variation of this is an outfit with a grass-green parka and a green-and-white windowpane-checked pleated skirt (9,500 Drs).

Another presentation at Dior is the anorak in navy or beige gabardine with drawstring closures at the wrists and waist (9,500 Drs). This is most fetching worn with a navy-blue or red T-shirt. The 'drawstring' is used again to gather

the waist of a four-pocketed safari jacket in navy-blue gabardine; this is shown over a matching straight skirt (9,800 Drs). The hooded anorak, with pockets to-slide-your-hands-in, is available on its own without a matching skirt in navy, white, red, or peanut cotton (6,900 Drs). Another 'buy-and-use-forever' item is Dior's gabardine blazer tailored with top-stitching detail (7,900 Drs). Choose in white, navy, banana, light olive or a brilliant yellow linen.

There is still a taste of the Orient in this summer's collections. The 'Obi' look comes across in a sleeveless high-bodiced, linen, cotton-knit dress, sashed wide. The most effective is in navy and white with the bodice striped horizontally and the skirt vertically (5,500 Drs). The same style comes in amber stripes in tones of beige, green or orange. For a slightly more 'Chinese' look, there are a series of two-piece suits with small mandarin collars. The most delightful of these is in ecru, black, or self-plaid cotton. The four-pocketed jacket is shown over a straight skirt and can be coordinated with a black and ecru, linen-knit overblouse and skinny scarf.

Morel at Leventi 1 does it again by importing the best of Italian and French prêt-à-porter. The pristine classic blazer is the fashion winner of the season. We spotted the impeccable linen blazer suits that 'Basile' has created — a jacket to be paired with a skirt or trousers. The colours are white, ecru, wheat or black (11,500 Drs). To soften the look, choose a squared-neck, silk overblouse in pale copper, black or white (4,850 Drs). An addition to your trouser wardrobe is a pair of cotton slacks in blue, ecru, honey, red, or pink (2,800 Drs) to be worn with the same squared-neck overblouse — this time in cotton voile (3,700 Drs).

Just opened at Leventi 3 is Sikiaridis Kokkolas' Lane — specializing in shoes, bags, luggage, and leather goods of all kinds. Their shoes, highly styled; are a delight for the slim-footed woman. The winner of the collection is a graceful, slim-toed shoe with a curved wedge heel (1,300 Drs). The shoe is two-toned, done with thin stripes of leather in navy and ecru, or black patent and white. For the hot streets of Athens there is an ecru canvas shoe with caramel leather trim, ankle-strapped and set on a wedge heel (1,200 Drs). The classic blazer suit looks best with a classic Chanel sandal — slender-heeled in navy and white, beige and black, red and white (1,100 Drs).

— NANCY KAPLAN

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## VIEWPOINT

### The Continuing Saga of Auto-Mania

ONE CAN acquire a driver's license in Greece at the age of eighteen and most young, middle-class Athenians consider it demeaning if they have not taken the driving test within two weeks of their eighteenth birthday. Would-be drivers of all ages may elect to prepare for the test by attending one of numerous driving schools, paying approximately two hundred drachmas an hour for lessons. (At the moment such lessons are optional, but there is some speculation that the government may make them compulsory.) Neither lessons from a driving school, nor lessons from a relative or friend are likely to make much dent, however — except on the cars themselves when the new driver finally takes to the road.

As in most countries, the driving test consists of two parts: a written test and a road test. A candidate must first sit at the driving centre in Holargos for the written test which consists of twenty questions on road signs and the highway code governing traffic rules and regulations.

Strange as it may seem, most people fail the written test. (They are given another chance after one month.) To be fair, this is not only due to the fact that every Greek begins from the premise that he knows everything — and, therefore, hardly need study the driving manual — but also to the nature of the questions. They include confused and confusing diagrammatic representations which presumably spring from a desire on the part of the authorities to outwit rather than test aspiring drivers. Most people try to learn by rote the necessary information in the booklet, without absorbing the meaning or

importance of the rules of the road, thus outwitting both themselves and the examiners. Once the test has been passed (*all* twenty questions must be answered correctly) little thought is given to the matter again and the candidate may proceed ten days later to the second part of the test which includes parking, driving, and the 'snail', an invention, insofar as I know, unique to this country.

The convoluting 'snail' is characteristic of Greek 'ingenuity'. The candidate must traverse, *in reverse*, an S-shaped course about three-and-a-half-metres wide and seventy-metres long, without, hopefully, straying over the course's boundaries. The instructor thoughtfully adjusts the engine speed to approximately one thousand revolutions per minute so that the candidate will not have to preoccupy himself with the accelerator, the clutch or the brakes, but only with the wheel.

There are various theories as to why this test was invented: one is that it measures a driver's ability to make his way backwards into the bowels of island-hopping ferry boats; another that it ascertains his adeptness at pursuing pedestrians in reverse gear. Both theories will make good sense to those familiar with our folkways. Drivers are regularly called upon to make their way around (and hopefully not over) stray children, bewildered tourists, and wild-eyed, arm-waving crew members at jetties. Custom also demands that drivers regularly sideswipe pedestrians waiting to cross the road, that, in turn, the pedestrian make nasty gestures, and that drivers quickly reverse and pursue them. In any case, the snail has its value.

During the parking test, the candidate is given two chances to perform correctly, but there is often some confusion as to what is *correct*. The candidate has spent most of his life as a pedestrian walking down the centre of the road avoiding the full-fledged drivers bumping each other's fenders as they attempt to park *on* the sidewalks. The first shock comes when he realizes there is no sidewalk for him to expertly mount. The second shock comes when his car touches the wooden guide posts and he is disqualified on the spot. After all, he has successfully hit his target, assuming all the while that the posts were meant to represent pedestrians. If his driving that day is not up to par, however, and he misses, he passes the test and may proceed to the next step, driving on the open road.

This takes place on the normally deserted streets of the northern suburbs of Psihiko, Filothei, and Papagou and lasts about ten minutes. If his actions behind the wheel satisfy the examiner, he becomes a license holder and soon will be seen careening around the roundabouts in Psihiko, Filothei and Papagou, as children, nannies pushing baby prams, and the elderly flee helter-skelter out of his path.

A newly-licensed driver was once required by law to attach a sticker with the letter 'N' to the rear window of his car. (They are still occasionally seen.) The 'N' sticker effectively warned pedestrians and more experienced drivers that a novice was on the loose and to get out of the way. This was also the signal for other drivers to form a line behind the novice, to blast their horns if he drove under 120 kilometres an hour and finally, to pull up next to him and make obscene gestures of contempt.

During the Junta, the rash of newly-licensed government and military officials cruising around Athens in shiny new cars were not about to brandish their 'new driver' status on their car windows, let alone subject themselves to horseplay from the citizens. The law was discontinued. Thus the Junta registered, during its seven years in power, its single major concession to the underdog.

Once legally permitted to drive, the new license holder may now begin to think about purchasing a car. His knowledge of automobiles is inconsequential to start with, and he has probably remained ill-informed despite his preparation for the driving test. He simply intends to buy an assemblage of four tires, one steering wheel, and a *horn*. His first consideration will be size. His decision will bear no relationship to

## THE RED SEA ACADEMY

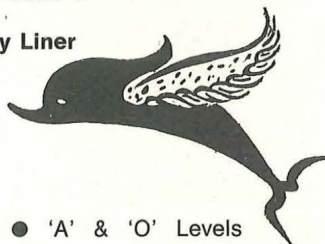
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the size of his family, his needs (city parking or country cruising) or his income. The car *should* be large, impressive and have an enormous 'porte bagages'. His choice will probably resemble the car owned by his neighbour, who will have assured him that it is fantastic, as every Greek believes that his car is the epitome of perfection.

So, off he trots to the car dealer. He sees a sparkling and well-polished car, reminiscent of Kojak's reflective cranium. He sits in the driver's seat, grabs the wheel as he reckons Jackie Stewart would, checks to make sure that the ashtray is within easy reach, gets out of the car, kicks the tires to make sure that they are well pumped up, calculates the size of the boot and with a knowing 'you-can't-fool-me' glance, asks the dealer 'What's the horse-power?' He is not, however, interested in the horse-power of the engine, *per se*. A staid family man, he is not planning to take part in rallies. He is interested in the taxable horse-power.

The next question will be 'How much per kilometre?' This refers to the fuel consumption. But under which driving conditions? Downtown, or on the highway? At a speed of 120 km or 20 km per hour? These, however, are minor details. The prospective buyer will rarely ask what brakes the car has (disc or otherwise), whether its tires are of the conventional type or radials, what kind of shock absorbers and suspension it has, what is the engine compression, what is its acceleration, etc. For all he knows, he could be buying a tractor.

Finally, he may not know anything about cars — but he knows a great deal about car horns! He may even have been making a careful list of the available medleys. If he fancies himself something of a Don Juan, he will choose the opening notes of *Never on Sunday* which he will beep with an accompanying lecherous wink at every passing female. If he suffers from a Napoleon Complex, he will select the *1812 Overture*. Otherwise he will simply choose the loudest, most offensive horn he can find. His purchase made, he climbs behind the wheel, turns on the ignition, places his foot on the accelerator, his right hand on the gear shift and his left on the horn — and he's off like a misguided missile. He may not have the faintest idea of what's going on under the bonnet to propel him forward, but he is confident in the knowledge that he is driving.

—TAKIS PROKAS

*This is the third in a series of articles on driving in Greece.*



## KOSMOS

### APRIL 13:

The first new shelters for Athenians queuing up for buses are erected. The elegant French-made structures should make those long hours of waiting more aesthetically pleasing.

A two-ton whale cruising in the Bay of Kavalla is killed by Navy frogmen.

### APRIL 14:

Athens College professor Gerasimos Vadoros is acquitted by a disciplinary council. During a speech he delivered at the College on 'Ohi' Day on October 28 of last year, Professor Vadoros questioned the 'historic' role of dictator General Ioannis Metaxas and enlarged on the contribution of the Communists to the Greek Resistance during World War II. As Prime Minister in 1940, General Metaxas is reputed to have replied *ohi* (no) to the Italian ultimatum that preceded the invasion of Greece, an event commemorated on 'Ohi' Day.

Cypriot archaeological treasures turn up in the catalogue at Christie's in London but are withdrawn from sale. The art objects are from the private Hadziprodromou Collection in Famagusta.

In another hands-across-the-Balkans gesture, the grand première of the Nottara Theatre of Bucharest opens at the National Theatre with a glittering production of Defence Minister Evangelos Averof's drama, *Return to Mycenae*. Mr. Averof bridged the Junta years by devoting one of his many-sided talents to the theatre. The première was attended by Prime Minister Karamanlis, Minister of Culture Trypanis, Minister

of Coordination and Planning Papaligouras, as well as Opposition leaders Iliou and Florakis.

A queen is welcomed to Greece. The Queen Elizabeth II docks for a day in Piraeus in the course of a luxury cruise.

President and Mrs. Tsatsos join twenty philosophers of international reputation at a congress in Sparta organized by the Plithon School of Philosophy. The school, which is under the directorship of academician John Theodorakopoulos, takes its name from the fifteenth-century Platonist, Gemistos Plithon. Regarded as one of the pioneers in the revival of learning in the West, Plithon was a long-time resident in the nearby Byzantine city of Mistra.

### APRIL 15:

It is announced that newlyweds Alexandros and Christina (Onassis) Andreadis have purchased a new private jet for two million dollars, thus putting to rest alarming reports that they had sold their previous jet for reasons of economic distress.

### APRIL 17:

The Kris-Kris Bread Factory, which has had financial difficulties for several years, is closed by court decision, leaving one-hundred and thirty workers without jobs and sandwich lovers in a state of anxiety. The company was the first in Greece to produce packaged, sliced bread.

### APRIL 18:

President Tsatsos and Opposition leader George Mavros attend ceremonies in Missolonghi celebrating the one-hundred and fiftieth anniversary of



the townspeople's ill-fated exodus from the area during the War of Independence. A century and a half ago, the starving defenders and inhabitants of Missolonghi, besieged for over a year, attempted to escape through the Turkish lines by night. They had almost succeeded in this desperate attempt, when they were betrayed by a Bulgarian deserter. Of the nine thousand who took part in this flight, only eighteen hundred reached safety.

#### APRIL 19:

Panic breaks out in Omonia Square as the stall of Nicholas Kanellopoulos, a firecracker vendor, explodes and shatters windows in the adjacent Hellas Café. Firecrackers, widely sold and set off during Holy Week, have become a growing hazard and nuisance in recent years. Serious injuries have been reported and both Good Friday and Resurrection services have been drowned out by the sound of explosions.

#### APRIL 20:

A mouse is discovered in a sealed bottle of a leading brand of orange pop, causing an equally leading cartoonist to caption a sketch of a man and a cat sitting at a food counter with the words, 'A *moussaka* for me and an orangeade for my cat'.

#### APRIL 21:

The ninth anniversary of the 1967 April coup is observed. City police yesterday banned a march on the American Embassy, which had been organized for the occasion. Meanwhile, after several unpleasant incidents, the Embassy, designed by Walter Gropius and inaugurated in 1961, now sports a stockade-like fence reminiscent of the Wild West.

Eleni Avlianou becomes the first woman to join the administration of the General Syndicate for Greek Workers. Avlianou, a biologist formerly employed by the Fix Beer Company, was fired by the company four months ago for her syndicalist activities.

#### APRIL 23:

A deranged criminal, Vassilis Sarandopoulos, who in March escaped from the State Mental Institution in Dafni, is recaptured. Ten days of his seven-week escapade were spent in a deserted house on Karneadou Street in Kolonaki. The building, owned by the American School of Classical Studies, is next door to the home of Coordination Minister, Panagis Papaligouras.

The Easter exodus from Athens begins, making the normally fifty-minute drive to Corinth a bumper-to-bumper, three-and-one-half hour trip. Over one-

hundred thousand tourists are left to enjoy the quiet of an almost deserted city.

#### APRIL 24:

A fifteen-centimetre snake is found in a sealed bottle of orange pop of the same brand as that which contained the mouse earlier in the week.

Two-hundred thousand new-born chicks go on sale to be bought as Easter presents, despite pleas to halt this cruel Western-imported practice. Most of the chicks die within a few days.

#### APRIL 28:

The days around Easter are traditionally the least newsworthy of the year as the nation preoccupies itself with looking forward to, celebrating, or recovering from the holiday feast. A leading afternoon paper fills the news vacuum with a huge banner headline on its front page: THE SKIRT SOLVES SKELETON MYSTERY, referring to an unidentified woman's remains found in Marathon.

A priceless collection of twenty-five thousand photographs has been assembled by Byzantologist Emilia Yeroulanou and is now open to the public at the Benaki Museum. This unique archive, assembled by Mrs. Yeroulanou and a small group of specialists, is devoted to Byzantine, post-Byzantine and modern architecture, folk art, and early photographs of everyday urban and country life of wide sociological interest.

#### APRIL 29:

German tourist Ian Eugen, a sixty-one year old disabled serviceman from Stuttgart, is found with a pick chipping away marble from the Propylaea. Turned over to the police by Acropolis guard George Zaharakis, Eugen admits to having been carried away by his love of Greek architecture.

Two Russian-made hydrofoils, 'Flying Dolphin I and II', begin operating on the Piraeus-Hydra-Spetses run. It will now take only one hour and twenty minutes to reach Hydra and one hour and forty minutes to reach Spetses.

The Twenty-Second Annual Kifissia Flower Show opens with over seven-hundred displays, mostly of flowers from the Attica region. The oldest of the suburban flower shows — it first opened in 1937 — now receives stiff competition from horticulturally-minded Nea Filadelfia and Nea Smyrni.

The third and last twentieth-century total eclipse of the sun is clearly observed throughout Greece, and particularly well in Kos and Santorini.

Fire causes damage estimated at three million drachmas to the central stage of the National Theatre. The fire broke out when a plastic curtain became overheated by a spotlight.

#### MAY 1:

Floral wreaths appear on doors and balconies as May Day is observed throughout the Nation with workers' rallies, flower festivals and family excursions to mark the spring rite and international labour day.

Alekos Panagoulis, resistance hero of the Junta years and Member of Parliament, is killed in an automobile crash on Vouliagmenis Boulevard as he is returning home after a late-night dinner on the eve of May Day.

#### MAY 5:

An estimated one million people line downtown Athens for the funeral of Alekos Panagoulis. The cortège moves through the streets from the Cathedral, where the funeral service takes place, to the First Cemetery, where he is interred.

#### MAY 7:

A fourth-century stele is unearthed by workmen laying a sewer line in Patissia.

#### MAY 9:

Athina Panagouli, whose son Alekos was killed on May Day, is honoured by members of the Progressive Mothers' Union at the Diana Theatre on International Mothers' Day. Mrs. Panagoulis is the mother of three sons: the eldest, George, disappeared mysteriously in the early months of the Junta and the youngest and only surviving son, Stathis, was submitted to torture by the military regime.

Application for a telephone to OTE (the telephone company) in the customary manner may entail a wait of two to three years before a line is installed. This delay, however, may be reduced to twenty-four hours by resorting to the black market, where people with extra lines or in need of money sell their telephones for twenty thousand drachmas. The normal OTE fee for the acquisition of a telephone is five thousand five hundred drachmas.

#### MAY 10:

Peripatetic philosopher Leonidas Poloudefkis, a familiar figure in the streets around the Thesion, gives a press conference to introduce his new periodical, *Thought*. In the first issue, the Athenian sage, who goes about in ancient dress, announces that he is the world's foremost dialectical thinker and that he has the answers to the Seven Unsolved Questions of Science.

President Tito and his wife Yovanka



receive a warm welcome as they arrive in Athens on a three-day State visit.

#### MAY 11:

Coin confusion will continue until 1979 when the last monarchist and Junta coins will no longer be legal tender. All earlier five, ten and twenty drachma pieces will go out of circulation in August of 1977.

Ex-Queen Mother Frederika loses her head. Amid rumours that the former Queen of Greece has married her Indian guru, her bust, which stands in the courtyard of a children's day-care centre in Peristeri, is vandalized. The bust is knocked from its base and the head is broken off.

In the presence of Marshall Tito and Prime Minister Karamanlis, pop-star Stamatis Kokotas presents a gardenia to Yovanka, First Lady of Yugoslavia, at a *bouzouki* nightclub.

George Tzenos, thirty-six year old fishmonger from Pyrgos, wins twelve million drachmas in a lottery and gives away two million in a few hours: one million to the policeman who brought him this news, two-hundred thousand to a fellow fishmonger, and on a drive from Pyrgos to Patras he distributes the rest to various friends along the way.

#### MAY 13:

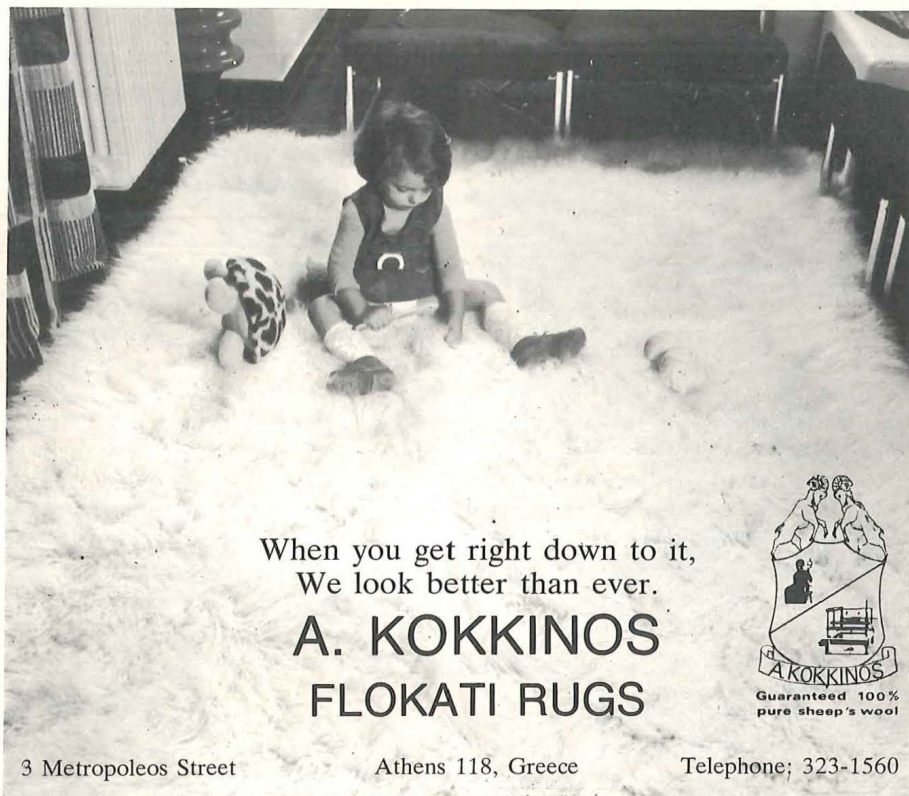
The largest art auction ever held in Athens opens at the Caravel Hotel. The five thousand and six hundred works of art have attracted international interest and a sizeable number of art collectors from the Persian Gulf.

An unusual museum devoted solely to seashells is inaugurated at Vari near Varkiza. The shells have been collected by Hippokratis Loukidis in the course of the fifteen years that he has been travelling all over the world in the Merchant Marine.

Opium poppies are discovered on the lotus-eating paradise 'Dreams' Island', a tourist bungalow complex in Eretria. The Halkis Public Prosecutor is informed that the owners have no permit for the manufacture of sedatives.

#### MAY 17:


The National Gallery of Art is officially opened by President Tsatsos ninety years after its foundation. For nearly a century its priceless collection of nineteenth and twentieth-century Greek painting has been housed unseen by the public in various storage houses around Athens. The new galleries are connected to a large exhibition hall which was opened a few years ago for special art exhibits.



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## GROUND MEAT MIXTURES

**A** PARAPHRASE of Jean Anthelme Brillat-Savarin's famous aphorism 'Tell me what you eat, and I will tell you what you are' might be 'Tell me how you mix ground meat, and I will tell you where you live and how ingenious you are!'

Exploring the myriad seasonings cooks use when preparing ground meat dishes is fascinating. Thriftiness is a prime motivator, of course, since inexpensive meats can be trimmed of fat, tougher muscles and connective tissues before mincing.

Leftovers may be used with ingenuity. Furthermore, meat combinations — pork, beef, sausages, smoked tongue — can be ground together. Adding pinches of your favourite spices and herbs to the mixture, using available crumbs and binders, and making whimsical decisions about whether to fry, broil, roast or braise, and how to serve — you can be creative and original each time.

Meatballs, in particular, need considerable handling. Norwegians, for example, pound and pound the meat to a paste as they very gradually add cream. In Persia and other Middle Eastern areas, the meat is usually beaten with a wooden spoon. In Greece, the kneading technique is used by many cooks I have observed. All these methods soften the texture. Time is also

a factor: meat mixtures improve considerably when seasoned a day in advance, reducing last-minute preparation time. Encouraging youngsters to work with you when mixing is certain to ensure future help in the kitchen. Certainly the child develops a feeling for flavours and combinations and learns that there is more to ground meat than just 'hamburgers'.

Then there is the element of surprise. The Spanish often insert a pitted green olive in each meatball before frying. Armenians prepare a spicy filling using ground lamb, cinnamon, cumin, coriander, then combine cooked wheat and spices with more ground lamb to wrap around the filling. The Swiss tuck fried meatballs into baked puffs or *choux* and enjoy them hot. Orientals, famous for their combinations, sliver the meat (to be picked up with chopsticks) and season it with fresh ginger, soy sauce, garlic and scallions. For Chinese *wonton soup*, ground pork is seasoned and enclosed in a large noodle which is added, along with spinach or cress, to hot chicken broth.

Excellent soups, meat loaves, and delicious mixtures rolled in cabbage, grape, or lettuce leaves, can be produced almost as easily as meatballs. *Klopse* (German meatball dumplings), and *almondegas* (Brazilian meatballs)

in sauce of Portuguese influence, are also dishes born of exploration with familiar ingredients, just as *soupa yuvarelakia* is the soupy version of *dolmades* or *yuvarelakia*.

For meat loaves, you may use the same mixtures and provide a festive meal with less rolling. Hard-cooked eggs, embedded within the mixture before baking, are attractive when the meat loaf is sliced at the table. Persian meat loaves, Tabriz-style, include pitted prunes as well as the hard-cooked eggs. As binders and extenders, cooks of many countries use grated, starchy vegetables — raw (white or sweet potatoes) or cooked (legumes and wheats) with their meat mixtures. This works well. Be sure the cooking method is slow enough to cook the meat and vegetables evenly.

I never tire of Greek ground meat ideas and find infinite challenge by varying the ageless recipes such as this one: Cut up tender meat into small pieces, mashing in the viscera and spicing with vinegar, toasted cheese, silphium, cumin, fresh and dried thyme, savoury, fresh and dried coriander, onion, raisins or honey, or pomegranate seeds. This is a *myma* invented by Epanaetus, an ancient cook quoted in the *Deipnosophists* of Athenaeus (written A.D. 2nd-3rd century). This *myma*, used also with fish, sounds like the modern Greek word for mixture, *migma*, and is undoubtedly a forerunner of *kima*. Indeed the concept of mixing various seasonings with ground and chopped meat, fish or vegetables is an old Greek one. Incidentally, the word *kima* appears on menus and recipes throughout the Middle East and as far east as India and Pakistan. *Keftedes* (Greek meatballs) are related by name and method to the *kufteh* dishes prepared east of Greece, but related far more in seasonings to *polpette*, Italian meatballs.

Contemporary Greek cooks can be as imaginative as the ancient ones. A mainland friend uses *mizithra* cheese, garlic, ouzo, *rigani* (oregano), soaked bread, a little onion, salt and pepper for her *keftedakia*. I've tried the seasonings and can recommend the combinations. Be sure to save most of the ouzo to enjoy on-the-rocks with the *keftedakia*, since too much added to the mixture can overpower the blend. Another favourite in our home, thanks to the Smyrna Hellenes who introduced them, is *soutzoukakia* spiced with *kimino* (cumin). Spices, in fact, are the outstanding ingredient for *kima* mixtures in many countries to the east — some using more than six spices!



However, Greek and Italian meatballs are milder.

Stimulated by the many uses of ground meats in my recipe files, I whipped up a new one — Herbed Yogurt Keftedes. Now invent your own.

#### YUVARELAKIA

1 pound (½ kilo) ground beef, lamb, or veal  
½ cup white long grain rice  
2 onions, or 3 spring and 1 onion, chopped  
2 slices bread, soaked in water and squeezed dry  
1 egg, lightly beaten  
2 sprigs of parsley, chopped  
1 teaspoon dried mint, thyme, or oregano  
1 carrot, chopped  
1 stalk celery, chopped  
2 cups beef stock  
Salt and freshly ground pepper

Combine the ground meat, rice, onions or spring onions, bread, egg, parsley and herbs. Knead thoroughly until smooth. Shape into walnut-sized balls.

Meanwhile, in a large pan or casserole combine the carrot, celery, and remaining onions with the beef stock and bring to a boil. Lower the *yuvarelakia* into the boiling stock. Cover, and reduce heat to minimum. Simmer for thirty minutes or until rice is tender. Serve hot.

Note: Especially good with *avgolemono*: Beat two eggs or yolks and gradually add the juice of one to one and one-half lemons. Continue beating while slowly adding the hot liquid from the *yuvarelakia* (reduced to one and one-half cups). Pour the sauce onto the *yuvarelakia*. Keep warm but do not boil.

#### HERBED YOGURT KEFTEDES

1 pound (½ kilo) ground beef, veal or lamb  
1 egg, lightly beaten  
1 small potato, grated  
2 cloves garlic, minced  
3 tablespoons yogurt  
Herbs: ½ bay leaf, pinch of dried marjoram, oregano, sage, and thyme  
Salt and freshly ground pepper  
Flour for rolling  
Vegetable oil for frying

Combine the ground meat, egg, potato, garlic and yogurt in a large mixing bowl. Beat with electric mixer at moderate speed for several minutes. Meanwhile in a *havani* (a brass mortar and pestle for spices and herbs, purchased on the corner of Athinas and Ermou) pound the herbs until powdered, then add to the meat mixture. Season with salt and pepper. Form round balls and roll lightly in flour. (Flour your fingers well if the mixture is too soft.) Refrigerate for several hours.

When ready to fry, heat the oil (to the depth of one-half inch) until moderately hot. Slip the *keftedes* into the oil without overcrowding. Turn until crisp on all sides. Drain. Serve hot with yogurt to dip each *kefte*.

#### BAKED KEFTEDES IN SHERRY SAUCE

Mix *keftedes* using your favourite seasonings, form into balls and arrange close together in a baking pan. Bake in a moderately hot oven (400 F or 226 C) for twenty minutes, turning once.

Meanwhile, prepare a sauce. In a medium pan combine two cups canned tomato sauce, three-fourths of a cup of sherry (or dry red wine), one bay leaf, two cloves, minced garlic, fresh or dried mint leaves, salt and pepper. Simmer ten minutes. Pour over the meatballs cooking in the oven. Lower the heat to moderate (350 F or 176 C) and continue baking twenty to twenty-five minutes, stirring occasionally. Serve warm.

#### KJOD KAGER (Norwegian Meatballs)

1 pound (½ kilo) ground beef and pork  
½ onion, grated  
4 whole allspice, pounded  
¼ clove nutmeg, grated  
½ teaspoon ground cinnamon  
1 slice bread, soaked in water and squeezed dry  
3 tablespoons light cream  
Salt  
Butter for frying  
½ cup sour cream or heavy cream  
2 tablespoons milk  
2 tablespoons potato or wheat flour

Grind meats twice through finest blade of meat grinder. Pound in mortar I use my *goudi* and *goudoheri* — wooden mortar and pestle — with good results) and very gradually add the onion, spices, bread, and light cream, pounding continually. The paste will be very smooth and soft. Season with salt. Shape into small round balls. Fry at low temperature to avoid burning the butter, turning to cook evenly on all sides. The surface should be soft, not crusty.

Meanwhile, combine the sour or heavy cream with the milk and flour. Pour over the meatballs. Simmer a few minutes. Serve warm with potatoes and vegetables.

An alternative sauce, not as rich: After frying, remove the meatballs and all but two tablespoons butter. Add two tablespoons flour to make a *roux*. Stir in one and one-half cups of hot beef stock and simmer until thickened. Pour the sauce over the meatballs and serve hot.

#### PAKISTANI MEAT BALLS

Combine one pound (1/2 kilo) ground beef with one medium chopped onion, one tablespoon yogurt, and a pinch of each of the following spices: ground ginger, red pepper, cumin, cloves, cardamom, black pepper and salt. Beat thoroughly. Shape into small balls or sausage shapes and arrange on baking pan. Place five inches below the broiler

and cook, turning to cook evenly. Serve with steamed rice and mixed green salad.

#### GYRO

1 pound (½ kilo) ground lamb  
1 slice toast, crushed  
1 clove garlic, crushed  
½ onion, grated  
½ teaspoon each ground allspice and coriander  
1 teaspoon chopped fresh savoury or ½ teaspoon dried savoury  
Salt and freshly ground pepper  
2 slices bacon, cut into 1-inch pieces

This miniature version, suitable for home cooking, has been adapted from the familiar commercial *gyro* — the large, cone-shaped meat-mixture which is broiled on a revolving vertical spit. Thin strips are carved from *gyro* and served with *pita* at many *souvlakishops*.

In a large bowl, thoroughly knead the lamb with toast crumbs, garlic, onion, allspice, coriander, savoury, salt, and pepper. Shape into walnut-sized balls and refrigerate for a few hours.

When ready to cook, thread the balls on skewers (when using bamboo, soak in water for ten minutes to avoid burning) with a bacon slice between each ball. Gently press the edges together to make a smooth, long sausage. Broil slowly until cooked thoroughly and the surface is crusty. The bacon will baste the meat.

Serve hot with sandwich bread or rolls, sliced tomatoes, chopped parsley and yogurt.

—VILMA LIACOURAS CHANTILES

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## GRAB BAG

● Now that **SPRING ONIONS** are abundant, they should be added to recipes and salads whenever possible. They are a valuable source of vitamin C — especially the tops. Their use cured scurvy among prisoners in war camps when massive doses of synthetic vitamin C had no effect.

● Most people do not realize that **VITAMINS** in canned (tinned) goods are destroyed if the containers are allowed to remain for a long time at temperatures exceeding 64°F (18°C) or in strong light. If you plan to store canned goods for long periods, store them in cartons, surrounding them with sawdust, wood shavings, or newspapers — or other insulating materials to keep the temperature down.

● Here are three more uses for common table **SALT**: Sprinkle on a damp cloth and use for a quick silver polish (especially effective for the sulphur tarnish caused by *eggs*); seasoning onions with salt while frying will turn them golden brown more quickly; ants will stay out of your breadbox if you sprinkle the bottom with salt.

● A convenient way for a modern **Ariadne** to **SAVE STRING** is to roll it up in a ball, tuck it in a funnel with the end trailing through the spout. Tape a razor blade on one side for cutting and hang the whole thing on the wall!

● Dowager's dirty diamonds have long been a joke, but **PEARLS** become dirty, too, or, more precisely, turn yellow from contact with perspiration. Here is a safe and easy way to clean them: Wrap and tie your pearls together with some salt in a piece of fine linen and rinse in luke-warm water until all the salt has been extracted. Untie the pearls, pat them to remove moisture, and let dry completely at room temperature. Another easy method is to hang the pearls (be sure they are real!) for a few minutes in hot wine vinegar. Remove, rinse well, and dry.

● Almost every home has a **PEPPER MILL** but it is too often thought of as just a 'cute' gadget. This is unfortunate as the difference between packaged, ground pepper and pepper freshly ground from peppercorns is the same as the difference in flavour between freshly baked bread and a week-old crust.

● Many people have asked where I buy 'beans' for the **BEANBAG CHAIRS** I make at my shop. The central distributor is 'Felizol' located at Anthimou Gazi 9, just behind the statue of Kolokotronis on Stadiou Street. They sell it in bags of one and four kilos at the current price of 70 Drs. per kilo.

● Buying an enormous bundle of **BAY LEAVES** (*dafni*) the other day for fifteen drachmas reminded me that just one of them tucked into the flour bin will help keep out weavils.

● One of the most useful (and inexpensive!) gadgets is an ordinary jar with a tight fitting lid which can be used as a **SHAKER**. (If it is wide but shallow enough to take an eggbeater or portable mixer, even better.) With such a jar you get perfect, lump-free mixtures every time — and quickly, too — by first putting in the liquid (such as milk) and then the dry ingredient (such as flour). It is also much easier to shake tomato paste, together with whatever liquid, spices, and condiments a recipe may call for, in a jar, rather than thinning the paste in a cup with a spoon. Such a jar is also handy for making the popular 'Nescafé Frappé'. (The containers available for this purpose tend to leak.)

● A **BOTTLE BRUSH** may be just what you need to clean fancy fret screens and wrought iron balustrades.

### THE HOME HANDYMAN

A grindstone can become almost useless if clogged with dirt and metal dust, but it is easily cleaned. The trick is to rotate it slowly while you hold ice cubes against the wheel.

Here is a formula for making an imitation stone covering for outdoor garden furniture, flower pots, and containers of all kinds. It is very attractive and lasts indefinitely. All the ingredients are locally available. They are: ten parts lime; twelve parts resin; one part linseed oil. Heat and dissolve all the ingredients thoroughly and apply while still hot. This mixture can be used to cover wood, metal, brick, and clay.

— DON 'SPAGGOS' SEBASTIAN

## ATHENS SHOP HOURS

The shop hours will change on June 1, but subtle details were unavailable as we went to press. The probabilities are that closing and opening hours of most shops will change only slightly.

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Commercial Shops, Dry Cleaners, Pharmacies</b>	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 —
<b>Groceries, Fruits and Vegetables</b>	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
<b>Meat, Poultry</b>	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
<b>Fish</b>	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
<b>Bakeries</b>	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
<b>Wines and Spirits</b>	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.
<b>Barbers and Hairdressers</b>	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

Watch out for resurrections of your favourite show or serial. Both networks are also broadcasting old and not-so-old foreign films (most of them in English) and they might just be showing the one you missed or have been dying to see again. The time slots for films seldom change. In the early evening there are cartoons, documentaries and other shows for children. Many of these are in English. Programs in Greek are followed by an asterisk (\*). The following is a selection of programs of interest to the foreign community or visitors to Greece.

News and other World Disasters 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\*... 2:25 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)... 6:45 Documentary... 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... 6:45 Music program... 7:15 The Man Who Came from Afar... 7:45 Lucy Show... 10:00 Eyes on Sports\*.

## MONDAY

**ERT** 6:30 Lassie... 7:15 Sports program... 7:40 Music program... 9:30 Hawaii Five-O.

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

# 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.,

## TUESDAY

**ERT** 6:30 The Pink Panther (cartoon)... 7:15 Bengal Lancers... 8:00 Michel Strongoff (serial based on a story by Jules Verne)... 10:30 Dark Forces\*.

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

## WEDNESDAY

**ERT** 6:30 Rin-Tin-Tin (1950s American adventure series about a dog)... 7:30 Sports\*... 10:00 Foreign film.

**YENED** 5:30 Joe 90 (children)... 7:00 Six Million Dollar Man (American adventure series).

## THURSDAY

**ERT** 6:30 Fairy tales\*... 7:15 Animal program... 10:30 Musical evening\*... 11:30 Documentary.

**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 (American detective series).

## FRIDAY

**ERT** 6:30 Bugs Bunny... 7:15 Sports program\*... 7:45 Documentary... 9:30 Kazantzakis' *Christ Recrucified* dramatized for television\* (to end this month)... 10:25 Round Table: Interviews with prominent people\*... 10:55 Foreign film (thriller).

**YENED** 5:30 Puppet theatre... 7:00 Documentary... 7:30 'God Help Us'\*... 10:45 Kojak... 11:30 Music program\*.

## SATURDAY

**ERT** 6:00 The Story of the Olympic Games (French series)... 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.

On Saturday, June 5 at 9:30 pm the European Beauty Contest will be shown, followed by a half-hour foreign music program.

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).

## Short Wave Broadcasts ●

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# '...the shambles... of Cyprus remain for all to see...'

*Senator Edward M. Kennedy*



The children of Cyprus  
are waiting to come home.

The human and political tragedy of Cyprus has been crowded off the pages of our newspapers by new problems in other parts of the world.

But we must not forget that the tragedy of the Cypriot people continues... Politically the island remains divided, its northern areas still occupied by Turkish troops.

Economically, the island's once flourishing economy remains shattered — although, thanks to the leadership and ingenuity of the Cyprus Government, some slight recovery is noted in Government controlled areas. And, most importantly, in

human terms the plight and fate of the more than 180,000 Cypriot-Greek refugees remains unresolved, and the condition of Cypriot-Greeks still living in the occupied areas continues to deteriorate. In short, the shambles created by the Turkish invasion of Cyprus remain for all to see, and so does

the urgent need for new initiatives to bring about real progress toward an honorable and just resolution of the human and political tragedy of Cyprus... The imperative for American diplomacy has rarely been more clear, and, if we fail to act, so too are the dangers of new conflict on Cyprus and the threat of further erosions in our relations and interests in the Eastern Mediterranean...'— SENATOR EDWARD M. KENNEDY (Committee On The Judiciary / Subcommittee Staff Report / United States Senate / January, 1976).

Mankind is still awaiting the implementation of the following principles recommended by the subcommittee and relating to the reparation of the human and political destruction of Cyprus:

- Restoration of the full independence, sovereignty and territorial integrity of Cyprus.
- Immediate withdrawal of the Turkish forces from the occupied section of Cyprus.
- The halt of colonization of the occupied areas by mainland Turks.
- Return of refugees to their homes.
- Relief, rehabilitation and recovery assistance to Cyprus.

The defenseless and dispossessed of Cyprus have been waiting for two years for U.S. action in order to return to their homes. But the tragedy continues. It is the responsibility of Hellenes and Philhellenes throughout the world to actively mobilize for the defense and restoration of this island. Human decency demands that this cruel situation be corrected. We must make ourselves heard.

We cannot forget.

This announcement has been presented by:

The Hellenic North American Society (Graduates of American Universities) — Diakou 38, Athens 403 - P.O. Box 3335, Kolonaki, Athens





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