

July 1976

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THE ATHENIAN

Greece's English Language Monthly



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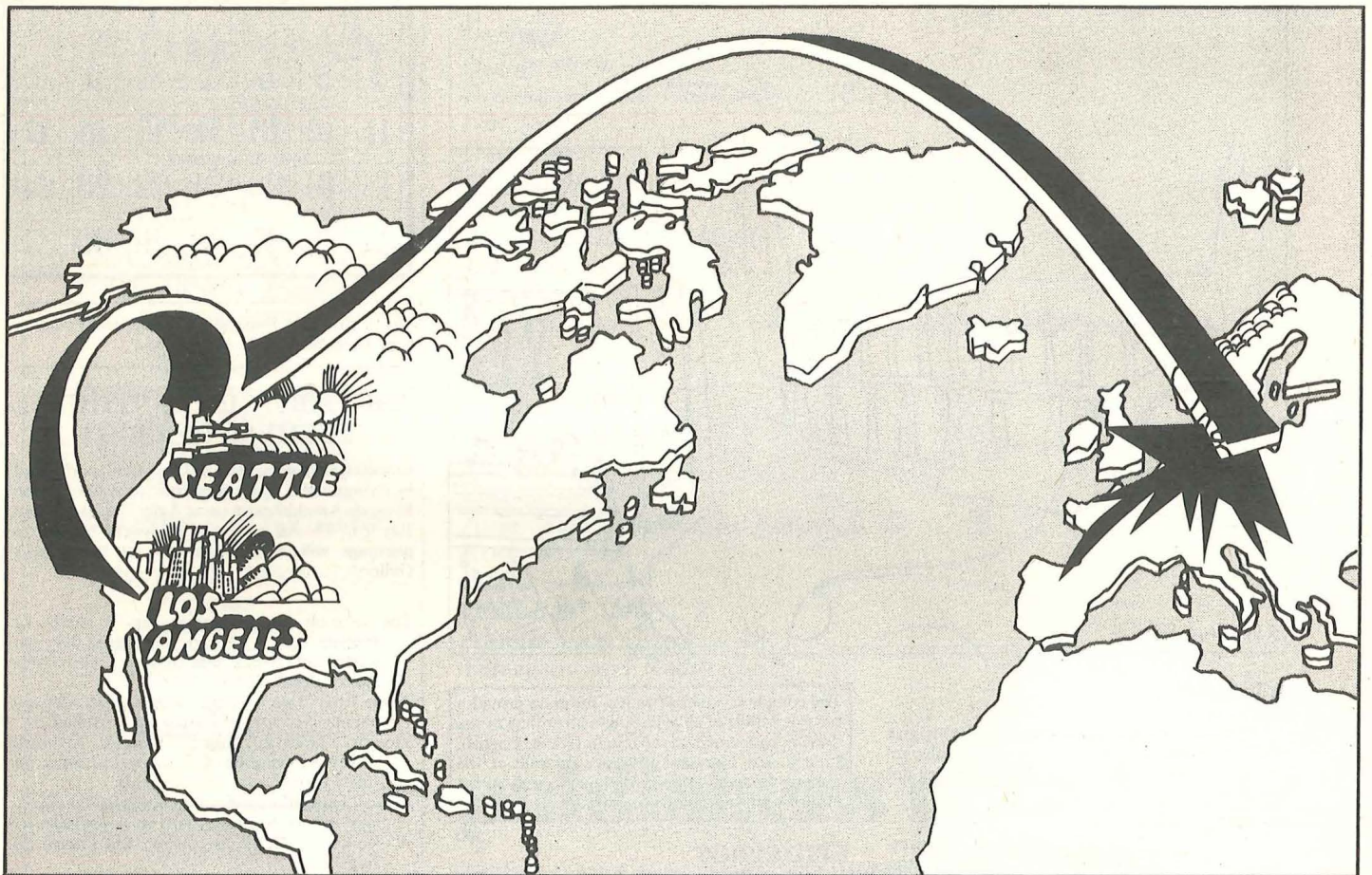
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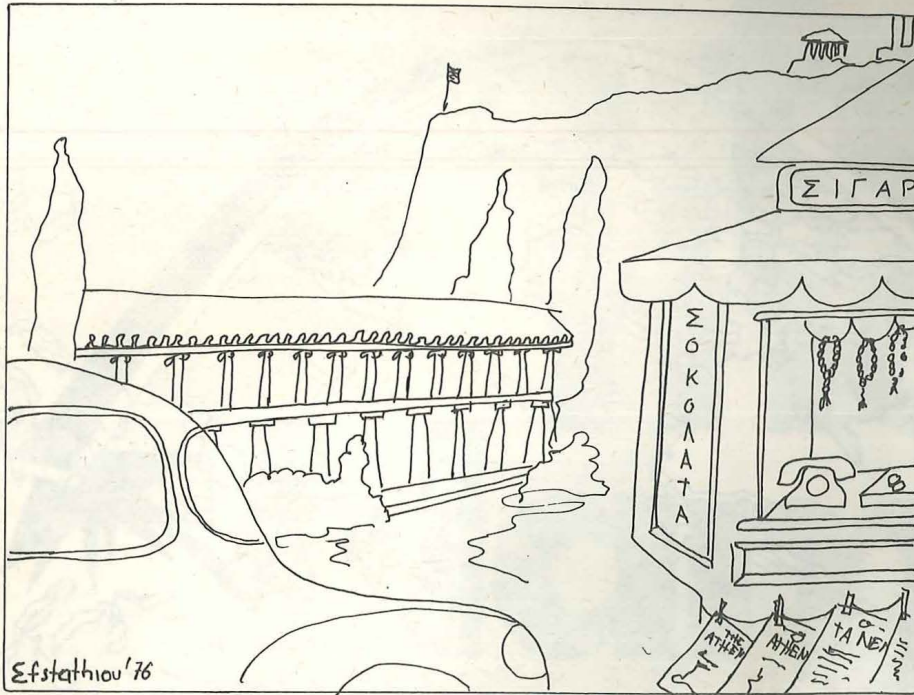
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festivals



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The Festivals of Thassos and Philippi and Dodoni have been cancelled.

THE FIRST INTERNATIONAL FESTIVAL OF CRETE

Classical, flamenco, jazz, and bouzouki, performed by an impressive roster of international artists at the Elounda Amphitheatre (near Agios Nikolaos) from July 9 to 17. An exhibition of Spyros Vassiliou's paintings will run concurrently at the Hotel's Gallery.

The Gabrieli String Quartet. July 9: works by Joaquin Turina, Mozart, and Ravel. July 14: works by Dvorak and Brahms, with Csilla Szabo, piano.

Annie Ross. Two evenings of jazz songs with the popular Scottish performer: July 10 and 17. Yiorgos Zambetas. Greece's famous bouzouki player in a program of authentic folk music on July 11.

Recital: Hungarian performers Csilla Szabo, piano, and Albert Kocsis, violin, in a program of works by Corelli, Beethoven and Franck on July 12.

Paco Pena. The renowned Spanish guitarist in a program of flamenco music on July 13.

The Lyceum of Greek Women. Folk songs and dances with authentic costumes and instruments on July 15.

ROUND AND ABOUT

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

Naval Week Festivities (June 27-July 4). In Kavala, Lefkas, Gythion, Halkidiki (a 'fishing village' is erected for the occasion in the village of 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).

Corfu: Religious fair with local dances in the village of Lefkimi (July 8).

Paros: Fish and Wine Festival (July 10-20).

Iraklion, Crete: Religious festivities at the village of Voni (July 17); and at the village of Gouves in the Cave Skotinion (July 26).

Halkidiki: Local dances and feasting at Ierissos (July 20); Exhibition of local handicraft, dairy and animal products, and folk dances at Arnea (July 26).

Pieria: Festivities at the village of Ano Milea (July 26).

WINE FESTIVALS

Contemporary Dionysian rites with unlimited imbibing of samples from vineyards all over Greece, and continuous music and dancing included in the price of admission. Feasting at the Festival's tavernas is extra.

Daphni (Athens) — July 10 to Sept. 12. Daily from 7 pm to 1 am; entrance fee 50 Drs.

Rhodes—July 17 to Sept. 5. Daily from 7 pm to 1 am; entrance fee 50 Drs.

Alexandroupolis—July 3 to Aug. 15. Daily from 7 pm to midnight; entrance fee 40 Drs.

Rethymnon, Crete—July 17-31. The wines of Crete and an exhibit of Cretan handicrafts.

ATHENS

All performances take place at the ancient theatre of Herod Atticus on the slopes of the Acropolis and begin at 9 pm. Children under ten years are not admitted.

National Opera of Greece

July 10, 14, 16, 18: Mozart's *Don Giovanni*. Dimitris Horafas, conductor. Soloists: Kostas Pashalis, Antigone Sgourda, Janet Pilou. Tickets 350, 250, 150, 70 Drs. (students 20 Drs.)

Athens State Orchestra

July 12: A program of Brahms, Hindemith, Ives. Uri Segal, conductor; Spyros Sakkas, baritone. Tickets 100, 80, 60, 40 Drs. (students 20 Drs.)

Art Theatre of Karolos Koun

July 22, 23, 24, 25: Aristophanes's *Acharnians*. Tickets 120, 100, 70, 40 Drs. (students 20 Drs.)

Athens State Orchestra

July 26: World Premiere of Siciliano's 'Antiphona', and works by Prokofief and Stravinsky. Chou Hoey, conductor, Aris Garoufalas, piano. Tickets 100, 80, 60, 40 Drs. (students 20 Drs.)

State Theatre of Northern Greece

July 29, Aug. 1: Sophocles' *Electra* with Anna Sinodinou.

July 30, 31: Hortatsi's *Katzourbos*. Tickets 100, 70, 50, 30 Drs. (students 50, 35, 25 Drs.)

Athens State Orchestra

August 2: Christou's 'Finikos' and works by Bartok and Honegger. Pierre Derveaux, conductor, Gyorgy Sandor, piano. Tickets 100, 80, 60, 40 Drs. (students 20 Drs.)

The following productions are scheduled in August.

National Theatre of Greece: Euripides' *Trojan Women* (Aug. 6, 7, 8)... Athens State Orchestra: (Aug. 9)... National Theatre of Greece: Sophocles' *Oedipus at Colonus* (Aug. 14, 15)... Merce Cunningham Ballet (Aug. 17, 18, 19, 20)... Washington National Symphony Orchestra: Antal Dorati, conductor, Gina Bachauer, piano (Aug. 21, 22, 23)... Concertgebouw Orchestra Amsterdam: Bernard Haitink, conductor (Aug. 26, 28)... 20th Century Ballet-Maurice Bejart (Aug. 29, 30, 31, Sept. 1, 2.)

Tickets and Information: The Athens Festival Office, Stadiou 4, in the stoa, Tel. 322-1459 and 322-3111, ext. 240. Open daily 8:30 am to 1:30 pm and 6 to 8:30 pm; Sundays and holidays 9 am to 1 pm. Tickets are also sold at the Herod Atticus Theatre prior to the performance from 6:30 to 9 pm (Tel. 323-2771).

The complete Athens Festival program provides the full details of all events, and an outline of the dramas performed. Available in Greek, English, French and German, they are on sale at the Athens Festival Office, Stadiou 4, and at the Herod Atticus Theatre for 50 Drs.

EPIDAVROS

All performances take place at the Ancient Theatre at Epidavros and begin at 9 pm.

National Theatre of Greece

Sunday, July 11: Sophocles' *Oedipus at Colonus*, Directed by Alexis Minotis who will play Oedipus.

Saturday-Sunday, July 17 and 18: Euripides' *Medea*, directed by Alexis Solomos.

Saturday-Sunday, July 24 and 25: Euripides' *Iphigenia at Tauris*, directed by Spyros Evangelatos.

Saturday-Sunday, July 31 and Aug. 1: Sophocles' *Oedipus at Colonus* (See July 11).

The following productions will take place in August.

Art Theatre of Karolos Koun: Aeschylus' *The Persians* (Aug. 7 and 8)... State Theatre of Northern Greece: Sophocles' *Electra* (Aug. 14 and 15) and Aristophanes' *Ecclesiazusae* (Aug. 21 and 22)... Art Theatre of Karolos Koun: Aeschylus' *The Seven Against Thebes* (Aug. 28 and 29).

Tickets and Information: Tickets (120, 100, 70, 40, Drs., upper tiers 20 Drs.) are available at the Athens Festival Office, Stadiou 4, Tel. 322-1459 and 322-3111, Ext. 240; the Athens Touring Club, Polytechniou 12, Tel. 548-600; Olympic Airways at Nafplion; and at the Epidavros Theatre on the day of each performance.

Transportation: The Greek Touring Club, Polytechniou 12, Athens, Tel. 548-600, and many travel agencies organize special buses to Epidavros for the Festival performances.

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publisher's note

In the next ten years world-wide tourism is expected to increase by fifty-seven percent, while in Greece it is expected to more than double. By the end of April over seven hundred thousand visitors had crossed our borders and by late June tourist facilities were being stretched to capacity. Inevitably, not all those who visit this country will leave satisfied with their experiences, and not all Greeks are enthusiastic about the invasion, but travel is a modern reality and, on the whole, enriching. As residents of Athens left the city for summer holidays — to become either tourists in Greece or tourists abroad — The Athenian's Community Calendar dwindled, to be replaced by festivals and other listings of value to visitors and their hosts.

A measure of Greece's industrial growth and the questions it raises was provided by the London Financial Times conference held here in Athens in June. The subject of the conference was 'Doing Business in Greece' and its purpose was to provide a thorough analysis of economic prospects in this country. Antony Economides provides a digest of some of the highlights. Another event in June that provided many and varied business interests from abroad with an opportunity to explore the local economic climate was the Posidonia '76 exhibition. British journalist Robin Young surveyed the exhibits and offers 'A Fleeting Impression'.

English poet Glyn Hughes is no longer a stranger to Greece. With his Greek wife, Roya, he now lives here part of the year. His book, Fair Prospects, to be released this month by Victor Gollancz, London, recounts impressions during his first sojourn here in 1974. In our second excerpt from Fair Prospects (Hughes's second major prose work; the first was Millstone Grit) the British writer visits the island of Skopelos.

Elsie Hirsch introduces us to one of Hydra's famous houses and its owners' renowned ancestors. Alec Kitroeff brings his American cousin, Gus, up to date on Greek affairs and, in 'Auto-Mania', Takis Prokas initiates the innocent into the mysteries of driving in Greece.

Our cover is by Paul Valassakis. One of Greece's foremost commercial artists and a regular contributor to The Athenian, his August 1975 beach-scene cover was such a popular success that it was reproduced as a poster.

goings on in athens

DANCE

SOVIET GEORGIAN BALLET. Visually exciting, spectacular performances of Georgian folk dances that move from the rousing and vigorous to the graceful and refined. Performances in the evenings on July 1-4 at the Dimotikon Amphitheatron Kastellas, Piraeus (Tel. 425-498). Tickets 150 and 200 Drs. at the Vrettania Theatre, Venizelou 7, Athens (Tel. 322-1579). From July 5 to 11 the company will be at the Palais de Sport, Thessaloniki.

THE BALLETS OF RIGA. This Russian ballet company, with soloists Marina Kondratieva and Maris Liepa from the Bolshoi, will be performing in Piraeus from July 19 to Aug. 8 at the Dimotikon Amphitheatron Kastellas. Tickets at the Dimotikon Theatre, Piraeus (Tel. 417-8351) or Pallas Cinema, Voukouristiou, Athens (Tel. 322-4434).

HELLENIC AMERICAN UNION — Lisette Daimsis and Company will present a concert of contemporary dance, 'Martha Graham — the European Development', which will include works by Theodorakis, Hadzidakis, Carl Orff, and Strauss, all choreographed by Ms. Daimsis (July 13, 8 pm)... Anitra Shore will give a dance concert entitled 'New Ideas in American Dance' (July 16, 8 pm). Admission is free.

DORA STRATOU DANCE COMPANY — Folk dances, costumes, and instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. Performances nightly at 10:15 pm and also at 8:15 pm on Wed. and Sun. at Philopappou Theatre (near the Acropolis), Tel. 921-4650. Admission 100, 80, 60 Drs.

NELLY DIMOGLIOU GREEK FOLK DANCES — In the Theatre of the Old Town on the island of Rhodes. Every evening except Sat. at 9:15 pm.

MUSICAL REVUES

Revues (*epitheorisis*) sprout up in parks and outdoor theatres during the summer. For details, telephone 181 for a recorded announcement in Greek.

THIS AND THAT

ATHENS CENTRE FOR THE CREATIVE ARTS — *The Strong Men*. Arthur Beer directs a cast that includes Jessica Dublin, Ray Zuk, June Smith and George Frazee, in the first English-language production in Greece of this social drama by Stratis Karras. The play has been staged in English in New York, London, and Leningrad. At the Hellenic American Union on July 14 and 15, and at the Miranda Hotel on Hydra on July 17 and 18.

KARAGIOZIS, George Haridimos's Shadow-Puppet Theatre, Platia Lysikratou (off Adrianou, behind the Monument of Lysikrates). Every evening in good weather at 9 pm. Admission 25 Drs. Dialogue in Greek but the humour is slapstick, and the plots are international (maidens in distress, etc.) as Karagiozis, the eternal 'little man', gets into seemingly hopeless trouble but comes out on top.

SOUND AND LIGHT, on the Hill of Pnyx, facing the Acropolis. Performances with English commentary at 9 pm every night. In French at 10 pm on Mon., Wed., Thurs., Sat., Sun. In German at 10 pm on 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. No performances on full moon nights (July 9-12).

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.

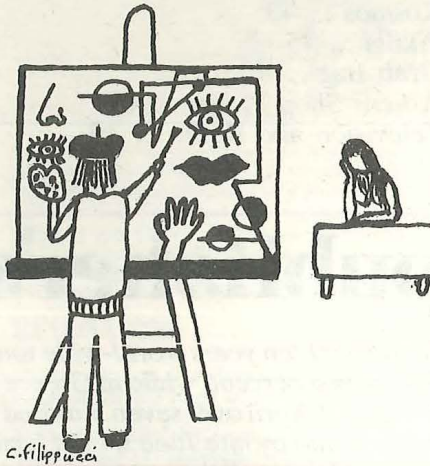
THE THIRTEENTH INTERNATIONAL AEGEAN SAILING RALLY, July 9-19. All yachts with a valid IOR Mark III measurement certificate, rating between 21 and 70 feet, may enter. The course: Vouliagmeni, Syros, Santorini, Vouliagmeni. For information: The Hellenic Offshore Racing Club, Tel. 423-357.

AUTO AND MOTORCYCLE RACING. Pittsa Hill Climb, July 4... Moto Cross in Thessaloniki and a Sprint Race on Rhodes, July 11... The Rose of Rhodes Rally on Rhodes, July 18... Rally ALA—Moto Cross and Carting Race, July 25. For information call ELPA, Tel. 779-1615.

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 newly completed main gallery includes the permanent collection of 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. Also on exhibit are engravings— from Durer and Brueghel to Braque and Picasso. Open 9 to 1 and 4 to 8 and on Sundays from 10 to 2. *Closed Mondays.*



c. filippucci

ARGO (Merlin 8, Kolonaki) A new gallery which has moved recently from Nicosia, Cyprus, and is currently showing works by fifteen well-known Greek artists (through July 15).

ASTOR (Kar. Servias 16, Tel. 322-4971) Group show of paintings (to July 15).

ATHENS (Glykonos 4, Dexameni, Tel. 713-938) Group show of sculptures, paintings, graphics and tapestries (July and August).

CONTEMPORARY GRAPHICS (Haritos 8, Tel. 732-690) Group show of graphics (to July 15).

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 (Diogenes 12, Plaka, Tel. 322-6942) Permanent group show.

IOLAS - ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278) Works by Costas Tsoiclis (to end of July).

NEES MORPHES (Valaoritou 9a, Tel. 616-165) Group show of paintings, prints and sculptures (to July 15).

ORA (Xenofontos 7, Tel. 322-6632) Group show of paintings and sculptures (through July).

POLYPLANO (Dimokritou 20, Tel. 629-822). Fabric designs by well-known Greek artists (through July).

WHITE ELEPHANT (Dinokratou 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) Costumes and set designs (including those for *Don Giovanni* to be performed at the Athens Festival in July) by stage designer Nikos Georgiadis (through August).

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NAME DAYS IN JULY

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.

July 1 Kosmas, Damianos
 July 11 Efemia
 July 17 Marinos, Marina
 July 20 Ilias
 July 26 Paraskevi (Vivi)
 July 27 Pantelemon, Pantelis

DATES TO REMEMBER

July 1 Canada Dominion Day
 July 4 USA Independence Day
 July 14 France Bastille Day
 July 18 Spain National Day
 July 21 Belgium Independence Day
 July 22 Poland National Day

MUSEUMS

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. 711-0127. 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. Open 10 to 1 and 5 to 8. *Closed Fridays*. Admission 15 Drs. *Closed July 15 to Aug. 6*.

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, Patisision 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., Fri and Sun. mornings. *Closed in August*.

PANOS ARAVANTINOY 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.

NEW MUSEUM

Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection of Pavlos Kanelloopoulos which will now be on display at the Museum of Greek Art. Housed in a renovated mansion on the Plaka side of the Acropolis the exhibit is said to be valued at more than thirty-three million dollars, and includes works never before shown in public. President Tsatsos will preside at the opening on July 7 at 7 pm.

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.

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.

THE EVZONES. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back. On other days there is a less elaborate changing of the guard at regular intervals.

LYKAVITTOH 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, Trikoupis, 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.

COMMUNITY CALENDAR

Community activities dwindle in the summer. The following is a list of continuing events.

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

Multi-National Women's Liberation Group — General meeting on July 2 at 8 pm at the Women's Centre, Ellanikou 3, Pangrati. For information: 779-4420 and 615-894.

Lions Cosmopolitan Club — Meetings on July 13 and 27 at 9 pm, Athenee Palace Hotel.

German Community — Swimming excursions on July 7, 14, 21 and 28.

American Youth Centre — Bicentennial Celebration (July 3, 4, 5)... Subteen pool party (July 9)... Trip to Patras for subteens (July 16-21)... Senior pool buffet, 7:30 pm (July 24)... Teen-weekend-trip to Delphi (July 31).

BICENTENNIAL IN ATHENS

Glimpses of Americana at the American Bicentennial celebrations to continue through July 10 at the Hellenic American Union. Two exhibits will run concurrently with the special programs: 'Jazz and Freedom Go Hand in Hand', the origins and evolution of jazz, with illustrations by Louis Noland, and recordings of Scott Joplin, Louis Armstrong, Jelly Roll Morton, Peggy Lee, and Miles Davis; and 'Life, Liberty and the Pursuit of Happiness', illustrating the concepts and ideals which influenced the formation of the Republic. The following events all begin at 8 pm:-

Hickory Wind String Band (July 1 and 8): Five musicians from Appalachia with a program of original and traditional American and European string music, featuring blue grass, jazz and blues.

Lecture, 'Interpreting the American Revolution' (July 2); Robin Brooks, Professor of History and American Studies at San José State University, California.

Lecture, 'The Influence of Jazz on American Composers' (July 5): Adrian Sunshine.

Film: *Birth of a Nation* (July 6): The monumental classic by D. W. Griffith about the American Civil War and its aftermath.

Paros Chamber Ensemble (July 7 and 9): A program of classical and contemporary music.

ARCHAEOLOGICAL FIELD TRIPS

The Athens Centre for the Creative Arts is sponsoring two weekend field trips, July 3-4: Delphi and the monasteries of Meteora. July 10-11: Ancient Corinth, Mycenae, Naflion and Epidavros (to include a performance of *Oedipus at Colonus* at the ancient theatre). The cost for each trip is \$25 which includes hotel, transportation, entrance fee to sites and theatre ticket. For further information: Tel. 629-886.

SHOPPERS' GUIDE

Among the items sought by visitors to Greece are handicrafts, jewelry, flokati rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 sells hand-woven rugs and carpets.

NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 637-698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 624-038. Exquisite embroideries and hand-woven fabrics, mostly from the islands. Also available, exact copies of old embroideries from the Benaki Museum collection.

XEN (YWCA) Amerikis 11, Tel. 662-4291. An exhibition of arts and crafts and embroidered items, cards, etc., for sale.

AT THE MUSEUMS: The National Archaeological and Benaki sell reproductions of the museums' treasures, from jewelry to statues.

SPECIALITY AREAS

KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques and icons, and high-fashion boutiques.

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square with 'everything' as well as the widest selection of copper and brass. Caters primarily to tourists so a discerning eye is necessary: goods range from mass-produced imitations to 'treasures'.

PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound.

LIBRARIES

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

AMERICAN SCHOOL OF CLASSICAL STUDIES — GENADIUS LIBRARY, Souidias 61, Tel. 710-536. A research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. Mon. through Fri. 9 to 1 and 5 to 8, Sat. 9 to 1.

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.

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

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.

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.

RECREATIONAL

GOLF

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

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, Tatoiu, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (1,800 Drs. for adults, 600 Drs. for minors per six months). Open daily 8 am to sunset.

Paradisos Tennis Club, Paradisos Amaroussiou (Tel. 681-1458 and 682-1918) A new club just off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership fee 5,000 Drs.; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership for 500 Drs. per month. Open daily sunrise to sunset.

SAILING

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

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

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

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

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.

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

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.

HORSE RACING

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.

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 Tatoiu, 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.)

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

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 Astera 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 oasis on warm nights in a cheerful garden of vines, trees, lanterns, a tiny fountain and pool. A well-stocked bar and Greek, French, and international specialties. Cool gazpacho soup, *pita* Tabula (zucchini and cheese wrapped in a light crispy crust), home-baked bread, a *plat du jour* and other choice fare. About 700 Drs. *complet* for two. Open 8 pm to 1 am. Closed Sundays.

Templar's Grill, The Royal Olympic Hotel, Athanasiou Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious, very attractive medieval atmosphere: Spanish-type furniture, pewter services, beamed ceiling, candlelight, and 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.

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 Leaf. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the

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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 mezedes (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 Avriliou 3, Plaka, Tel. 322-6266.

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 *kokineli*. 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.

Kavalieratos, 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.

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

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, Etolikon 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, Amaroisi (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 Pariosis, 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-pannelled 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 (astakos), shrimp (garides), red mullet (barbouni), crayfish (karavides) and, the specialty 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.

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

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

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

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

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

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

OUZERI

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

Aptosos, Panepistimiou (Venizelou) 10, in the arcade, Tel. 637-046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest to be found anywhere. Meatballs, sausages, smoked ham, *saganaki* (fried cheese - worth tasting), salami from the island of Lefkas, and a bottle of wine, about 185 Drs. Open daily except Sundays 11 am - 4:30 pm and 7-11:30 pm.

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

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

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

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.

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.

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 Aleksopoulou, 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-iann 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, Vermar, 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 Bithikot-sis, 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.

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.

Summer Evenings to Remember

Dinner and dancing by the sea at the Asteria Tavern in Glyfada in an enchanting atmosphere with good food and the latest hits by THE HARLEMS.

Monday is a fish menu at Drs. 245 per person

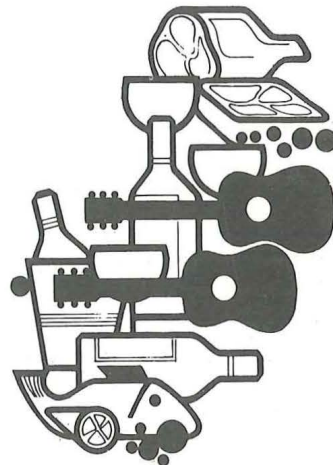
Thursday is a meat menu at Drs. 285 per person

Saturday is a special menu at Drs. 315 per person

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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 Kerkyra 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.

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.

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.

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.

Norden Restaurant, Kos St., Tel. 25627. Popular with Scandinavian and German tourists. Very

good Greek and European cuisine. *Chateaubriand béarnaise* 300 Drs., fondue for two, 340 Drs., and a special, moderately priced luncheon menu.

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:

Kamiro Scala, seaside *taverna* at Kamiro.

Keraki (Feraklos), seaside town near Malona.

Klimis, seaside *taverna* at Yennadion.

Kolumbia, 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.

THESSALONIKI

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.

Pagrantis, Mitropoleos St. (across from the Mitropolis church of Salonica). 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

Ye Gods and Big Fishes

EXCERPT from a telex received in June from a leading broker on the state of the shipping market: 'Activity this week has been reduced as most of the brokers and buyers (Greek) are now attending the Posidonia Exhibition in Greece.' And, indeed, during early June, the international shipping community deserted its berths around the world and set sail for Athens to attend the world's largest shipping-spree, the six-day Posidonia maritime exhibition, held this year in Piraeus. While the brokers, underwriters, engineers, suppliers, bankers and financiers, and shipowners, who comprise the international shipping family, sailed in and for a few days dry-docked (considering the flow of champagne, it might be more accurate to say wet-docked) at the leading hotels, the Posidonia's organizers and exhibitors rushed to complete the one-hundred and-fifty odd booths at the exhibition hall.

On the morning of the 7th of June — the occasion of a press preview — with six hours to go until the inauguration ceremony, the exhibition area resembled the aftermath of a shipwreck. Wooden splinters and other flotsam littered the booths, many of them in varying stages of incompleteness, while the members of the press, skipping nimbly over sundry bits of mighty, sea-going vessels left abandoned in the corridors, wondered how it was all ever going to be ready on time. At that hour the main exhibits were a fine showing of carpenters and free-wheeling painters. Anyone getting within brush-splatter range was in danger of emerging striped and decorated in the patriotic blue and white national colours of Greece, which were also the choice of colour-scheme for many of the stands.

The press preview included a visit to one of the saloons of the Epirotiki-owned liner, *M/V Jupiter*, where the press corps was joined by a rather corpulent, no-nonsense pelican, whose name was also Jupiter. Normally in residence at the Grand Master's Palace on Rhodes, *Jupiter* had been brought to

Athens especially for the Posidonia, and he was clearly exasperated by the hustle and bustle of city life and the curious stares of so many people. Throwing public relations to the wind, Jupiter lost his temper. With a sideways glance reminiscent of certain photographs of Richard Nixon, he took a swipe at the nearest object — one of the members of the Fourth Estate. After a few harmless pecks with his large and sharply-ridged bill, his good temper was restored, and he waddled away to chase pistachio nuts across a nearby table.

Jupiter, however, was nowhere in sight when we returned to Piraeus that evening for the inauguration ceremony. Outside the exhibition hall crowds milled about beneath the row of the participating nations' flags and the large head of Poseidon and his trident presiding at the entrance. Two rows of white-uniformed marines armed with musical instruments, announced with a flourish the arrival of the nation's 'master helmsman', the Minister of Merchant Marine, to the accompaniment of a chorus of chagrin expressed by the crowds at the non-appearance of Prime Minister Karamanlis. Speeches and prayers were carried away by the breeze, the blue ribbon was cut, and the show was underway.

We waded through the babble of languages and, turning left, came upon the Japanese exhibit, a graceful circular area with sail-like hangings floating overhead, a traditional Japanese boat and models of contemporary ships. We collected en route one of the decorative, blue-and-white carrier-bags, which they were thoughtfully distributing to visitors to hold the pamphlets and literature we would amass by closing time. On to Brazil for a peek at that country on slides and to the Italian Fincantieri's futuristic, abstract, white, sculpture-like formation announcing the firm's name.

There was not a piece of driftwood or a carpenter in sight. The exhibits, despite the confusion of the morning, looked as if they had been sitting there peacefully for years. On the ground floor, a demonstration of a series of rhythmically closing hatches caught our

eye. We made a mental note of Hawthorn Leslie's revolving beacon, which was serving as a directional signal to visitors lost in the sea of exhibits. On the second floor, Aluminox of Greece had produced an entire ship's galley in stainless steel. We filled in a free lottery at Hempel's Marine Paints hoping to win a model boat. Standing before Det Norske Veritas's giant photograph of a vessel in a foaming storm taken from the bridge by a member of the crew of a Scandinavian ship, we thought of 'they that go down to the sea in ships'. Further along, the American Bureau of Shipping was distributing catalogues.

A 'waiter' dressed in a red cape and top hat was the star of the British contingent. Such liveried gentlemen are members of the administrative staff of Lloyds of London. When not visiting Posidonia, their duties include relaying information at the illustrious London establishment. They are called 'waiters' because Lloyds was, in the seventeenth century, a coffee house, owned by Edward Lloyd, and a meeting place for businessmen, some of whom were willing to subscribe policies insuring sea risks. Messages were carried between tables by the waiters and the nomenclature continues today. Within the same area at this year's Posidonia, Crypto Peerless's booth was filled with enormous food mixers big enough to mix cement. We climbed the ladder to the split-level Danish exhibit. Inside, guests and exhibitors were sipping champagne. At the white and red Russian stand, Hydrofoils, recently purchased by Greece, and augering fast runs to the Aegean islands, were represented by posters. The Russians were not offering any fast, hydrofoil - spins around the Piraeus harbour, however, so we moved on to Canada's red, black, and white exhibit, which was visually one of the most attractive. We remained on the third floor to watch demonstrations of colour television for maritime use which were drawing a crowd.

On Inauguration Day, however, the major attractions were the shipowners themselves. Attention was focused on spotting the Big Names in the business who had arrived *en masse*. As the

champagne flowed, people wandered from stand to stand, glasses in their hands, and Posidonia became a giant international party. With the closing of the exhibition that evening, the shipping community made full steam ahead for the numerous cocktail parties—an important feature of Posidonia, and the area where, many believe, the serious business is transacted. Several of these parties—it is said that there were at least eighty-five — took place simultaneously, from Ekali to Skaramanga.

We paddled over to the Hilton Hotel where four Posidonia parties were underway. Throughout the hotel — which had become a benevolent Tower of Babel — guests were meeting and remeeting, only to collide again in transit. The many parties were creating certain navigational problems. Many seemed to be suffering from the same confusion as the absent-minded G.K. Chesterton who, on one occasion, cabled his wife — ‘I am in Market Harborough. Where ought I to be?’ Guests at the hotel not attending Posidonia sat watching the comings and goings with dismay and incomprehension. One Hilton telephone operator, bombarded with incoming and outgoing calls to the various parts of the globe, and unaware that the Posidonia was in full sail, solemnly asked a banker where war had broken out.

Towards the end of the evening, the atmosphere mellowed into one of universal camaraderie, and certain guests, especially those who had imbibed heady brews at all four receptions, displayed a distinct list to starboard, to be righted by the morning when it was back-to-business at the exhibition. By June 13 the shipping community was cruising out of Athens.

Peripatetic Panigiri

WHILE the Olympic flame zooms over to Montreal via laser beam for the Games, the Lyceum of Greek Women will fly to that city via jet where their dancers and musicians will perform at Montreal's Expo grounds during the Olympics.

The Lyceum of Greek Women, established in 1911, is dedicated to the preservation of traditional Greek folk culture: music, dance, crafts. Their shop on Dimokritou Street sells handicrafts made in their own workshops around the country. During the winter, they offer folk dance classes to young and old and their troupes give weekly performances at the Rex-Kotopouli Theatre in Athens. They employ a staff of experts to research and record the folk

arts and traditions. The dancers and musicians are all amateurs, ‘butchers, bakers and candle-stick makers’, many of them from villages, where folk dances are part of every day life. The musicians play the traditional instruments.

One rarely sees folk dances spontaneously performed at social functions in the urban areas of Greece. (Although taught in the schools as part of the athletic program, the institutionalized atmosphere discourages students from considering them fun.) They are, however, still part of everyday life in the countryside where they are danced at weddings, baptisms, and *panigiria* — country fairs with music and dancing.

Greek emigrants — most of them are from rural areas — carried their folk dances with them; they have remained more or less preserved intact in communities abroad as part of their ethnic traditions. It is not unusual to see Greek folk dances performed at even the most formal balls in major North American cities. Montreal, with about one hundred thousand Greeks, is no exception, and the Lyceum during its performances will no doubt find many in the audience joining in their dances.

This is what happened when a group of their dancers visited Birmingham, Alabama last March. What began as a decorous display of Greek folk dancing turned into a *panigiri*. The occasion was the Alabama International Fair held every year in the American city; fifteen of the Lyceum's dancers and four musicians were flown to the United States for the occasion. Members in the audience were eager to learn the *hasapiko* which has become universally popular since Anthony Quinn danced it in *Zorba*. They were invited onto the stage to join the dancers. This proved so successful that the *hasapiko* and the *kalamatianos* were taught at following performances. Soon the news of these developments reached the ears of the members of Birmingham's Greek community who appeared at the performances requesting and joining in dances from their native regions in Greece. To the delight of the Lyceum, the dances came to life as what they are: a living tradition meant to be performed by all in the atmosphere of a *panigiri*.

Epistle to Athenian Ladies

NEWCOMERS to Greece are frequently impressed by the prevalence of domestic help and some Athenian women's reliance on this sector of our work force. Few things are more exasperating to a woman accustomed to coping alone back home in England, France, Germany, the USA or

wherever, than to listen to an Athenian Lady (home-grown or imported from abroad) complaining that she is on the verge of physical collapse because her cleaning woman has quit, and she is now left with only one full-time, live-in maid. How, she asks, can she run a household consisting of her husband and son — as often as not two, able-bodied six-footers. Our friend Kyria Elsie, a Realistic Athenian Lady, arrived in our office not long ago with one of her epistles that administers a firm rap on the knuckles of this rather pampered species:

The Athenian lady is hard to please, and is accustomed to being indulged. With the social revolution overtaking the entire world, one wonders how long this attitude can last! Exigent ladies already have had to modify their demands where domestic service is concerned, since the modern maid is now in a strong enough position herself to be exacting and demanding. With the cost of living rising, many luxuries must be cut. Athenians will have to learn what others have long accepted: to ‘Mend and Make Do’, and to ‘Do It Themselves’. It is hard to imagine these exquisitely turned-out women perched on a ladder painting walls, but they may yet come to this. When maids become prohibitively expensive, Madame will have to learn to sweep and dust — duties which have been performed by her counterparts in New York and London for several decades.

While some Athenian ladies do putter about their terraces tending their plants, many still employ a regular gardener to ensure that the gardenias are insect-free and the rosebushes properly clipped. Green thumbs may soon replace varnished fingernails, and the joy of making things grow will become a new and rewarding experience. Always knowledgeable about cuisines and very often a gourmet cook, the day may come when Madame is forced to shop for, prepare, cook and serve the daily meals.

If and when this metamorphosis takes place and the Athenian lady becomes practical as well as ornamental, perhaps she will even come to enjoy being self-sufficient.

We certainly agree with Kyria Elsie but think it unfair to overlook Athenian Gentlemen. Expecting to be waited on hand and foot at home, often incapable of making themselves a cup of coffee, they employ a regiment of secretaries, assistants, and runners ready to attend to red tape and menial errands. When the revolution finally comes and the Athenian Lady and Gentleman must attend to their affairs and the every-day, petty realities, singlehandedly, we believe that our society will suddenly be transformed. It has often occurred to us as we consult our schedules and agendas, and drop everything to dash out to catch the shops before they close, that the day Prime Minister Karamanlis has to interrupt a meeting with his advisors to run out and pick up his shirts before the laundry closes, is the day real social equality and sensible shop hours will be instantaneously legislated.

Doing Business with Greece: Greek and Foreign Views

A conference on 'Doing Business with Greece', organized by the Financial Times and held in Athens on June 3 and 4, provided the international business community with an opportunity for a thorough analysis of the economic prospects of the European Economic Community's (E.E.C.) prospective tenth member. The conference was co-sponsored by the Bank of Greece, Olympic Airways and Investors Chronicle. The following are some highlights of the views expressed at the conference.

THE GREEK ECONOMY: PROBLEMS AND PROSPECTS

Mr. Panayiotis Papaligouras, Minister of Coordination and Planning, expressed the Greek Government's optimism about the country's future course of development, without attempting to conceal the structural weaknesses of the economy that must be overcome in the years ahead. Businessmen must be aware of the advantages provided by a fast-growing economy and of the shortcomings inherent in a country in the process of industrialization:

Structural Problems

- Agricultural production is relatively low and increasing slowly.

- Notwithstanding the rapid growth in manufacturing output, most firms are still small in size, with limited specialization and inadequate access to modern technology. Thus the scope of mutually beneficial cooperation with foreign firms is very wide indeed.

- The trade balance remains in deficit, with export earnings still comparatively limited. The relatively heavy dependence on invisible earnings and capital inflow calls for some concern.

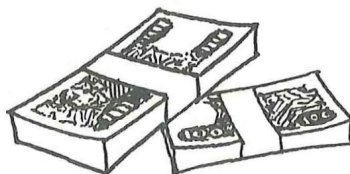
- Heavy concentration of population in two major urban centres, though providing large markets for products and facilitating the expansion of modern industrial units, entails increased social costs and environmental problems.

Prospects for Future Growth

- In 1976, real Gross Domestic Product (GDP) is expected to increase by 5% while the increase in price levels is forecast at 10%. On the whole, the economy will be poised for rigorous growth with relatively stable prices and a satisfactory balance in external transactions. Net foreign borrowing this year is expected to be limited.

- In the longer run, factors that make Greece an attractive international centre and base of operations for the Middle East and North Africa are its geographic location, its future member-

ship in the European Economic Community, its traditionally close ties with Eastern Mediterranean countries, and the comparatively high standard of its various services. In particular, Greece's membership in the E.E.C. will strengthen its growth capabilities and



encourage and facilitate a faster structural readjustment. Major sources of growth are mineral and energy resources as well as tourism.

- Labour supply, though not as abundant as in the past, still has considerable margins for expansion. Obstructive labour militancy and resistance to technological advances are foreign to the spirit of Greek workers. The relatively easy labour market conditions constitute an important asset for the expansion of manufacturing, where foreign participation has an important role to play.

Mr. Papaligouras concluded that all indications point to a satisfactory revival of the capacity of private business to absorb available domestic financial resources. A number of significant, new industrial projects that will strengthen the country's industrial structure are in an advanced stage of preparation, while contracts for some of them (for instance, a new alumina plant and an expansion of an existing iron-nickel facility) have already been signed. Investment activity will also be encouraged by the Government in the field of exploiting the country's mineral deposits. Furthermore, a bank consortium has been set up to support such initiatives.

It is in this area that Greece invites international cooperation. Direct foreign investment in manufacturing, foreign participation, transfer of technology and any other form of cooperation, both with the private sector as with the public, will be welcomed on terms that are mutually beneficial. The protection of foreign investment and financing is constitutionally safeguarded and the system of incentives is designed to be sufficiently attractive.

PROPOSED ACCESSION TO E.E.C.

Mr. John Pasmazoglou, Member of Parliament and President of the Parliamentary Committee to the E.E.C., believes that there are three considerations not adequately taken in account in discussions related to Greece's proposed accession to the E.E.C. The first is that Greece has been an associate member of the E.E.C. for about fourteen years. The second is that the effects of the association have, on the whole, been positive, even though considerably weaker than necessary for a deeper transformation of the Greek economy. The third concerns the generally accepted political implications of the Community's activities and policies.

The proposed accession reflects the will of the majority of the Greek people to confirm and strengthen their relationship with the Community. It is widely believed in Greece that membership in the Community, especially with progress towards political union, would lead to a new, strengthened and advanced democratic society, and would reinforce peace, justice and

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progress in Europe and throughout the world.

The Greek nation attaches considerable importance to Greece's participation in the election by direct vote of a European Parliament in 1978, following last December's decision of the European Council of heads of state and government and in accordance with recent proposals by the Belgian Prime Minister, Mr. Tindemans, for the organization of a European Union. This implies that Greece's accession should come into force on 1st January 1978.

The following developments should be emphasized:

- Greece's Gross National Product per capita increased within fourteen years from about 35% to almost 50% of GNP per capita of the nine-member Community.

- The share of Greek exports to the Community of the Six rose from 33.5% in the early 1960s to about 40% in recent years. This increase is related to a corresponding nine-fold increase of the share of exports of manufactured products from about 5% to about 45% of total exports.

- The average annual rate of growth of gross productivity per worker in the urban sector is markedly higher than in any of the E.E.C.'s nine countries. The growth rate of productivity in manufacturing is 1.5 to 2.5 times that of any of the member countries.

- The relationship between the Greek economy and the E.E.C.'s is not greatly different from that of Italy at the coming into force of the Treaty of Rome in the late 1950s or from that of Ireland in 1972. Per capita GNP in Greece is more than 90% the corresponding level for Ireland, while the structure of their economies is similar.

Furthermore, there are indications that Greek economic growth could be complementary to that of the Community, especially if a new pattern of development is sought in a period of renewed economic expansion. Social cost and efficiency, associated with increasing concentration of production in the industrial centres, point to the necessity of drastic action for industrial 'decentralization' in Europe. A new pattern of development, based on a new conception of a European 'division of labour', would require Greece as an essential partner. These prospects should be associated with the establishment of industrial activities in Greece applying intermediate technologies, as distinct from highly advanced methods of production on which the Northern and Western European countries would eventually increasingly concentrate.

INDUSTRIALIZATION AND THE GREEK ENVIRONMENT

Mr. Dimitri Marinopoulos, President of the Federation of Greek Industries, said that the Greek economy has shown in the past twenty-five years an impressive rate of development, which has brought it very close to the levels of developed economies. The greatest part of the development effort was based on industrialization, which was accomplished at a relatively fast rate. The product of the secondary sector increased at an average annual rate of 9.2% during the 1950-1975 period, as against a rate of only 3.4% of the primary sector and 6% of the services sector.

Despite the restraining factors of the international economic recession of recent years, this progress was accomplished in a socio-economic environment that has been favourable for industrialization. Private investments realized since 1950 were primarily based on domestic private savings, though a considerable part was covered by the inflow of capital from abroad. It is estimated that of the one trillion drachmas which constituted the total net investments made during the 1951-75 period, 18% was covered by transfers of capital from abroad.

Experience has shown that the attraction of foreign capital in the form of participation and technical or commercial collaboration with Greek enterprises enriches Greek industry with new technology and accelerates the specialization of Greek labour in modern production techniques. Research and development do not occur in Greece at the desired rate because of the expenditure involved. That is why through the application of common investment programs, Greek enterprises have been able to use technical methods which have been tested and have been proved efficient abroad.

Greece's geographic position is an asset for trade with countries of the Middle East, Africa and Eastern Europe. Exports to the Middle East and African countries are primarily pharmaceutical, chemical and textile products, machinery and accessories, electric appliances, cables, iron pipes, transport equipment, cigarettes, foodstuffs, leather and wood products. Exports to Eastern European countries include leather goods, plastics, cotton goods, minerals, cables, tobacco and wood products. The outlook for acceleration of exports to the Middle East and Africa is favourable, particularly following the reopening of the Suez Canal, in view of the traditionally excellent

relations of Greece with countries in those areas.

Mr. Marinopoulos concluded that Greece's internal political stability, international economic relations, geographic location, adequate manpower, and anticipated accession to the E.E.C. provide a favourable environment and a suitable framework for continued industrialization.

FOREIGN INVESTORS IN GREECE

Mr. W.B. Cook, Managing Director of Esso Pappas, whose company has established itself in ten years as one of the country's major foreign investors, expressed his views on the climate and opportunities for foreign investors in Greece.

Direct private foreign capital imported since 1954 has amounted to about one billion dollars, of which approximately 15% has been imported by Greek individuals or firms. Roughly 40% of the total is actually associated, directly or indirectly, with the Pechiney aluminium project at Distomon and the Esso Pappas complex in Thessaloniki. The largest source of foreign capital to date has been the United States, followed by the countries of the E.E.C., particularly France and Germany.

The economy of Greece recovered more rapidly than most from the recent recession and is emerging in a reasonably sound position. There are strong needs for more output and new products, a reasonably adequate infrastructure already exists, the Greek entrepreneurial spirit is quick to take advantage of opportunities and the Government, business and agriculture are preparing for the adjustments accompanying full membership in the E.E.C.

However, the relatively small size of the domestic market means that most prospective foreign investors should also be concerned about export possibilities. Geographically, Greece is not well suited to penetrate the major West European markets, although some investors regard Greece as an attractive way to enter the E.E.C. through a duty-free gateway. But Greece is strategically well-placed to export to Eastern Europe, the Middle East and Africa. The long experience which Greeks have had in doing business in those areas seems to give them an advantage in these markets.

The costs of production in Greece are still somewhat lower than in most other Western European countries. Another attraction for the foreign investor is the existence of a satisfactory labour supply in terms of both quality and quantity. With adequate training,

the Greek worker measures up to the high standards of other European countries. The standard of public administration is much better than in most developing countries, but considerable improvement is needed to bring it up to West European levels.

Foreign investment laws are well conceived and provide sound incentives. However, they require that the terms of each investment be embodied in special agreements with the Government. This inevitably calls political attention to major foreign investment projects. One suggestion would be for the Government to establish a body, perhaps in the Ministry of Coordination, which would have overall authority to act in following up the implementation of foreign investments.

MINERAL RESOURCES IN GREECE

Mr. Michael D. Scalistiri, President of the Scalistiri Group of mining companies, reported that the Greek subsoil has sufficient deposits to satisfy short-term requirements of the domestic and foreign markets and to allow for the long-term expansion of the metallurgical industry.

Greece has substantial mineral wealth which is already being mined, and with bright prospects of further development. Upon Greece's accession, such wealth will provide the Community with a variety of processed raw materials at low cost of transportation, contributing to the Community's self-sufficiency in many products.

The country is rich in many ores and minerals of great industrial value, such as bauxite, magnesite, nickeliferous ores, lignite, pyrites, manganese, lead, zinc, copper, asbestos, chromite, sulphur, emery, perlite, bentonite, kaolin, pumice stone, marble, gypsum, etc.

Production takes place in three distinct stages: Mining of ores in their natural state; processing or dressing of ores to concentrates; production of metallurgical products. Production of concentrates extracted from poor, non-marketable ores (as in the case of barites, galena, pyrites and sphalerite concentrates) has been expanded substantially. But in metallurgical processing, the results have been particularly impressive. For example, production of alumina and aluminium from bauxite, which began in 1966, has increased five-fold, to 459,000 tons of alumina and 136,000 tons of aluminium a year. Production of high quality deadburnt magnesite has also increased five-fold in the past ten years to 360,000 tons. Basic refractory bricks (which constitute the final stage in the manufacture of

magnesite and chromite) are now produced at Evia island, while production of ferro-nickel, with 25-30% nickel content, has reached 15,000 tons a year.

Furthermore, exports of ores, industrial minerals and metallurgical products increased twelve-fold in the past ten years, to the level of \$278 million. Eighty per cent of this value is made up of industrially processed minerals, 15% of concentrates and only 5% in the form of unprocessed natural ores.

In short, mining companies have succeeded in changing Greece's image from that of an underdeveloped country producing low-quality products to that of a country pioneering in the mining sector.

THE E.E.C. AND GREECE

The Right Honourable Roy Hattersley, M.P., Minister of State for Foreign and Commonwealth Affairs in the British Government, said: 'The Government of the United Kingdom is in wholehearted support of Greek membership of the E.E.C. — not just to the principle of membership but the practice of membership, not just the idea of membership but the reality of membership. The inclusion of Greece within the Community is a mutual necessity. Neither party to the Treaty of Accession will be doing the other a favour. The interests of Greece dictate that her future lies within the Common Market. Were the Community to deny Greece that prospect, the Nine would be turning their backs on the principles that brought them together and neglecting their own long-term economic and political advantage...

'All of us who wish Greece to be a member of the Community must now face a period of hard bargaining and detailed negotiation. Within the Nine, the interests of each member nation will be carefully examined and fiercely protected. The bargaining is only just about to begin. It starts with argument within the E.E.C. about the terms and contents of our mandate. It continues during the long days and nights in Brussels with your Ministers and the Community's representatives pitting the Common Market mandate against the Greek proposals. I ask you that you should not believe that the determination of our negotiators is in any way a sign of our basic reluctance to see Greece within our range. It is in fact a demonstration of the essential hard-headedness of the Community, from which Greece, when she becomes a member, will eventually benefit.'

—ANTONY M. ECONOMIDES

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A 'Fleeting' Impression: The Posidonia

The combined Greek-owned fleet with forty-five million gross tonnage is Number One in the world, noted A.J. Chandris, the President of the Union of Greek Shipowners. Furthermore, Greek shipping, competing in an international field, is the only industry the nation can project internationally. Mr. Chandris was speaking at Posidonia '76, the shipping industry's sophisticated, multi-billion dollar trade fair...

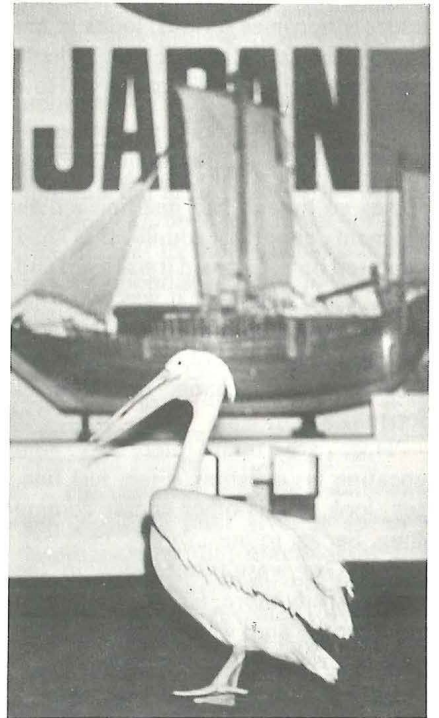
AS SHIPBUILDERS completed new vessels only to see them float to the nearest maritime dole pool, the international shipping fraternity last month converged on the Port of Piraeus with the basic intention of doing all they could to boost the maritime industry. The event was Posidonia '76, the Mediterranean's most prestigious shipping fair, held this year at the St. Nicholas Terminal, Piraeus, from June 7 to 12. There, nearly everyone involved in sea-faring, from builders of the most sophisticated ships, together with service organizations — banking, insurance and shipping agencies — to makers of nuts and bolts used in assembling ships, were able to meet the men who administer and purchase for the Greek-owned fleet.

Prestige and politics, as always hand in hand, resulted in an impressive entourage of statesmen and leading personalities at the exhibition and affiliated conferences. Along with the gleam and glitter of the exhibits, Merchant Marine Minister Alexander Papadongonas positively sparkled in his grey silk suit as he dashed unperturbed through the struggling mass of photographers at the first night opening ceremony.

This year's Posidonia exhibition was the fifth since 1969 and the largest, with two-hundred and eighty exhibitors representing more than five-hundred and fifty companies from twenty-nine different countries. An estimated fifteen-thousand businessmen visited the exhibition with the hope that informal discussions with the one-thousand-two-hundred or so senior executives from exhibiting companies would generate deals worth millions. For many, the benefits reaped from the exhibition would be far less overt. Mr. Elis Grahn, leader of the Finnish shipbuilders delegation, explained: 'To take part in the exhibition will cost four companies we represent about twenty-thousand pounds sterling. We are very unlikely to make a sale here. The main thing is to get the name across and hopefully make a few contacts with a view to doing business in the future. Posidonia '76 is our third appearance here. The whole point is not what we gain by coming, but what we would lose by staying away... Finland lost most of her merchant fleet after World War II so we had to start the whole industry again from scratch. Today, we can't compete in the big tanker market, so we specialize in high technology ships to do a specific job,

like ice-breaking. Many of our ships are sold to Russia. Ironically, we got an unexpected boost when the cruise ship *Bellarussia* anchored next to the exhibition. We built her last year and when people come to the stand we can point her out as a life-size sample. Better than the models we have on display—and those cost up to two-thousand pounds.'

The interest shown in individual stands depended largely upon the stand's location. A Polish firm's exhibit, tucked away at the end of a row on the top floor of the three-storey terminal building, was all but neglected. In contrast, the Japanese representatives were all smiles; their exhibits, situated at the main entrance, were a major attraction. Canada struck a popular note by placing emphasis on pollution control, namely through their Vancouver-based Bennett Pollution Control Ltd., and their products designed to detect and contain pollution. Egypt came up with the amusing idea of sticking miniature billboards along the length of a replica of the Suez Canal. Russia touted the latest Soviet Hydrofoils and made full use of the appearance of the *Bellarussia* even to the extent of giving surprised passengers from the ship an unscheduled extension to their stay in port. Mirrlees Blackstone Limited, a subsidiary company of Britain's Hawker Siddeley group, kept up the country's unfortunate tradition of coming up late with the goods when their principal exhibit—a huge, ten-thousand horsepower engine and the largest in the show—arrived a fortnight behind schedule. 'Our idea was to show visitors the real thing and not display the



aesthetic beauty of the stand designer's art,' said a spokesman for the company. 'Originally we'd planned to arrive two weeks before Posidonia started and build a complete covered platform for the engine. Missed ferries, breakdowns and the inevitable customs problems changed all that and we eventually got here five-and-a-half hours before the official opening—just in time to slap a coat of paint on the low-loader.'

Complete cabins, kitchens, working models, lifeboats, rafts, a top-hatted gentleman from Lloyds (of London), and policemen armed with phrase books were to be seen throughout the week. The most ironic item was marked, 'For latest Tanker Market Report lift telephone.' The result when I picked it up? Total silence.

So, what of the shipping outlook? One politician summed it up well: 'Occasions like Posidonia facilitate communication and cooperation between men whose work is connected directly and indirectly with the sea and the problems of the sea and help create constructive contacts and negotiations between leading figures in shipping from all over the world.' A recurring rumour circulating at Posidonia was that some of the major Greek shipowners abroad are considering moving their head offices to Piraeus. Meanwhile, foreign exchange earned by Greece from shipping in 1975, despite the shipping crisis, totalled 853.8 million dollars.

—ROBIN YOUNG

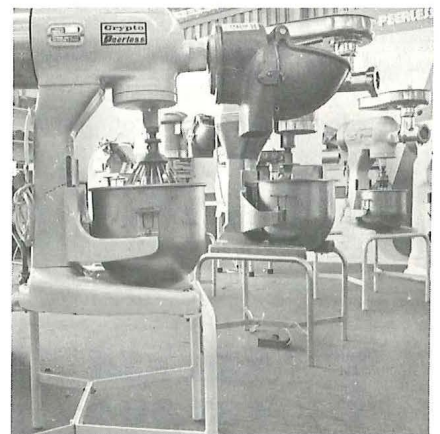
For another view of Posidonia, see 'Ye Gods and Big Fishes' in the Our Town section of this issue.

Steel Works
 Location: A two square kilometre site on the coastal marshes south of Messini.
 The Plant: Stage I. Erection of Steel Mill with 800,000 tonnes capacity providing continuous slab steel casting, Greece's first plate rolling mill, and also a tube mill.
 Stage II. Increased capacity to 2.3 million tons with addition of BOF blast furnaces or Direct Reduction Plant.
 Investment: \$335 million.
 Employment: Work force of 2,000 required by end of Stage I.

Palm Factory
 Location: Not finalised, but likely to be near Meligdis in the centre of Messinia Province.
 The Factory: Initial production will be concentrated on a variety of epoxy and other protective coatings. Later a wider range of paint materials and anticorrosive coatings for marine and industrial uses.
 Investment: \$1 million.

Cement Plant
 Location: Not finalised, but likely to be near Kalamata.
 The Plant: Dry cement plant with 1,000,000 ton capacity.
 Investment: \$80 million.
 Employment: 1,500 during construction, 400 in operation.

Development without pollution
 A major feature of all planning has been the concern of the Greek Government and the Karamanlis Government for improving the quality of life in the region without damaging its natural character and cultural heritage. Few people realise the extent to which modern technology has made it possible for industry to be set up today without damage to the environment.



EVERYTHING'S FINE

MY FRIEND Gus (né Costas) is a Greek-American who takes an avid interest in Greek affairs and always asks me awkward questions whenever he comes over to this country.

He was here again last week and although I enjoy his company immensely, I always dread the moment when he suddenly becomes serious, looks at me intently and says: 'Now tell me, what's really happening in this country? How are things going?'

The moment came the other day as we were sitting at Floca's watching the hippies go by and had just finished an argument about a couple that had sauntered past. Gus said it was a girl and a boy. I said I thought it was two boys and we finally agreed it was two girls after all but that one of them must have undergone a sex-change operation in Copenhagen.

'How are things here?' I said repeating his question. 'Fine, just fine. Hey, look at this other couple coming along. Seems to me ...'

But Gus wasn't interested in the passersby any more. He was looking at me intently and waiting for a more explicit answer to his question.

'Well, can't you see for yourself?' I said. 'Streets full of traffic; shops full of goodies; restaurants, nightclubs and tavernas full of people; hotels jam-packed with tourists. Doesn't all that convince you that we're doing all right?'

'I understand there was rioting in the streets about a month ago,' Gus said gravely. 'What was that all about?'

'Oh, I don't know. The government says it was the communists and the

communists say it was the "juntics". Who knows?'

'What are the "juntics"?'

'A "juntic" is a former supporter of the Papadopoulos regime.'

'You mean one of those thousands of people we used to see in the newsreels, cheering Papadopoulos when he toured the country?'

'I suppose so. But you won't see any today. They all disappeared in July 1974.'

'Then how can they be responsible for the rioting?'

'I don't know,' I said, 'the theory is that there are some hard-core "juntics" who provoke riots so the law-abiding people will be reminded of the peace and quiet we had under Papadopoulos.'

'But the most serious riots of all, the Polytechnic riots, happened when Papadopoulos was in charge, didn't they?' Gus said.

'You've got a point there,' I admitted.

'I hear there are many strikes, too,' Gus said.

'Yes, we're a democracy now and we have strikes.'

'What do the strikers want?'

'More money, basically, and the right to strike for even more money, I suppose.'

'I thought you said everything was fine. Lots of cars, shops full of goodies, all the restaurants and tavernas jam-packed—why does anybody need more money?'

'Because prices are going up and people can't afford to keep up their fancy cars, or buy all the goodies in the shops or go out to dinner every night.'

'So there is an economic problem in Greece,' Gus said with what I suspected to be a note of triumph in his voice.

'Oh, sure,' I admitted. 'Why should only Britain, or France, or Italy have an economic problem. We're doing all right, Jack, we've got a beauty of an economic problem too and we're just as incapable of solving it as they are. That's what democracy is all about,' I said, wagging my finger at him.

'I'm afraid I don't get you,' Gus replied with a frown. 'What is the basic cause of Greece's economic problem?'

'Well,' I said, 'we just can't make ends meet. We import far more than we export and we try to make up the difference with our earnings from tourism and shipping, remittances from Greek emigrants and workers in Germany, capital investments from abroad and, more recently, our con-

struction companies' earnings from doing jobs in the Middle East and Africa. But with oil prices the way they are now, we can almost never hope to close the gap.'

'Didn't I hear something about an oil discovery in Thasos?'

'You probably did. We all did. First they drilled a hole and found oil with a high sulphur content but couldn't say how much there was. Then they drilled another hole and said we'd have enough to fill about a quarter of our annual requirements. Then they drilled a third hole and found a different kind of oil with a low sulphur content. That means there isn't as much of the high-sulphur oil as they thought and they won't know how much of the other kind there is until they drill a fourth hole. So now they're drilling a fourth hole. But I know of at least one oil company in Greece that isn't banking on Thasos oil.'

'Oh,' Gus said, pricking up his ears, 'Which one is that?'

'BP,' I said, 'they're marketing an apparatus for heating water with solar energy, if you please.'

Gus smiled. Then he said: 'So I take it that the solution to Greece's economic problem lies in boosting exports, increasing revenues from tourism and shipping, attracting more capital investments and encouraging Greek construction companies to undertake more projects in the Middle East and Africa. Am I right?'

'You hit the nail on the head,' I said.

'And is the government doing anything in that direction?' Gus asked.

'Oh, sure,' I said. 'But it's doing it in a rather roundabout way. You see, the government reckons that our exporters, our tourist industry, our shipping industry and our construction people are all competing with some extremely sharp operators on the world scene. They must therefore have their wits about them and become even sharper and more enterprising than any competitor they may encounter. Therefore, the government subtly places all sorts of obstacles in their way, mostly of a bureaucratic and fiscal nature. It's not enough to stifle them completely but enough to stimulate their ingenuity to such a degree that when they come face to face with foreign competition, they can walk all over it.'

'A very interesting ploy,' Gus mused.

'And is it working?'

'I hope to God it is,' I said, 'otherwise somebody with snow on his boots is going to be walking all over us very soon.'

—ALEC KITROEFF

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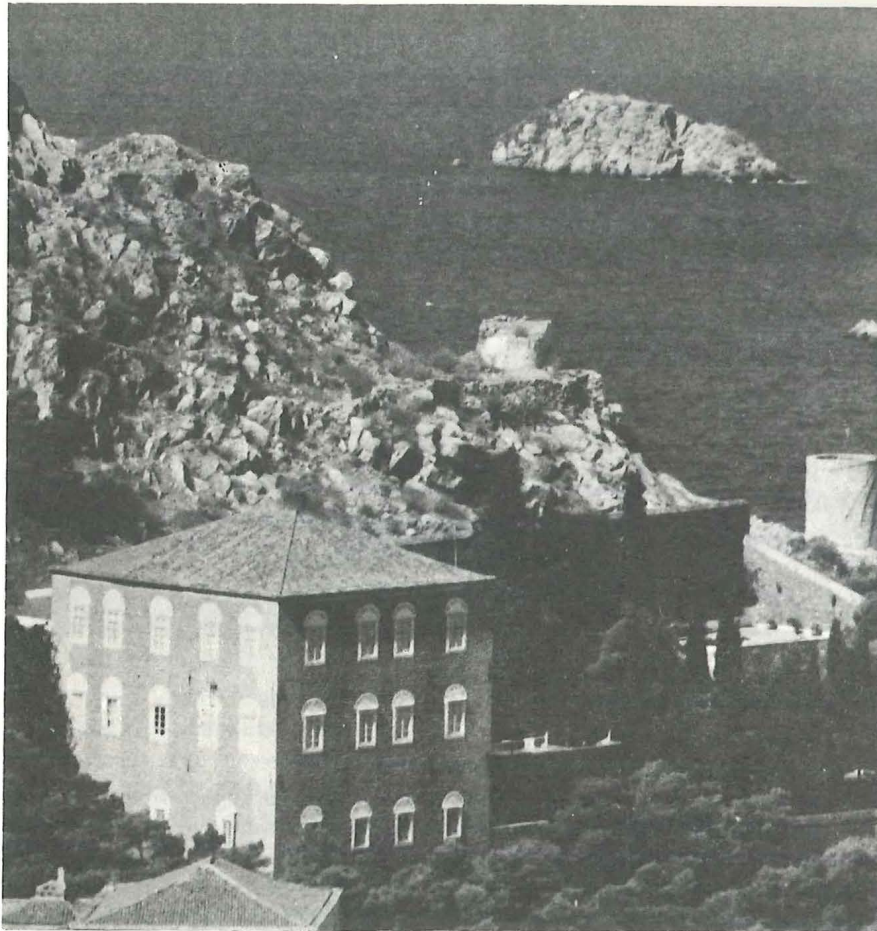


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Built in the early nineteenth century, it is the home of the Koundouriotis, one of Greece's most illustrious families which has numbered among its members heroes of the revolution and Balkan Wars and statesmen, two of whom rose to the presidency...

A Stately Home of Hydra: The Admiral's Palace

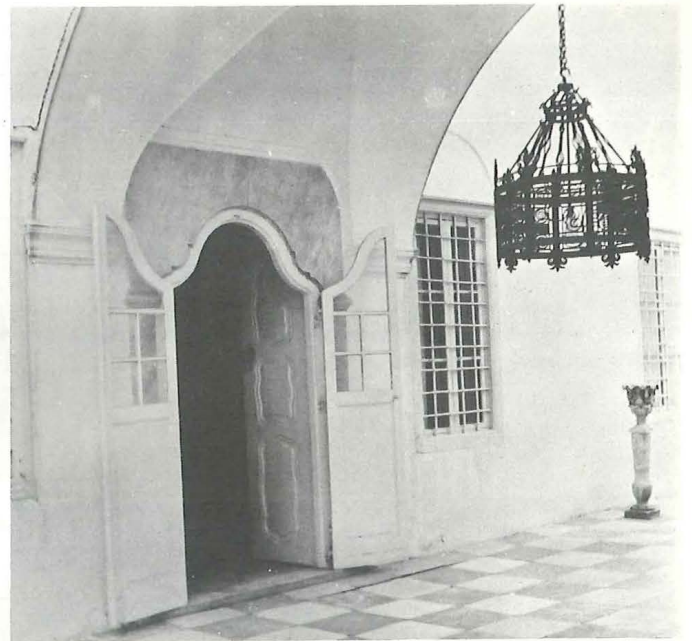


ALTHOUGH many beautiful and historic houses grace the island of Hydra, the richest and most impressive is that known as the Koundouriotis House. It stands in a commanding position on the peninsula that juts out to the right as you sail into the small harbour, and looks out across the channel to the indented outline of the Peloponnisos. Immediately below the house is a grove of pines wherein lie the remains of Paul Koundouriotis, the scion of one of Greece's most illustrious families. From its heights, the house looks down on the town of Hydra clustered around the curved bay.

The massive, grey stone with which the house is built gives it an air of impregnability, but entering the front door the full splendour of the Koundouriotis House is revealed to the visitor: the first glimpse of the huge courtyard, remarkable for its unusual size and its black and white chequered paving, is sensational. The immensely high and dazzling white walls which enclose the courtyard shut it off from everything but the brilliant sunshine and the scintillating blue sky.

During Greece's struggle for independence in the nineteenth century, Hydra became the principal support of the lengthy revolutionary wars against the Ottoman Empire. The final deliverance of Greece, it has been said, was mainly due to their fleets. Many Greeks, fleeing to the island to escape their oppressors, established houses of commerce and became the carriers of the Mediterranean. The great wealth which they had amassed was placed at the disposal of their country for the purpose of fighting the enemy and securing the liberty of Greece.

George Koundouriotis and his brother Lazarus were among the most important of these patriots. The family, whose name was originally Zervas, had emigrated to Hydra from Albania. When one of their ancestors went on a journey to the district of Koundoura and returned wearing the costume of that area, he was nicknamed 'Koundouriotis'. Bestowing such nicknames, or *paratsoukli*, has always been common in Greece and, as so often happens, it stuck



The spacious, sunlit courtyard of the Koundouriotis house. The main entrance is beneath the arcade; the double staircase leads to the loggia on the second floor. The front door (above right) opens into the splendid entrance hall of the house, numbered among the famous of Europe.

and eventually became the family name.

The story of the Koundouriotis House, however, begins early in the nineteenth century. Both George and Lazarus were notable Hydriot ship-owners who had become immensely wealthy during the Napoleonic Wars when they were successful in breaking the British blockade against Napoleon. (According to the Encyclopedia Britannica, the family was worth £2,000,000!) When George Koundouriotis decided to leave his paternal home on Hydra and build his own, he spared no expenses. Architects were brought from Genoa, and a richly furnished house rivalling any of the great houses in Europe was built. His descendants still live there to this day.

At the time of the revolution against the Turks, there were some forty thousand people living in Hydra. (Today the population numbers about two thousand.) George Koundouriotis soon established himself as a leader. When Greece finally gained her independence, the first National Assembly was convened in 1821 and in 1825 the presidency was bestowed on him. He afterwards held many high positions during the reign of King Otho. His son, Andreas, continued the tradition of service to the nation and another son, Theodore, fathered Paul, the most famous Koundouriotis. As an admiral, Paul led Greece to victory at the battle in the Elli during the 1912 Balkan Wars against the Turks, served twice as Regent, and finally, in 1924, as President of the Republic.

A measure of the splendour of the

style in which the Koundouriotis lived is to be found in a description written by a member of the entourage of Thomas Cochrane, the tenth Earl of Dundonald. Cochrane, one of Britain's foremost admirals who fought with the Greeks against the Turks, visited the Koundouriotis House in 1825. His companion later described a lavish feast in the lofty dining hall, then furnished in the Ottoman fashion, but today filled with

furnishings brought from all over Europe. The table groaned with a feast that included roasts, pilafs, and a great assortment of dishes.

In this account, George Koundouriotis is described as a gay and boisterous gentleman, given to great bursts of laughter, but in a lithograph to be seen today in the entrance hall of the house, his face, in half-profile looking towards his left, seems somewhat



Two notable members of the Koundouriotis family who served as President: George Koundouriotis (above), the Hydriot ship-owner, patriot and statesman who built the family residence, and his grandson, Paul (right), the renowned Admiral and hero of the Balkan Wars.

melancholy, and the great almond eyes and drooping moustache appear doleful rather than joyous.

As the visitor walks through the spacious rooms today, however, it is Paul Koundouriotis's personality that seems to pervade the mansion. Inside the courtyard, a beautiful wrought iron lantern can be seen suspended from the arcade which supports the imposing double staircase leading to the first floor. If, before entering the house, one crosses the courtyard, and passes through the lofty kitchens to the garden beyond, one comes upon another breathtaking view. Here a narrow path leads to a square terrace, below which slope away tiered gardens, decorated with pots of geraniums and gardenias. Olive trees and cypresses abound on this spot of the relentlessly rocky island. Below, the sea shines in the sunlight.

The front door, characteristic of houses built around the early nineteenth century, leads into an entrance hall containing many treasures given to the Admiral or collected by him during his travels, as well as a collection of icons. The entire house has marble floors of great beauty. Perhaps the outstanding feature of the Koundouriotis House is the remarkable ceilings of ornately and intricately carved wood, surrounded by stucco, the most superb perhaps being that of the loggia reached from the staircases which branch out from the courtyard. The kitchens display a wealth of willow pattern plates, then, it seems, considered to be kitchenware, but now part of the family's heirlooms.

The many treasures in the main house include unique and beautiful sets of chairs in the reception rooms, some bearing pictures of the Olympian gods, and others, the adventures of Telemachus. The family portraits on the walls include several of George and Lazarus. From the windows of the immense main room the harbour of Hydra and its channel can be seen. Admiral Paul Koundouriotis's telescope lies on the table with other memorabilia and beyond this main room is his bedroom with its commanding view of the Hydra Channel. The ten spacious bedrooms furnished with gracefully curved cupboards command a beautiful view of the sea or the hills beyond.

The Koundouriotis House may be visited when members of the family are in residence, and certainly a visit to Hydra is not complete without a visit at this enchanting stately home.

— ELSIE HIRSCH

“Kali orexi” at this sign.

**AMERICAN
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It says “Kali orexi” which liberally translated means “Have a great feast”
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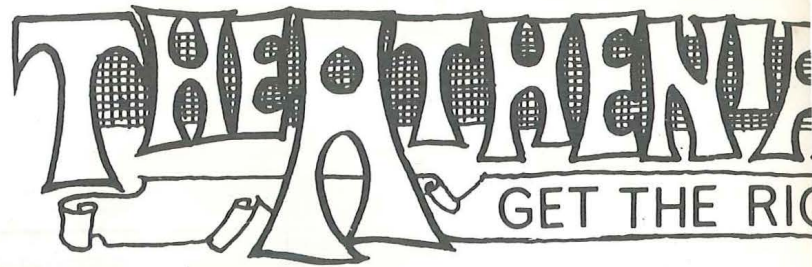
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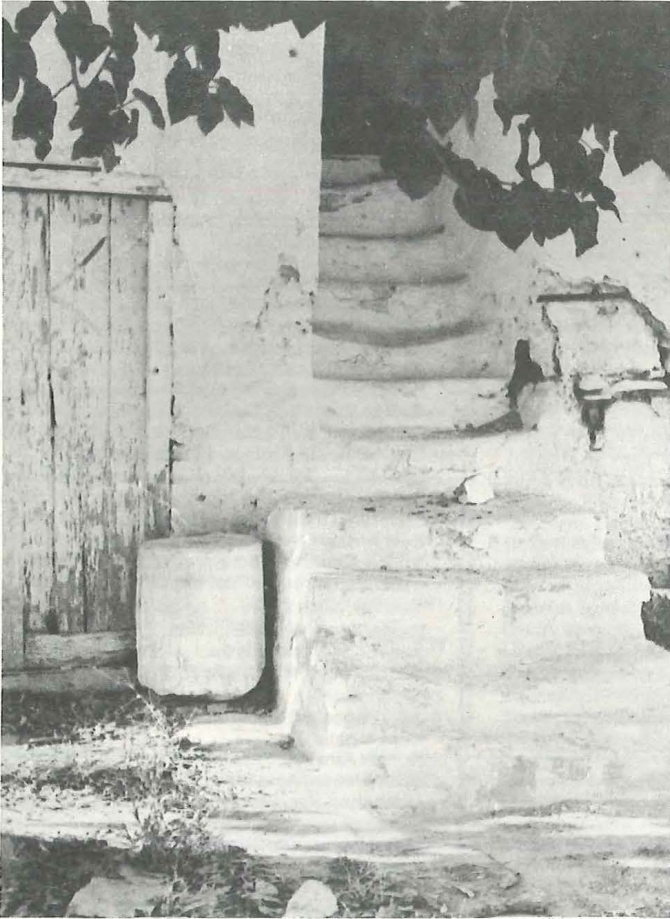
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Fair Prospects

Glyn Hughes, accompanied by his wife, Roya, begin their Greek island journeys. It is the critical summer of 1974 and the dictators are still in power. Fair Prospects, an impressionistic account of Hughes's first sojourn in this country, is to be published this month by Victor Gollancz, London. This is the second in a series of excerpts from Fair Prospects.

A WEEK later, we go much further away, for a two-week trip to the Sporades Islands.

At eight o'clock in the morning, we wait in an unusually quiet square for a bus to take us one hundred miles to Agios Constantinos (a tip of the mainland, just north of Evia) where we will join a ship. Other travellers sit at the café tables amongst their luggage, and read about the travels of the Secretary of State of the United States, Dr. Kissinger — this man, hated by so many Greeks, is as solidly a part of my memories of the country as the Parthenon and the blue sky. Lulled by the bright and comfortable sunlight of the morning I drink my favourite drink — a double measure of Turkish coffee — until the bus arrives.

The bus is not one of those luxurious coaches that take you on long journeys in England; it is an ordinary, once-blue, beat-up Athenian bus, with springs like a tank. As soon as it arrives the peace vanishes — amongst the Greeks, at least; and most of the travellers are Greek. Everyone has a guaranteed place on a numbered seat; nevertheless, it is obvious that there are too many people to be seated on this bus, so everyone fights to install his luggage and get to that seat. For every traveller, it seems that his or her inconvenience is the central crisis of the world, at this moment.

The bus conductor brings steps onto the street. A dirty, ragged man [the ticket seller] appears and stands on top of the steps. People swarm about him with their hands raised, offering money. He looks calmly from on high at the hands of people who, as he knows, would not in other circumstances want to speak to him or touch him. He is out of their reach; whilst the hands holding money and suitcases grow exhausted, he slowly considers the offers.

Whilst this is going on, we learn that our tickets are for a second bus, which will arrive soon. We sit through another coffee and wait for an hour.

After a couple of hours on the bus we arrive at Agios Constantinos: a desolate rocky headland with one or two houses and a ship waiting with its huge mouth open to catch cars at the end of a pier.

The sixty or so travellers disperse over the decks of the ship and are lost. It seems that we have the ship to ourselves. In the hold are one or two cars and a lorry overloaded with second-hand timber, bleached and warped, which looks as though it has been collected by a beachcomber; on top of this load are tied two bicycles, and a wardrobe.

With a scream from its hooter, but without any other fuss, the ship darts through the sea and plays bouzouki music over its loudspeakers. After half an hour the music fades out.

I go to the windy prow of the ship, step over the dark brown, almost purple, bodies of a man and a woman who are already sunbathing there, lean upon the rail above the foaming knife-blade of the ship, and spend a few hours contemplating the passing shore of Evia.

The sky hardly changes from being a sheet of slightly misted blue. There are almost no birds — not even gulls — over the sea or around the rocks. The sea is patterned with tiny, unchanging waves. The island is cliffs covered with trees or cliffs without trees, and more or less without houses. The regularity is hypnotic. With the soporific fumes of the engines and the regularity of the movement and the heat of the sun, I find myself falling asleep and have to pull myself awake to attend to this miraculous, distant beauty.

At one place, a clump of high mountains like a fist of shorn, stumped fingers, seems to leap out of the secret mass of the island and to try to reach over the sea. The mountains, struggling desperately to leave the island, are like a fearful warning of something terrible there. I suppose that, if I knew Greece, such silly and fanciful ideas would not occur to me. But I do not know Greece; and lost as I am, led through an archipelago of strange islands, I know how the ancient Greeks felt, and how natural it was for them, as it is for me now, to realize giants and sirens and all kinds of anthropomorphisms in the mysterious spaces beyond the first line of cliffs.

When the ship turns a headland, it goes frighteningly close to the rocks. Obviously, the cliffs must drop sheer into deep water. But I find it ghostly to be passing, in a great throbbing cruiser, past deserted rocks that I can almost touch.

Then we cross the sea out of sight of land until we come to the shore of Skiathos; which is the same ceremony of drifting pine-covered cliffs so repetitively beautiful that their beauty hypnotizes me into a trance from which I struggle to awaken. I think it would take little to transform these repeated rhythms of still bays and still headlands and still bays into music — or at least for the mind to imagine a hint of music, a hint of what one imagines to be the most seductive music that one has ever, that one could possibly ever, hear. So it is easy to realize how Ulysses heard the music of sirens as he passed these rocks; and to know why he had to pull away from these shores to regain his sanity; for the beauty is too much.

Before we enter the harbour of Skiathos, that corrupt wailing that is called 'bouzouki' comes over the loudspeaker

again. Skiathos is a popular island, particularly for English package holidays, so most of the passengers disembark and then we set off for Skopelos, the loudspeakers again fading after half an hour.

AT SKOPELOS there is another fairy-tale harbour and musical moans. We disembark with the rickety load of bleached wood. There are hardly any people leaving the boat with us; there are more on the pier, waiting either for relatives or friends, or in the hope of hiring rooms to tourists. But there seem to be very few tourists this year. Perhaps it is the world-wide shortage of money, and higher prices here; or the fear of a war with Turkey; or maybe the refusal of people to visit a country under the rule of a military government. Nonetheless, everyone is waiting for the tourists. Government money has been invested in hotels; huge bank loans have boosted tourist 'amenities'; and almost every islander has a room ready for hire.

So there is a man at our side straight away. He leads us through the town, to show us his room. The room is almost a small, self-contained flat. It includes a wide terrace, L-shaped around a little washhouse. There is not much furniture — only a tiny wardrobe made of plastic sheets; two single, tough-looking beds — like army beds; a hard chair; and, on the wall, a tiny picture of a ghastly, chalk-pale head of Christ dripping blood. The room costs one hundred and forty drachmas a day. Roya, who was expecting a room to cost about thirty drachmas, tells the man and his wife that we cannot afford so much and they reduce the price to one hundred and twenty drachmas. We take the room and the woman makes up the beds. Then we go out to look at the town.

The old Skopelos was almost entirely destroyed by an earthquake a few years ago; what we walk through is a reconstruction of the town. It is a remarkably accurate and convincing imitation. As in all island towns, there is a frightening intimacy about its ten-foot-wide streets, with everyone talking or shouting on their doorsteps, and looking over the fresh wave of tourists from the boat. We pause at several doors, looking for somewhere where we can step inside and drink coffee or beer. Of course, we look like tourists; and at the door of one rather bare place, where there are wine barrels against the wall, the man invites us, in quite good English, to drink ouzo with him. He is surprised that Roya speaks Greek. He offers each of us a thimbleful of ouzo, in a thick little glass, and a large tumbler full of water. He sits with us, drinking himself. He tells us that he has been to Chicago. I, being naive, am charmed by this meeting. It seems like stepping into an English pub during a quiet hour and being entertained by the landlord.

Presently I begin to feel uneasy about our entertainment. His talk is a little too devious, a little too sharpened with questions about us; it strikes me that it is like that nosy Yorkshire village conviviality which is really intended to find gossip about a stranger. As we are about to leave, he asks us for ten drachmas for the ouzo. It seems fair enough; the man has to make a living. On the other hand, we did not ask for the drink — did not even want ouzo. Compared with that wonderful giving by the people on Evia, his demand for money is really an impertinence. Imagine the Evia people charging us for the cherries and walnuts that they gave us! Well, I don't have ten drachmas in change; I have eight, and he takes that. We leave, with a grievance. Roya blames it on his having been to America.

We descend to the quay, where the fishing boats are tied up, and then we climb another street towards the top of the town.

THE TOWN is built up to the sharp peak of a rock, where there are the remains of a castle. Like many of the castles around Greece, it was first built by Venetians, used by Venetians and Turks, and then taken over by pirates and bandits who established a protectorate over the island. (The 'protection' of Greece by foreign powers serving their own interests is much older than the protectorates of Britain and America since the Second World War.)

By the time that we reach here, the town has run out of paved roads. There are only sandy streets littered with donkey droppings and stones, where the mercurial ants dart like spit upon a hot stove.

We stare down one of these narrow streets, where I see an old woman who is a little unusual because she is not wearing the black dress of so many women who have reached the inevitable point in life when they have something to mourn and who rest in mourning for the remainder of their lives. Instead, she wears the island costume of a full-skirted blue dress, with a white pinafore, and down her back her hair hangs in a long grey plait: a dress that seems to keep the women looking sexual and graceful right through their old age.

As she is interested in our curiosity, she walks towards us. Her husband comes from a door on the other side of the street.

She wants to know where we are staying and how much it costs. We tell her where; and that it is too expensive. She agrees, and herself offers a room to us. She has two little houses, opposite each other; each one has two rooms, one upstairs and one downstairs. Her husband sleeps in one house; above his room is a spare room for their daughter when she comes from Athens to visit them. The wife's room, the lower one in the other building, is split to contain, also, a kitchen.

The floor is of the usual rough concrete and is furnished with a tough bed, a table covered by a plastic sheet, and a cupboard. The walls are decorated with many small, framed pictures — picture postcards, and snaps of relatives. She



points out one of the framed photographs: it is of a couple of German tourists who stayed with her a few years ago. The room that she wishes to let to us is above her own, and reached by a staircase through it. This intimacy is too much for Roya, and we refuse the room.

We talk a little longer, outside the house — or, rather, the women talk. Her husband and I, unable to bear one another's searching, wordless looks for long, glance at one another, and turn away; he shyly pulls at the grass and throws it towards the hens, whilst I stare around me at the street, the sea, the castle. How can I describe his look — a look that is not personal to himself, but which I have met on so many people in the Greek countryside? A searching look; it is as if he is sealed like an unwilling anchorite in the cage of a private myth, and is looking shyly at me in the hope that I have the key to release him. Often I have seen him and his like wandering over the fields in a searching way, as if they do not own the land, or are scouring the earth with their eyes as if they are looking for something they have lost, their ancient gods, the gods of wind, and corn and water and olive tree; the many gods killed by Jehovah. Or perhaps the gods have escaped down a crack in the earth, and down a fox hole or into an ant nest, and left him, in a garbage of plastic, and concrete, and fussy little engines, and the posturings of television stars, the incongruous ingredients out of which he has cooked that peculiarly private, unsettling myth of his.

The woman isn't wearing a wedding ring, and I wonder why. She asks us to have breakfast with them on the following morning, and we agree. She gives us a flower each; we add them to the flowers that we already have and continue our walk, scrambling through the stones of the ruined bandits' castle, towards a track that leaves the town and passes along the side of the cliff. This is where the town's rubbish is brought on donkeys to be tipped into the sea. It is sprinkled down the cliff, with little of it reaching the waves. There it is left to stink in the sun.

Once away from the smell of the rubbish tip, we sit and rest. The bay is empty of ships or birds; the sky is without clouds or birds; the headlands lining the bay are rock mostly without herbage, houses, or trees. We can hear the sea only if we listen carefully. I ask Roya why the woman didn't wear a wedding ring. Roya says that perhaps it was sold, or taken from her, during the German or the Italian occupation.

We return to Skopelos, and put the flowers in a glass in our room. The night is very uncomfortable for two people on a hard, single bed. So the next morning we search for another lodging — which is easy to find. We walk fifty yards down the street, climb some stairs that Roya seems intuitively to recognise as being semi-public, although it looks like the doorway and the stair of a private house to me; and there is a man willing to let us a place for one hundred drachmas a night. It isn't a very pleasant room, being airless, with ugly furniture; and it has only a tiny terrace. Nevertheless, it has a double bed.

We return to our own house and try to tell the woman there that we are leaving. But she is so upset! She says that she will find a double bed for us, and reduce the price to one hundred drachmas. So, of course, we stay. Then we buy some bread and go for our breakfast, at the house by the castle. The woman gives us each a glass of warm goats' milk as we share our food with our hosts.

AFTERWARDS, Roya, who has been to Skopelos before, wants us to go to a beach that is further along the coast. We have a seven kilometre walk through the olive groves.

Sometimes we meet a man riding or leading a donkey, and

we talk for a while. About half-way on our walk is a carved water-trough and a spring that has dried to a useless, muddy trickle. Just before we plunge between rocks to the beach, there is a little white church. With its white curved walls, its curved apse and its rounded corners, it is like a big white seed; a white fig or a misshapen apple. Old plates and saucers are set in the plaster. Some of them are old island pots, simply-drawn with earth colours. Others are English willow-pattern; or are English crockery with fussy engravings of hunting scenes or of ladies promenading in gardens.

The grass around the church is shorn away, so that it is nothing more than a thin spreading of chalky stubble over baked earth. Near to the pneumatic-looking church is a white house, more modestly white because its whiteness is broken by the shadows of uneven stones whereas the church is of smooth cement. A man and a woman are sitting at their door. The man comes towards us; then the woman brings us a dish of plums. We ask them about the plates — it was they who set them in the church walls. Some of the plates must be quite valuable. 'We never thought they were valuable' says the woman, 'We used them everyday.' They tell us about their son who is in Canada, and who cannot — or who does not — come to see them. We leave them and go to the beach.

There are not many other narcissists on the beach. A French couple camp on the headland at one end, where there is a spring; we meet at the spring, and he tells us that, like me, he is learning Greek '*siga, siga*' ('slowly, slowly'). A couple of half-awake Greek families lounge on the sand whilst their children, doubly-wakeful, splash at the edge of the sea. Then there are the usual surprises of seeing people half naked: a man with the thin and spectacled face of a lawyer, a clerk or an academic, shows a body like a spider's, covered in black hairs. And there, behind a rock, are two completely naked men, who do not even cross their thighs to try and hide their genitals as we pass by. A little further on is a naked woman who has a fishing rod propped against a stone. But she is most interested in throwing sea-water over her breasts. As we walk up to her, she casually stoops to the sea's edge, lifts the water in cupped hands, and, putting her head back, throws the water at her throat. She does not think that we'll be particularly interested in her; she does not expect us to be scandalised; she does not suspect that we'll report her to the police; she assumes that we are the same kind as herself, because this beach is remote enough for only the liberal or hippy bourgeoisie to be able to reach it. At the far end of the beach, a group of American girls, who last night, at the café table next to ours, were adoring their own enthusiasm for the islands, have erected a plastic sheet over two rocks and a few sticks; they intend to camp here for a week.

With this company we spend an afternoon, swimming, sunbathing, swimming and bathing ourselves in the sun again. At one moment a yacht with all its white sails showing moves across the top of the wall of blue sea, just like the unbelievable ships that we used to draw when we were children. We leave the beach at dusk, after everyone else except the American girls have left; and walk to Skopelos through the twilight olive groves.

So we spend each day for a week: rising late, plucking our bathing things from where they have dried on the terrace, slouching through the town to buy cheese and bread, walking at midday through the olive groves, bathing all afternoon, walking back and in the evening eating at the cafés along the waterfront. By the end of the week, my pale Yorkshire skin has begun to flake off, or drop off in a white, powdery dust.

After a week, we go to Skiros.

—GLYN HUGHES



The composer, Yanni Christou (right), and his initial manuscript of the score for 'Anaparastasis 3' which illustrates his system of synthetic notation.

YANNI CHRISTOU

On August 2, in the Odeon of Herod Atticus, the Athens State Orchestra will perform Finikos, a rarely-heard, early work by Yanni Christou, who died in 1970 at the age of forty-four. Christou is today considered to be one of Greece's most original composers, and is slowly winning international recognition.

YANNI Christou, the son of a wealthy Greek industrialist, was born in Egypt in 1926. He studied in England and won a degree in philosophy at Cambridge in 1948. This study later proved to be the basis of his compositions, as he believed that a philosophical - metaphysical background was necessary for creating great art.

While pursuing his interests in philosophy, he was also studying music with Hans Ferdinand Redlich, who had been a pupil of the composer Alban Berg. Christou also studied composition and orchestration in Italy for several years before returning to Egypt where he lived until 1956. In that same year he married Thérèse Choremis, who was from the island of Chios. They moved there in 1960, settling in a country house on a large property. Christou worked in peace, surrounded by a rich library devoted to philosophy, religion, anthropology, psychology, history, literature, art, music, magic and the occult. During this time, his musical ideas fermented. The musicologist John

Papaioanou has written, 'Christou's preoccupation with metaphysics and transcendentalism, myth and magic, mysticism and Oriental religions, underlined by his extremely large collection of books devoted to such subjects, gives a particularly intense and deeply moving colouring to his music. He is the only Greek composer who stands so firmly astride East and West.'

When the house and property were expropriated by the government to make room for a new airport on Chios, Christou, feeling a need for a less isolated life, moved to Athens with his wife and their three children. He planned, however, to develop a kind of cultural resort on a large estate in Chios, where music and drama festivals could be held. These plans were never fulfilled. On January 8, 1970, Christou and his wife were killed in an automobile accident.

Christou left behind music of great value, but it has seldom been heard. A perfectionist, he did not want his works performed unless he was certain the performance would measure up to his strict standards of perfection. As this was hard to assure, he preferred that his works not be played at all. *Phoenix Music* and his First Symphony have been performed by the Athens State Orchestra under Paridis, and Litschauer, the Austrian conductor who headed the Radio Symphony Orchestra,

devoted a program to his *Patterns* and *Permutations*. Like the audience that first heard Stravinsky's 'The Rite of Spring', this performance was received with boos, and catcalls, fistfights broke out between those who were willing to give the music a try and those who were determined *not* to hear it.

Even so, his work has slowly become known here and abroad. In 1964 the committee of the English Bach Festival asked him to write a Pentacostal Oratorio. This resulted in *Tongues of Fire*, an oratorio which has been heard in Italy as well as in England. His scores for ancient Greek tragedies, which have been performed by the National Theatre and the Art Theatre of Karolos Koun, have been repeatedly praised for their force and feeling.

Christou considered *Mysterion* to be his best composition, a mixed-media work for the stage, scored for narrators, three choirs, tapes and actors. Its theme was drawn from ancient myths in the Egyptian *Book of the Dead*. Two gigantic projects, however, preoccupied him from 1966 to the time of his death. The first was called simply 'The Project', involving a new system of writing music which he called synthetic notation. It was a free but precise method of notation which enabled him to score rapidly his musical ideas. The scores using this revolutionary method are, at first sight, incomprehensible to

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the uninitiated, but the method can be quickly learned by reasonably competent musicians. In fact, so concerned was Christou with the accessibility of this new system that he tried out the notations on his young daughter before making them final. If she could guess what any given notation meant, then he judged it acceptable. If she was puzzled, he would renew his search until he found a symbol she could understand.

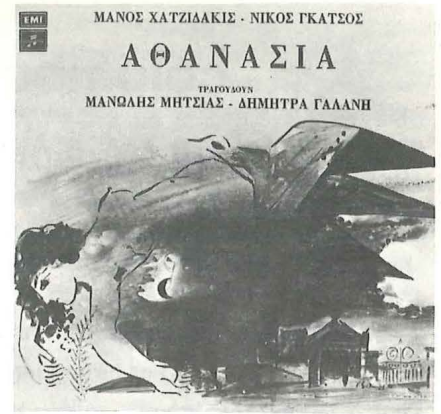
One-hundred and thirty compositions were to be included in 'The Project' — grouped under the heading *Anaparastasis* (Re-Enactments). All were to include stage action as well as music. A formal theatre, however, was not needed for their presentation. He had envisioned his cultural resort on Chios as the best stage for the *Re-Enactments*, for which the ideal setting might be a village street and the ideal extras, local country people. A summary of about forty of these *Re-Enactments* survive, but only four have been written out. Each of these has a separate theme, related to a corresponding musical pattern.

The title *Re-Enactments* is symbolic. He intended to evoke ancient or primitive rites in which the participants perform as if in a trance or a state of ecstasy. For Christou these rites had a profound meaning because they were beyond the reach of the rational mind and sprang from deeper, hidden emotions. This, then, was his purpose in the *Re-Enactments* — to release the primeval urges common to man throughout his past.

The second major project which he believed would be a summary of all he had done thus far, and which consumed the last three years of his life, was a modern interpretation of the *Orestia* of Aeschylus. The world premiere of this work was scheduled for April 1970, to be followed by a world tour. Christou was killed in January. He had not completed transcribing this work, and all that the world is left with are brief jottings for a score which, although fully developed in his mind, is now lost to posterity.

Only three of Christou's works were published during his lifetime. Now several of his colleagues and friends are locating and publishing whatever scores remain to be found. Those that have come to light are of stunning power. An album of Christou's compositions, *Late Works*, which includes 'Praxis for 12', 'Anaparastasis 1 and 3' and 'Epicycle 2', is available in Greece and should be heard by serious students of contemporary music.

—HARIS LIVAS



music

A Musical Potpourri

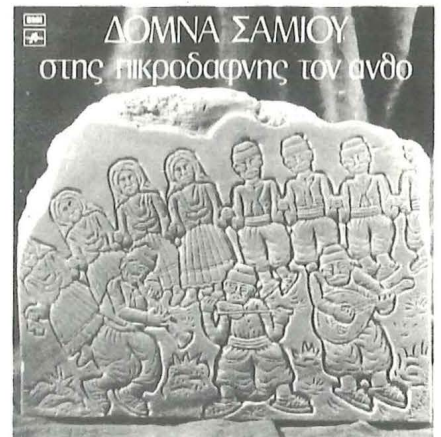
Folk songs from Samiou, rebetika for connoisseurs, and romantic ballads from Hadzidakis are among the new releases.

AFTER many months of work, Domna Samiou has brought out a new collection of Greek folk songs and music with EMIAL, under the title *Stis Pikrodafnis ton Antho* (By the Flowering Oleander). It is well up to the excellent standards set in her recent albums, *Ehe Yia Panagia* (Good-bye Holy Mother) and *Souravli* (Flute), and secures her position as a leading producer and performer of folk music from all over the Greek world. The latest collection is particularly notable because it reveals the enormous variety of Greek demotic music. There are three instrumental pieces: a *Pidiktos* dance from the Dodecanese, performed on *santouri* and violin, and two tunes from Macedonia played on *zourna* (Macedonian oboe) and the *daouli* (large drum). One of these tunes, *O Boyatzis* (The Dyer), is in intricate 11/16 time. Domna Samiou has distinguished herself on this album by including three songs, performed without accompaniment and all very haunting. The star of these pieces is Manolis Filipakis's rendering, with choral backing, of the stirring polyphonic Karpathian song *Pios Ito Pou Traouise* (Who Was It Who Was Singing?). Finally, Domna Samiou has once again chosen songs from the rich musical tradition of the island of Mytilini (Lesbos), revealing the particular knack she has for singing with verve and originality, and a beautiful Cypriot song *Pafitissa* (Girl from Pafos) which deserves to be better known in Greece.

My only criticism is that Markos Dragoumis should have been given more space for his interesting and helpful sleeve-notes and that the texts of the songs should have been included as they were in *Ehe Yia Panagia*, since the variation in dialects makes it difficult in places to decipher the lyrics. Otherwise, this is the most worthwhile record produced in months.

Another fine album which is clearly a labour of love rather than a bid for cash and acclaim is *Ta Ble Parathira* (The Blue Windows). This LYRA album consists of a collection of well-chosen *rebetika* classics by Vamvakaris, Mitsakis, Tsitsanis, Lavkas and Halkias performed in the old-style with acoustic instruments and without the usual obnoxious cacophony of drums and electronic organs. The *bouzouki* is played by Manolis Dimitriou who some years ago forsook the lyre of his native Crete (his father is a lyre player) and devoted his energy to the *bouzouki*, studying under the Father of the Bouzouki, Markos Vamvakaris. Dimitriou performs with panache and technical expertise, and this record must establish his name as an exponent of the old style. Both Dimitriou and Dimitris Kondoyannis, who plays the *baglama*, a miniature *bouzouki*, sing unpretentiously in a manner that befits the lyrics. This is a very promising first record; it is heartening that it has been produced by (as yet) non-professionals, and it is hoped that success will encourage the group to continue to provide an alternative to the travesties of *rebetika* put on the market by some so-called professionals.

Also from LYRA we have Alexandra's *Sto Stavrodromi* (At the Cross-



roads) an appropriate title for a first album. Alexandra began her career as a drama student but is now exclusively dedicated to singing and she has already made a reputation performing with Tsitsanis. She is a serious artist and the cover quotes the major *rebetika* composer, Yannis Papaioannou, as saying in his *Memoirs*: 'This Alexandra is a great singer and with a little work she will make her mark.' She has shown good taste in her selection of songs, especially in that she revives a number of enjoyable early songs which are not widely available on record. Her performances of *Alon Agapo* (I Love Another) and *Hasapaki* (Young Butcher) are powerful and exciting, and her voice throughout is distinctive and does not attempt to imitate other contemporary singers.

From the hashish dens and cheap taverns of yesteryear, comes an album that will delight the patient connoisseur who does not possess a personal archive of several thousand, mint-condition 78s. I refer to EMIAL's *Stellakis Perpiniadis: Autobiography* which consists of twelve classics by the Al Jolson of *rebetika*, best known as 'Stellakis', recorded between 1932 and 1950 and reprocessed from his own collection. Universally admired by his contemporaries as a composer and singer, Stellakis is an appropriate choice to



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begin a series of albums of original *rebetika*. He is accompanied on many tracks by the greatest virtuoso instrumentalist of the period, Yiovan-Tsaous. The album is well produced, contains a useful booklet with details of the songs and nostalgic sepia photographs. Not a single number will fail to moisten the eye of any retired *mangas*. *Oniro Bekri* (The Drunkard's Dream), *Vale Me Stin Angalia Sou* (Take Me in Your Arms), *Lahanades* (Cabbages: meaning wallets in the pick-pockets' argot) and *Ego Thelo Pringipessa* (I Want a Princess) in their original versions will produce weeping fits. The latter makes a little bit of history by being the first hashish song issued on a re-recording. Also included is Toundas's *Varvara* which fell foul of Metaxas's anti-*rebetika* censorship, in the 1930's, for being lewd. It landed Toundas, Stellakis, the producer, and the entire band in jail in 1936. Rush out and buy this record now before the censor gets his hands on it again!

A very respectable EMIAL record in no danger of confiscation is Hadzidakis's new release *Athanasia* (Eternity) with lyrics by the prolific poet and songwriter Nikos Gatsos. The beautiful sleeve and illustrations of a small glossy booklet, which contains the lyrics, are by Yiorgos Stathopoulos. Hadzidakis notes that 'The true popular song is a game of the voice and the heart. Simple, poetic and contemporary for all time'. To this end, he has returned to the popular ballad style with which he made his name originally. If you like early Hadzidakis, you will like *Athanasia* for it is whimsical, nostalgic, tender, dreamy, and melodious. However, there would have been no harm in a little more Dimitra Galani and a little less Manolis Mitsias.

Last, but not least, mention should be made of LYRA's *Kravgi sta Perata* (Cry to the Limits) which is about the Greek Civil War. The poetry of Menelaos Loudemis, who spent eighteen years in exile, is of interest. The first side of the disc takes the form of letters from a prisoner in the concentration camp on Makronissos to his mother, read by the poet himself (accompanied by rather trite background music). On the second side are songs from the cycle *Katohi* (Occupation) sung by Christos Stylianeas and Isodora Sideris. The music by Spyros Samouilis is outrageously derivative from the work of contemporary composers, mainly (guess who) Theodorakis.

—RODERICK CONWAY MORRIS

Make Love, Not War

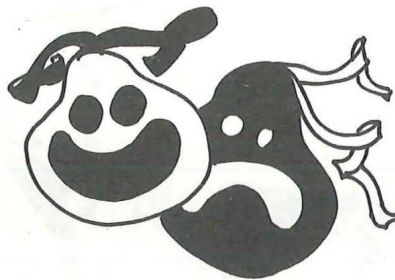
'WHO ARE you? A man or a fertility symbol?' asks an alarmed Athenian herald in the Fourth Act of *Lysistrata* as an otherwise unidentified Spartan approaches in a pitiable — but, ah, vivid — state of sexual distress. Comparative lists of phallic properties for Aristophanes's productions over the millennia might furnish illuminating matter for those interested in theatrical or social history. In the case of Spyros Evangelatos's *Lysistrata* which stormed the grim Roman fortifications of Herod Atticus in June and captured delighted audiences, one would have to itemize at least ten metres of green garden hose, a living actor in a red skull cap, and a device which from the eleventh row looked like something one might blow soap bubbles through.

Aristophanes has been rather more immortal than usual in the last generation. Karolos Koun has been a great innovator and Alexis Solomos has solidified the advance both in his productions and his writings. Both — and Michael Cacoyannis, too — have mounted successful productions abroad.

Of Aristophanes's extant plays *Lysistrata* is the third and last to deal specifically with the subject of war and peace. The two earlier plays, *The Archanians* and *Peace*, were written in the early years of the Peloponnesian War and while the plots of Aristophanes are never meant to be plausible — they have a cosmic significance in which reality can only be presented in a surrealist form — the personal separate peace plotted in the first play and the divine intervention in the second still reflect a hopeful approach to the ending of a senseless and devastating war. *Lysistrata*, however, was written ten years after *Peace*, immediately following the catastrophic Sicilian expedition, when the tragedy of the Athenian Empire, following with Sophoclean exactitude its inevitable course from *hubris* to *ate*, was there for all to see. In one of the most extraordinary feats of human ingenuity, the comic poet, finding himself in a situation over which neither he nor anyone else had any control (the modern analogy is obvious) out of despair threw the *condition humaine* on its back (as it were), and found the

perfect theatrical analogy in sexual frustration. If anyone is startled by the eruption of pornography today, he doesn't have to look very far into *Lysistrata* to find a very illuminating explanation.

With imagination and daring, Spyros Evangelatos placed his *Lysistrata* in the years just before the First World War. Back in those days there were roving groups of players which used to put on performances of Aristophanes in var-



ious theatres, parks and coffee houses around Athens in a language and a style so obscene that not only were there no women performers, but no women were allowed to attend them by order of the police. Evangelatos has taken this period as his point of departure and for the greater part it is a resounding theatrical insight.

With the setting of a sleazy portable theatre with roll-up canvas scenery, ragged circus tents, a bare pinewood platform, and an all-male cast in tawdry Edwardian drag, Nikos Petropoulos brilliantly backed up Evangelatos's significant image, and has, by the way, earned the ultimate compliment of a set designer faced with the ancient theatre by making its grandiose four-storey stage wall unnoticeable in the appropriately cheap aura of Du Barry Pink gels. Vassilis Tenidis's honky-tonk music — the players sit in view throughout the performance on a high deck — is understated, moving and immensely effective. The translation by Kostas Taktis must be the raciest heard by men and women in modern times, although even he has balked at some of Aristophanes's most notorious one-liners.

When it comes to forging an acting company, Evangelatos is superb. The members of his *Amphi-Theatro* are marvellous individually and even better as a team. In two hours they expend an energy which one suspects could not

have been equalled in all thirty years of the Peloponnesian War. If for a minute or two at the start one feels one's self thrust into the presence of some dotty and militant fringe of the Gay Liberation Front, this soon passes and Evangelatos's belief that the cause of women can be argued more strongly if played by men — as men — but dressed as women, is sustained and fulfilled. This is realized by hardly more than a dozen athletic and talented young actors who encompass not only the community of two sexes but of two city-states. Even so, Lefteris Voyadzis must be singled out in the title role. Wrapped up in an Eviot peasant scarf, swathed in a *peplos* that looks like a discarded slip-cover, shod in what Mary Poppins would call 'sensible' shoes and topped with a bonnet of grapes and other *fruits de saison*, Voyadzis, looking like an intoxicated Carrie Nation, delivers Aristophanes's diatribes with startlingly impassioned sincerity.

In the last analysis, however, this is neither a seamless nor a perfect interpretation of a great play. Sometimes the director's immensely fertile imagination misleads him. The statue of peace which Aristophanes calls for, at the end minces onto the stage, a living woman robed in white chiffon looking, alas, like a failed competitor from the Miss Europe contest. The chorus of women in funereal black is equally inappropriate. The laconic newspaper reports of the Battles of Marne which punctuated the songs from *Oh, What a Lovely War* (which this production often resembles) had immense theatrical impact because they were thoroughly consistent with the style of Joan Littlewood's famous Brechtian production. The rolling periods of Thucydides here, however, sharply detract from the period quality of Evangelatos's original and very specific vision. No doubt Evangelatos meant that these stylistic breaks should add both scope and depth to his production. In fact, they threw a shadow of obscenity on the rest which would have been otherwise avoided.

No great matter. Evangelatos's *Lysistrata* is in most ways a brilliant reinterpretation of a classic, a detonation of energy, a theatrical experience full of fun and excitement, and as such it is a paean to the inexhaustibility of the human spirit. It is a pity it was not scheduled for a later place in the summer season when a wider international audience might see a fine, original and stimulating example of the renewal there has been in the Athenian theatre during the last two years.

— S.E.

Rolling through the Summer

IN AN office at the Greek Film Centre, Michael Cacoyannis stares out of a window over Panepistimiou Street. It is the middle of June, and rain-soaked tourists are dashing and splashing along the sidewalks. 'The whole Greek Army is cooperating,' says Cacoyannis, 'but we'll need God's help with the weather.'

In two weeks, Cacoyannis is due to begin shooting *Iphigenia in Aulis*, the last play of Euripides, and the third ancient drama to be filmed by the Greek-Cypriot director. The first was *Electra* in 1962, followed by *The Trojan Women* in 1970. Cacoyannis sees *Iphigenia* as the conclusion of a personal trilogy, as well as his most ambitious film project to date. Numerous locations will be used, and the supporting cast includes thousands of soldiers and masses of citizens.

'It is also the most important film of my career,' adds Cacoyannis, 'and perhaps the most relevant to our time. I am completely devoted to Euripides — his stories are rich and subtle, and his characters are very human and complex. And most important, they are not subject to blind fate. Euripides makes them responsible for their actions, and is thus a very modern writer.'

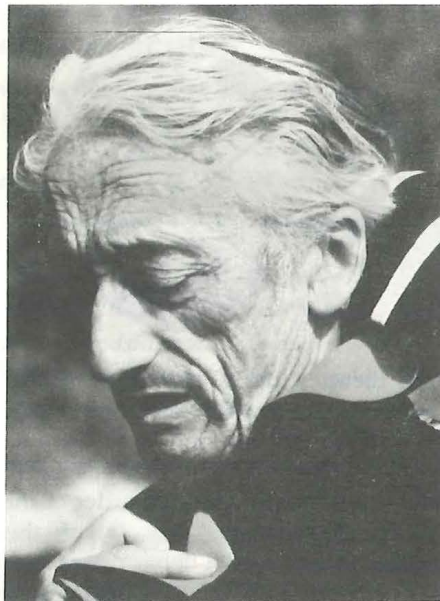
And perhaps a modern political scientist? 'Yes. In *Iphigenia* we see the unhealthy tendencies of a most powerful kingdom brought to a logical and tragic conclusion. It is the same, I'm afraid, with the world today. Our past is catching up with us; our waste is burying us; our political adventures destroy lives and sacrifice our youth — and we are responsible.'

Irene Papas will star as Clytemnestra in the film — a natural choice, since she has also starred in two of Cacoyannis's most acclaimed pictures: *Electra* (as Electra), and *Zorba the Greek* (as the young widow). Agamemnon will be played by stage star Costas Kazakous, and Iphigenia (the daughter of Clytemnestra and Agamemnon) will be played by Tatiana Papamosou, a thirteen-year-old girl with no previous acting experience.

'In the play Iphigenia is a child, but in stage productions she is always played by an older actress. For the film I wanted a child, and I auditioned hundreds of Greek girls for the role. Finally I found Iphigenia — on an

airplane. No theatre experience, but wonderful instincts. Good face, good voice, good presence ... she will be splendid.'

Iphigenia in Aulis will not be filmed in Aulis. The region is too built-up today to accommodate filming at the ancient sites. Instead, the main shooting will be in Hydari — an army camp



Jacques Cousteau... in Greek waters.

outside Athens, which also served as a German prison camp during the Second World War. Locations around Mycenae and Ancient Corinth will also be used, and the filming is scheduled to last twelve weeks.

Iphigenia is being financed entirely by the Greek Film Centre, a quasi-governmental agency set up eighteen months ago to aid and stimulate Greek film production. Ten projects are currently in the works at the Centre — ranging from a young director's first low-budget feature to a multi-million dollar television series by Jacques-Yves Cousteau.

COUSTEAU has been filming in Greek waters since November 1975, and will continue through November of this year. The film will likely turn out to be a three-part television special. No script exists yet, but over one-hundred and twenty hours of film have been shot.

Rumour has it that the remarkable flora and fauna of the deep may be

upstaged in this production by some important archaeological discoveries. The Greek Ministry of Culture and Sciences has been closely involved with the project and, in addition to filming the series, Cousteau has been providing the Government with valuable new charts of Greece's underwater coastlines.

Cruising tourists may catch a glimpse of Cousteau's famous ship, *Calypso*, this summer. It is a handsome old American minesweeper, converted by Cousteau into a combination diving launch, marine exploration laboratory and film studio. The *Calypso* is elaborately equipped and instantly recognizable — the front deck supports a two-man diving submarine (named 'Denise'), and the rear deck carries a helicopter which is used for reconnaissance, photography, and as an aerial dinghy.

GREECE will also provide locations this summer for a number of international productions. In Crete, British director Christopher Miles will begin work on *A Trap of the Sun*, based on a novel by Daphne du Maurier, and starring Michael York and Charlotte Rampling. Producer James Elliott has chosen locations in Rhodes for *Torquemada*, a gothic horror tale featuring Judith Anderson. Around Athens, a Franco-Italian company has begun shooting *A Woman at Her Window*, with Romy Schneider and Philippe Noiret. Pierre Granier Deferre is directing.

Rambling further through this summer's production schedule:

Melina Mercouri is co-starring with Glenda Jackson and Geraldine Page in a picture called *The Abbess*, in which 'Watergate-style tactics are employed by nuns attempting to seize power in their own convent'.

Greek-born director George Pan Cosmatos is directing an all-star suspense blockbuster for producers Carlo Ponti and Sir Lew Grade called *The Cassandra Crossing*. The story concerns an ill-fated train journey, and the cast includes Sophia Loren, Richard Harris, Burt Lancaster, Ava Gardner, Ingrid Thulin, and Lee Strasberg. Not taking any chances, Sir Lew has signed an equally heavy cast to play in another travel agent's nightmare called *Voyage of the Damned*. Aboard this ship of fools will be Faye Dunaway, Max Von Sydow, Malcom McDowell, James Mason, Orson Welles, Lee Grant, Ben Gazzara, Oskar Werner, and Julie Harris, which is quite a lot of talent.

—GERALD HERMAN

Galleries With a Difference

AS MENTIONED last month the graphic medium and its revival is intrinsically associated with the democratization of the arts. For this reason it seems apt to look into Contemporary Graphics which opened recently at Haritos 8 and is the only gallery in town dealing solely in the contemporary graphic arts.

Talking to its owner, Evie Sapountzakis, I realized what problems she has encountered in her effort to initiate and introduce 'the print' as a valid art form to the Greek public. An experienced dealer, she decided to open this gallery because Athens, although having a host of galleries, did not have a contemporary graphics gallery. She also wished to make low-priced art works available to younger audiences who have the interest but not usually sufficient means to afford them.

One of the chief problems in introducing contemporary prints and engravings here is that the public does not, on the whole, fully appreciate the difference between a reproduction and a print. There is still a good deal of misunderstanding and confusion over this issue. It is not generally realized that making prints is an arduous task demanding high precision and meticulous work and that prints and engravings, unlike reproductions, are editioned and come in a limited number of copies. This attitude does seem odd particularly since antique and old engravings are highly esteemed in Greece. One need only look around Athens to see the numerous shops which deal in old prints.

The conditions for making prints and engravings in Greece are far from ideal. Silk-screening, involving a less complicated technique, is easily executed. Lithography is also possible but often zinc plates are used instead of stone and the end result is not as satisfactory. Etching, however, is almost impossible because there are no printing works or presses for etching except those which are privately owned. Another inhibiting factor is that the quality of available paper is not always very good.

Contemporary Graphics deals with both Greek and foreign artists. The gallery collaborates with the most important Greek engravers such as Achilles Droungas, Akis Grammatopoulos, Vassilis Kazakos, Diohandi, Lianna Papaioannou, Pirounides and

Lou Efstathiou. The foreign engravers are Dorothea Wight, who had an exhibition at the gallery in April, Balatzian, who is to have an exhibition here next year, and Judith Allen. Sapountzakis has already editioned a certain number of prints, but she hopes eventually to be able to edition prints of most exhibitions held at Contemporary Graphics, thus setting really low prices. The gallery has also made an effort to channel the print to the provinces by working with galleries in Thessaloniki, Kalamata, and Crete. Despite existing difficulties, public response to Contemporary Graphics is growing steadily, a clear indication of the wide selection, high quality and reasonable prices of the prints to be had. Prints then, why not?

This was to have been the second of three articles dealing with galleries in Athens which have made an effort to make art more accessible to the public. In the June issue Ms. Cafopoulos discussed Polyplano at 20 Dimokritos Street. In August she was to have reviewed the Visual Arts Centre which has now closed.

Galleries in Retrospect

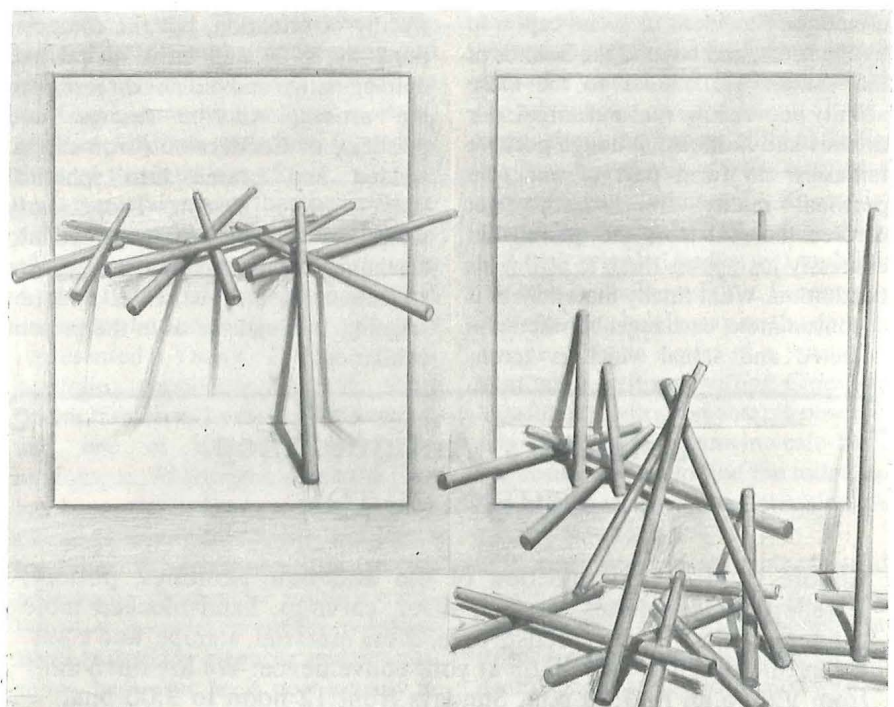
Costas Tsoclis

Born in Athens in 1930, Costas Tsoclis has been living and working in Paris since 1960. An artist of international repute, he has had one-man exhibitions in Ghent, Brussels, Paris,

Cologne, Frankfurt, Dusseldorf, Berlin and Milan. The current show at the Iolas - Zoumboulakis is his fourth one-man exhibition in Athens.

In an age of de-mystification and hard-core realism, Tsoclis's exhibition is a feast in poetry, lyricism and exhilaration. His subject matter mundane, his materials common, the artist managed subtly and without romantic overtones to capture the joy, fascination and satisfaction derived from the observation of the ordinary. Tsoclis is a realist but of a different kind. He does not depict exact visual renditions in the style of the hyper-realists who usually rob life of its poetry through cynicism and crudity. Conversely, he shows that commonplace objects, apart from their physical reality, have a special beauty which once observed, cannot fail to delight.

The exhibition generated a tinge of the exuberant and the abundant because of the extravagant size and proportions of its three principal works. There was 'Wall', for instance, made up of six gigantic, lavishly-white canvasses with wooden poles which are part sketched and part real, arranged in front of the work. 'Staircases' are three identical, white, grey and black canvasses of large, imposing staircases, onto which enormous quantities of plain wrapping paper have been tossed and allowed to fall over the floor. The incredible 'Forest of One Hundred Taps' are each about two-and-a-half metres high, dripping lustily into one hundred buckets creating a music and kinesis of their own. Unfortunately full



A detail from the design for 'Wall' by Costas Tsoclis. The final work consists of six canvasses with wooden poles, drawn and actual, the latter arranged in front of the work.

justice was not done to this work because its space allotment was far too restricted and, to my mind, wrongly chosen. The exhibition was complemented by several smaller works made of string, wooden planks and nails on canvas.

These basic and unpretentious materials without significant or distinctive characteristics, are manipulated by Tsoclis with a sense of poetry inevitably giving the spectator a feeling of enthralment. 'Staircase' leaves one spellbound before the ebullient plethora of cascading papers, impelling one to plunge into them and — possibly — into oblivion, but 'Staircases' is a work of gentle, lyrical beauty because of the ethereal grace and softness of the falling papers. In a smaller work, 'Composition with String', one is fascinated to discover that it is only through the line of string that the canvas's spatial area is defined and its light revealed. The coexistence of real string with the slight, gentle, pencil-tracing, combined with the soft whiteness of the background, gives this work convincing poetic qualities. More mesmerizing is the fact that this line, in continuing beyond the work and its poetic context, terminates in nothing more than an ordinary ball of string.

Tsoclis is not restrained by the limits of the canvas and has used this device since 1970. All his works extend beyond the canvas edge deliberately and without reticence. Tsoclis wishes through the literalness of this device to make us aware that only a fraction of reality can be depicted on canvas. Reality continues in space beyond the momentary incident or scene captured by the artist, and beyond the bounds of the canvas. He alludes to the close affinity between the real and unreal: our dreams and illusions, although positive fantasies, do form part of our own personal reality. Tsoclis does not divorce the real from the unreal, but expressly juxtaposes them to affirm his contention. What finally materializes is a consummate exchange between the depicted and actual which is accen-

tuated by the inexhaustible interplay between the objects on the canvas and those out of it. In 'Wall', for example, the unreal poles look more real than real ones. The overall rendition of this work with its large blank areas, its delicately depicted poles relating forcefully to the real poles in front of the canvas only enhance the poetic coalescence of the actual and unreal. It is this ambivalence and contrast which momentarily captivates the spectator and bewitches him. He is offered the exhilarating atmosphere of an empty city and the ensuing sensation of unlimited freedom, movement and speed. It is this sense of replenished emancipation, so precious and momentary, that Tsoclis succeeds in transmitting through his poetry while retaining his hold on reality.

Sosso Condaratou

After a long absence, the sculptress, Condaratou, exhibited at the Desmos Gallery. Surprisingly, the bulk of the exhibition was not comprised of the free-standing sculpture she exhibited in the past, but of a series of bas-reliefs made either of white wood and aluminium, or both. There were also a few silk screen prints which were basically designs for the reliefs. The small exhibition concentrated primarily on concave and convex shapes, too obviously juxtaposed, and on linear compositions built up of consecutive layers to create the reliefs. The treatment of deep, intermittent shadows in some reliefs, appearing to be more like lines on a two-dimensional surface than shadows in relief carving, were worthy of attention, but the compositions were, by and large, pallid and unimaginative and did not do justice to the artisan. All the strength and plasticity of Condaratou's iron sheets, welded and beaten into spherical shapes, were absent. Those early sculptures were beautifully worked into aesthetic forms making a positive statement about themselves and not feigning 'minimalism' as in the present exhibition.

Condaratou's reliefs are in fact constructions on two-dimensional surfaces, neither sculpture nor painting. The merging of painting and sculpture was first ventured by constructivists such as Gabo and Malevich in the twenties, but was not widely adopted until the sixties. It broadened the sphere of creativity for both painters and sculptors, who then proceeded freely to trespass into each other's fields. At that time a vital and adequate channel of expression, it influenced such significant art movements as Op, Kinetic, Ars Poverva and Object Art and was used by many Pop Artists. Despite the fact that Condaratou has used this approach, her exhibition is clearly an example of the artist schooled in the aesthetic tradition. Misinterpreting the cause and significance of change, she has formulated this 'language' superficially. It clearly reflects the plight of the traditional artist whose expression often does not fathom the depth and complexity of modern movements which go well beyond the idea of creating an art of beauty, and only underlines the futility of such art today.

Exposition in Basle

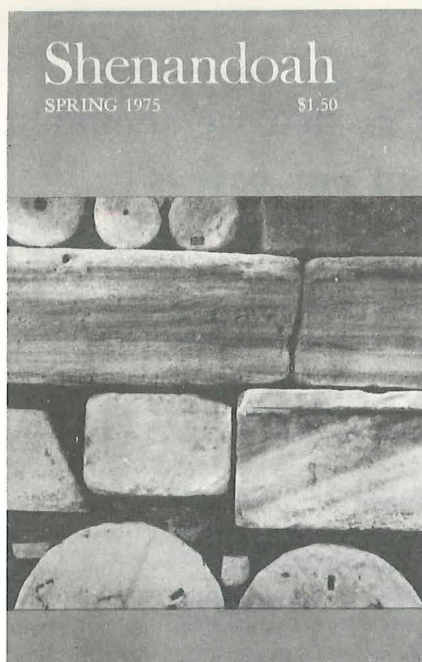
The renowned International Exposition of Contemporary Art took place in Basle, Switzerland from June 15-20. It was the seventh such Exposition and two-hundred and eighty internationally known galleries were represented by as many as twenty-thousand works of art. Contemporary trends, new ideas and the most illustrious names in the art world found their way there. In addition to the thousands of visitors, the Exposition attracted an international audience of museum curators, critics, dealers and collectors. There were two participants from Greece: the Zoumboulakis and the Nees Morphees Galleries. The Zoumboulakis Gallery exhibited works by Antonakos, Pavlos and Matta, in addition to works and multiples by most of their collaborators. They included Droungas, Kanagini, Kokkinidis, Moralis, Mytaras, Nikolaou, Takis, Tsoclis, Fassianos and Xenakis, as well as Finotti, Max Ernst, Claude Lalanne, Von Leitner, Niki de Sainte Phalle and Man Ray. Nees Morphees chose to exhibit selected, numbered editions of tapestries, designed by Greek artists and executed by professional weavers. The tapestry designers included Botsoglou, Caras, Katrakis, Kepetzis, Mytaras, Prekas, Skiadaresis, Spiropoulos and Vakalo. Engravings by Sikeliotis and paintings from his series of 'Kores' (Maidens) were also exhibited.

—CATHERINE CAFOPOULOS

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books

SHENANDOAH

Vol. XXVI, Spring, 1975, No. 3

Vol. XXVII, Fall, 1975, No. 1

Washington and Lee University, Box 722, Lexington, Virginia, 24450.
Spring Issue \$ 1.50, 172 pages; Fall Issue \$2.00, 145 pages

Shenandoah, the quarterly published at Washington and Lee University, has chosen to celebrate its twenty-fifth anniversary in 1975 by publishing two larger-than-normal issues rooted in Greece. The Spring issue is dedicated to essays by American writers about Greece; the Fall issue to works of contemporary Greek writers. About eight pages of the Spring issue are given over to the poet W. S. Merwin's visit to Mount Athos. It is pointedly 'poetic' and yet curiously abstract, rather bloodless, coming to life only when he describes encounters and conversations with the monks. Robin Magowan's *Panegyri* is also 'poetic' in a crabbed, gnarled manner, more stylized than Merwin's piece. Both vie with one another in set descriptions of landscape and objects, a difficult task and often boring to Greeks, although perhaps exotic to visitors. By far the best of this kind is the journal which the editor, James Boatwright, kept between June 5 and August 15 of 1974, ending with the fall of the junta and the coming of Karamanlis. It is filled with clean-cut, human observations, talks with Stratis Tsirkas about his trilogy *Drifting Cities* (see *The Athenian*, October 1974) and with its translator into English, Kay Cicellis, and contains Mr. Boatwright's

own excellent and personalized review of the novel. In addition, there is Edmund Keeley's essay, *Cavafy's Sensual City*, the best account I have read of the erotic poems, especially in their relationship to Alexandria (as contrasted to Robert Liddell's shallow account in his *Cavafis, A Critical Biography*, see *The Athenian* September 1975); and a penetrating and subtle account by Richard Howard on the Greek-American sculptor in wood, Michael Lakakis, with four reproductions of the artist's work.

It is salutary to see that the Fall issue differs from so many other Greek issues of magazines (see *The Athenian*, August 1975) in that the emphasis is not on poetry but on prose. The only poet represented is Yannis Ritsos in a special portfolio containing several short poems translated by N. C. Germanacos, and one of the long poems in monologue, *Philoctetes*, which the poet has been publishing in recent years on Greek mythological themes, translated by Peter Bien. Germanacos, in my opinion, is the best of Ritsos's translators — succinct, accurate, polished. Bien, known for his prose translations, shows here that he is now equally at home with the long poetic line. The portfolio is accompanied by eight

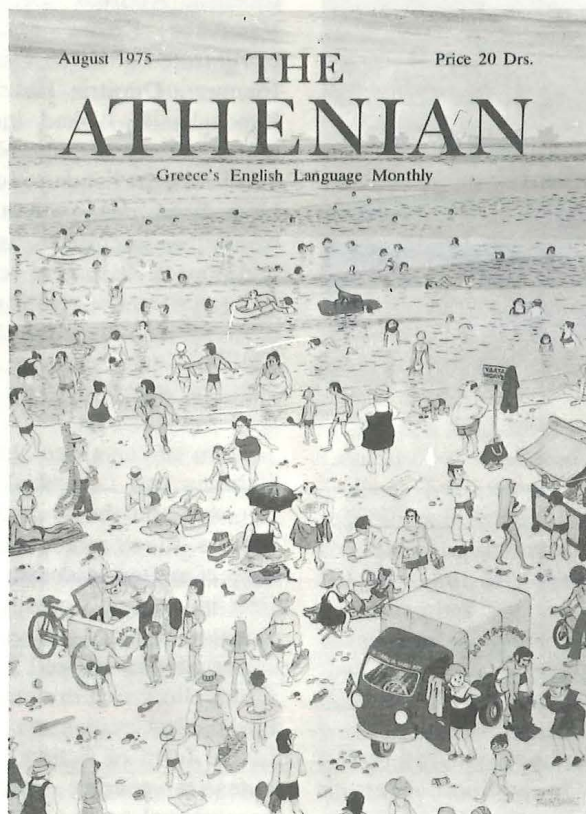
reproductions of Ritsos's paintings on stone, root, and bone, with a splendid essay by the poet-painter (as splendidly translated by Cicellis) on how his designs are dictated by the material with which he works.

The selection of prose writers is excellent: Marios Hakkas, Margarita Karapanou, Thanasis Valtinos, Kay Cicellis, Andreas Lendakis, Vassili Vassilikos, Kostas Taktis, Sizzimos Lorentzatos, Stratis Tsirkas, Giorgos Ioannou, Dimitris Hatzis, and Nikos Kasdaglis. If it had included Menis Koumandareas and Nikos Gabriel Pendzikis, the list, in my opinion, would have been near-perfect. The list of translators is equally distinguished: in addition to Bien and to Germanacos (who as guest editor was responsible for most of the choices) there are Kay Cicellis, Kevin Andrews, James Merrill, Edmund and Mary Keeley, and Roderick Beaton.

Two of the three short stories (by Valtinos and Lendakis) deal with the last war and the German Occupation but are, to my mind, though moving in subject matter, less successful as fiction. Best is Ioannou's gossipy and compassionate account of personal lives distorted and marred by the German Occupation, rich in details of everyday life, perfect miniatures of observation. In the form of fiction, Taktis contributes a searing confession of a homosexual on the oppressive role of female dominance in Greek family life. Selections from Margarita Karapanou's forthcoming novel, to be published soon in England and France, savagely, clear-sightedly tears apart the adult world of churches, art exhibits, and pretext as seen by the candid and amoral eyes of a young child; her novel heralds the advent of a genuine talent. Hatzis's story, about the impossibility of finding the four-leaf clover of a life fulfilled, is surprisingly sentimental. Kasdaglis's harrowing description of sponge divers and their crippled bodies and souls is in the best realistic tradition. Lorentzatos contributes a brief essay on the demotic tongue, Tsirkas a part of a journal he kept while writing *Drifting Cities*, and Vassilikos a witty and sharply observed account of human nature in a cafe-bar as the customers try to find the toilet, use the telephone, or stare at television, the three T's.

For me, however, the most outstanding contribution is Kay Cicellis' *Proportions*, a moving and subtly penetrating dissection of a woman watching the slow death of an old man, paralleled with the mercy killing of a disabled cat, set against the background of social

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holocaust. In the first person, the writer describes the old man's dessication with fascinated yet muted horror; though obviously moved, she fights back her emotions, until what remains is a cool, severed observation, an abstracted description that is more painful, more sincere, and ultimately more compassionate than any sentimental tears could be. Cicellis writes directly in an English which is as good as any by her peers either in England or the United States. Here is an example:

I observe the old man's face. When I first saw him, as they carried him off the plane on a stretcher, I had a very definite shock. Amazing how the features can remain the same, and yet the face no longer be the same. I try to pinpoint the change. The cheeks are sunken, of course, and the hair is longer. But I think something has happened in the region of the mouth. Some muscle has loosened, some vital connection. The set of the lips has changed, and this affects the chin, the distance between nose and mouth, the jaw; it looks almost as if his teeth grew differently now. And of course the voice has changed; blurred, and at a higher pitch. I go on searching the face: in the midst of a smile, or between the words, as he announces several syllables, there is room for the old mouth to reappear. Amazing how clearly I remember the old mouth; the memory, I suppose, is making tremendous claims, it is fighting the unreality of the new mouth, (unreality is out of place here; on the contrary, the new mouth alone is real, it is here, it is now) — very well then: it is fighting the usurpation of the new mouth.

And the cruel yet compassionate diagnosis ends:

Last night the old man was bundled off to the hospital to die, and this morning the vet put the cat to sleep. Which is all very sensible. Now that these matters have been settled, life can resume its regular course. It is only a law of nature after all: what is useless must go. No room for waste. One has to accept these things. One must try to understand the laws of nature, obey them, go along with them. Some people can even say this is a joyful experience, they talk about being in tune, in harmony, and so forth.

And yet my obedience went with bent head, and unproud. There was that secret stirring, that twitching and quivering, those signals — something elemental and irreducible, which I couldn't quite put my fingers on. Now it's gone. I still find it impossible to give it a name or determine its value. Let it be then. Perhaps I will capture it again, in spite of the noise.

It is generally acknowledged that modern Greek poetry is highly superior to modern Greek prose, yet the examples in this issue, and the impressive list of writers, argues that Greece may be at the beginning of a prose renaissance. And this is no idle hope.

— KIMON FRIAR

fashion

Swimming Pretty

THE BEACHES of Greece are once again peopled with tanned bodies clothed in multi-hued beachwear, from diminutive Dior bikinis to cut-off jeans. The shops of Athens offer a variety to tempt both resident Athenians and tourists to replace their 'old favourite'.

Having decided to purchase new swim wear, what could be more appropriate — especially for the visitor — than to combine fashion with Greek handicraft. The arts of macrame and crochet are well displayed in souvenir and handicraft shops, particularly in the Plaka and at the flea market in nearby Monastiraki. In shops such as the one at Kydathineon 16 (on the edge of Plaka), one can find a variety of charming woven bikinis (in addition to heavy woollen shawls and jackets for colder seasons).

Just off Syntagma (Constitution) Square is bustling Ermou Street lined with many clothing and fabric shops. Here, one can find a large selection of beachwear at prices that do not deplete the holiday budget or the rent money. Maggioros, at Ermou 17, is stocked with bathing caps of every size and shape. Designs range from the simple basic cap (from 100 Drs.) to the floral (250 Drs.) to the most elegant turban style in terry cloth. Among the cornucopia of caps one can find a good assortment of beach baskets.

At Ermou 12 is the main boutique of Tseklis, one of the best-known Greek fashion designers, especially popular for his inventive fabric designs. This summer his dresses are riotously colourful with exotic birds and other lush jungle patterns. He carries the 'jungle look' on in his leaf-motif bikinis (480 Drs.), which come in many sizes and in various combinations of colours: autumnal browns, tropical greens and turquoise.

On Kanari Street, just above Akadimias Street, we found one of the most inexpensive bikinis in Athens. Prisunic-Marinopoulos has everything you have ever wanted for the beach, and more. Here, or at their larger shop on Leoforos Kifissias in Ambelokipi, one can stock up with sun oil, after-sun creams, dark glasses, beach bags, roll-up raffia beach mats, the colourful and inexpensive plastic bangles and beads that make such ideal beach jewelry, thermos flasks, picnic baskets,



sandals, straw hats and, of course, bikinis. These are usually in fairly small sizes for the slimmer, younger figure and the prices can be as low as one hundred drachmas. They also have very good-value sleeveless T-shirts.

If you are not hampered by a limited budget, you will find some exquisite beachwear in the boutique jungle of the Kolonaki area. Chez Florette, at Iraklitou 15, has a wide range of charming French bikinis by Arabel. We were completely captivated by a light floral dress with shoulder straps and a slightly ruched top and waist (3,800 Drs.). The dress has a matching bikini (1,800 Drs.). For the more sporty there is a neat, black-and-white striped jersey bikini with a matching sailor-style top. They also sell those lightweight, embroidered, silk Indian shirts that look gorgeous over any bikini (or with trousers). These come in dazzlingly bright colours with fine white embroidery. I should also add that the charming young salesgirls in this boutique make browsing a delight; they are helpful without being over-insistent.

For juniors, Help, at Voukourestiou 23, certainly lives up to its name with its helpful service. Here one can find some of the most charming — and also the tiniest — bikinis. They also sell ready-faded, cut-off jeans for instant trendiness. Across the way, also at Voukourestiou 23, is the boutique Sinanis where one is quite overwhelmed with its selection of beachwear, which, thankfully, does not cater only for the under-twenty-fives and slim model figures. They stock a wide selection of bikinis by Livia of Paris, many with matching skirts or sundresses. Our favourites, however, were flattering and elegant one-piece bathing costumes by Sinanis: striped blue on blue and white — or greens or pinks — with a matching wrap-around skirt or split-fronted shirtwaist (bikinis 1,000 to 1,500 Drs.;

ensembles around 2,100 to 8,000 Drs. for silk).

A new pair of sandals will complete the head-to-toe fashion look. The wedge is back this summer, most with a rope or cork heel. Tops are often canvas and there are endless varieties on the theme of the espadrille with toes or cut-outs. Many, too, have thongs and ties in ancient Greek style which is particularly fashionable this year. Some of the prettiest summer sandals, several with exquisite matching purses, can be found at Gianari Galani, at the corner of Kolonaki Square and Skoufa (sandals 740 Drs.; matching purses 300-350 Drs.). For those who suffer from vertigo and prefer to keep their feet closer to the ground, Katsaouni at Massalias 14 specializes in chunky sandals (about 500 Drs.) with thick rubber soles, ideal for long walks or even climbing around on rocks when anything frailer would disintegrate.

Having clad yourself for the beach, what about the man in your life? Among the many boutiques that will ensure that the male is as colourfully garbed as his female companion, we found at Ritsi for Men, Tsakaloff 13, the most elegant item of all. This was a terry cloth beach robe by Givenchy (2,200 Drs.), perhaps the most classic and superb of all French couturiers. There are also terry cloth tunics (2,500 Drs.) as well as some attractive Italian swimming trunks.

For children, a delightful range of swimming trunks can be found at the Danny Shop, Solonos 22. They bear the 'Petit Bateau' French label and come in bright primary colours with simple motifs. They are among the most attractive children's swim wear we've seen for a long time. The shop has few girls' swimsuits but has a good stock of boys' trunks (200-450 Drs., depending on age).

— ANTOINETTE MOSES

Auto-Mania: Advice to Visitors

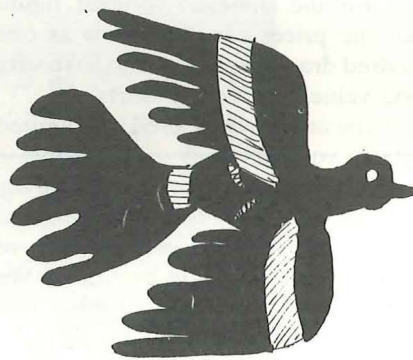
AN ACQUAINTANCE of mine has suggested that our drivers be required to attach a sticker to their cars reading, 'Caution: Greek Driver.' A public-spirited individual, he feels such a requirement might be the salvation of strangers to our country, which boasts the highest accident rate in Europe. We think such precautions would be superfluous: the mere sight of our drivers on the road is ample warning to reasonably intelligent tourists. What is more, we suffer from the gnawing suspicion that although such a proclamation might place a few innocents from abroad on their guard, it might feed the egos of home-grown drivers, stimulating further disasters. Each and every Greek, after all, believes himself to be the Monarch of the Roads. He is not about to relinquish his self-proclaimed might — except to the traffic police who occasionally make reluctant appearances as law enforcers.

The most dismaying and pathetic spectacle in Greece is, in fact, the sudden disintegration of one of our drivers when snared by the gentlemen of the Traffic Police, the *trohonomi*. Fearless and arrogant one moment, at a signal from a *trohonomo*, our Monarch meekly pulls over to the side of the road, and like a balloon that has just been deflated, apologizes deferentially and begs for mercy, explaining that he was rushing to a life-or-death emergency.

This humility in the face of the law vanishes, however, during rush-hours when drivers form a united front against the unfortunate *trohonomo* ostensibly assigned to direct traffic, but in reality condemned to stand like a live target at intersections. His feeble attempts to create order out of chaos invariably signal pandemonium. Fully aware that the poor soul cannot possibly pursue all of them at once with his penal summons book, the drivers take full advantage of the fact that he is outnumbered, disregard his signals, gesture at him in disgust, and besiege him with thunderous horn blasts. (It is not unusual to see one of these police officers throw his hands up in despair and retire to the sidewalk.) The only advice we can offer if you are confronted by such conflagrations is, *Do not panic! Do not* leap to the conclusion that you have driven into the midst of a Civil War. It may take some time (and you may wish to carry emergency rations just in case the anarchy you are bound to encounter at some point during your travels happens

to last beyond dinner hour). The cars will eventually disentangle themselves: all that is required is patience. Under no circumstances should you take personally the insults flung at you from other drivers. If one of them looks particularly hysterical and ferocious, you would be wise to lock your doors just in case he is the dangerous type.

After parking misdemeanors, the greatest number of summons are given out for going through red lights. When driving in Greece, do not assume that another driver approaching the interse-



ction will stop because he is faced by a red light. He is not likely to. Proceed with caution and don't take your eyes off him until you are out of his range. Should a driver actually stop at a red light, it is not because he is a law-abiding citizen, but because someone has blocked his path or he simply wants to tune up his horn. He *may* wait for the instant the light turns green to blast his horn, but more often than not he will begin *before* it turns green, even if the driver in front of him has already taken off like a bolt of lightning — and even if there is not another car in sight. If you have stopped for, rather than run through, a red light and the driver behind you goes berserk, just ignore him. He is not having a seizure or trying to tell you frantically that the back part of your car is on fire; he is simply telling you that you are a fool. Do not return his nasty gestures because he may climb out of his car and punch you in the nose. Pay no attention to him, and hope that he'll go away.

Among the sights to be seen in Greece, which are rarely listed in travel guides, are the rituals that follow automobile accidents. They not only provide you with an instant course in

Colourful Greek, but a concise survey of our religious history as well. With the most vivid epithets of the Greek language rolling off their tongues, and summoning the entire roster of divinities, the drivers will accuse each other of responsibility for the accident. At some point they will release each other from their strangleholds and make their way over to curious bystanders who are by then ready to offer impromptu legal advice. Meanwhile, the cars remain abandoned in the middle of the road blocking other cars whose owners contribute to the chorus of expletives and hornblowing. A wily visitor to our city at this point chooses sides and shows proper sympathy. He may then find himself locked in a friendly embrace and invited to a home-cooked meal with a Greek family.

One final word of warning. Appearances notwithstanding, we do not drive on the left in accordance with British practice. That is, we are not *supposed* to drive on the left. Nor is the right lane intended for passing. The reason that the driver up ahead of you on the highway is travelling at eighty kilometres an hour in the fast lane is *not* because he is planning to make a sudden left-hand turn (in fact, he may suddenly make a *right*-hand turn). He is merely being cautious. Beware. If you come up behind him and signal that you want to pass, he will angrily wave you over to the right because he is not about to abandon his secure little spot on the left. After all, other cars may pull onto the highway from side roads to join the drivers passing on the right!

We advise you not to hoot because you may anger or fluster him. If ruffled in any way, he may vacillate and begin swerving between lanes and you will *never* be able to pass him. We advise you to fall back a good distance, check your rear-view mirror for other automobiles, then pull over to the right lane and sneak by him quickly without looking back, before he has a chance to realize what is happening. If the suspicion enters his head that you intend to get in *front* of him, he will consider your motives a challenge to his honour. At the merest suggestion of an approach, he will speed up only to slow down again when he thinks you have been scared off. Once this syndrome begins you are done for and will be involved in a contest of wits for the rest of your journey. Pull off the highway at the first exit, find a nice spot, and take a break. If you're lucky he won't follow you.

—TAKIS PROKAS

KOSMOS

MAY 17:

A triple murder of Aeschylean dimensions takes place in Glyfa, in the Peloponnesian province of Elis, widely known for the fury of its vendettas. Panayotis Vlastaris, who as a young boy left Greece before the Second World War, returns to the area to avenge his father's murder, which took place thirty-nine years ago. Less than forty-eight hours after his return, Vlastaris kills the wife and son of his father's murderer and his own aunt. He then commits suicide on the steps of the village church.

MAY 19:

A fortnight before the opening of a production of *Lysistrata* with an all-male cast, a bank opens on Patision Street with an all-female staff (except for the messenger boy).

The employees, under the directresship of Ms. Markata, are outfitted in blouses and skirts by Greek fashion designer Tseklenis. This branch of the General Bank of Greece has no tellers' windows, and business is conducted in the atmosphere of an elegant modern living room. Ms. Markata denies that her girls have studied *karate*, adding, without further explanation, 'we have our own special security measures'.

MAY 21:

On the saint's day of Constantine and Helen, Prime Minister Constantine Karamanlis is wished *hronia pola* by ministers, diplomats and other dignitaries as he lays the cornerstone to the new Hall of the Friends of Music at the corner of Lahitos Street and Queen Sofia Avenue, next to the American Embassy. The much-needed building, which is expected to be completed in four years, will include an extensive library, a recital hall and a concert hall with an audience capacity of three thousand. The ceremony marks the long-awaited result of twenty years' constant and concerted effort. Mr. Karamanlis, as Minister of Public Works in the early Fifties, aided in the acquisition of the present site of the Hall. Benefactors in the past included the late Dimitris Mitropoulos who handed over much of his salary earned while directing the New York Philharmonic, to the Friends of Music.

The annual ritual of the Firewalkers of Langadas, during which the celebrants (*Anastenarides*) walk with bare feet on hot coals, is interrupted by an

unwelcome visitor. Alexandros Amanazidis, a farmer from Edessa, jumps onto the coals while the ceremony is in process. Only *Anastenarides* are supposed to take part. The disruption is thought to have been encouraged by the Church, which considers the ritual to be of pagan inspiration.

MAY 24:

Yannis Ioannou, the country's oldest student, will soon graduate at the age of seventy-six. His elementary school education, interrupted by military service during World War I and the Asia Minor campaign, was completed in the late Twenties. Nearly fifteen years later, after a marriage and subsequent divorce, he completed his secondary education. In 1946, he entered the Law School of the University of Athens. As a third-year law student, family considerations forced him to interrupt his studies for over twenty years. In 1972 he successfully passed his re-entry examinations, received a law degree in 1974, and entered the economics department. He expects to practice law full-time upon graduation.

Demonstrations on the island of Rhodes prevent the landing of crew personnel from a section of the U.S. Sixth Fleet.

A forty-eight hour general strike begins. Organized by major labour unions, it is the largest walk-out to occur here in many years. The unions are objecting to a Government-endorsed bill in Parliament which subjects the unions to the limitations of a trade union law, and in particular to a controversially-worded article banning political and wildcat strikes.

MAY 25:

It takes thirteen hours for a large and well-equipped city police force to disperse thousands of demonstrators in the streets of Athens. In the course of the events, a woman street vendor is killed by a police vehicle, over one hundred are injured, and about one hundred and fifty demonstrators are arrested. A committee is set up to investigate the possible participation of pro-Junta or extreme left-wing provocateurs.

MAY 27:

The private sauna in the Kolonaki flat of ship-owner John Theodorakopoulos catches fire, causing an estimated ten million drachmas worth of

damage. Among the losses are exercise equipment, and paintings by Old Masters. It is believed that there are over one hundred private saunas in Athens with a capacity from two to twelve persons.

MAY 30:

Bishop Pandelimon of Corinth excommunicates unknown thieves who stole six doors and other furnishings from a local geriatric home for men. The anathema, proclaimed in all churches of Corinth, reads in part as follows: 'Unless they plead for mercy, may their remains be unredeemed, undissolved, bloated and filled with the fear of Cain, and may they carry the leprosy of Giazi and the curses of all the Church Fathers of all the Seven Ecumenical Councils.' Many offended church-goers, including old men, walked out during the proclamation.

JUNE 1:

A request to health officials asks that cans of imported pet food be labelled clearly as such in Greek and that a list of ingredients appear on the label. Monolingual Athenians, who have assumed the canned food was for human consumption, have been feeling deceived.

JUNE 2:

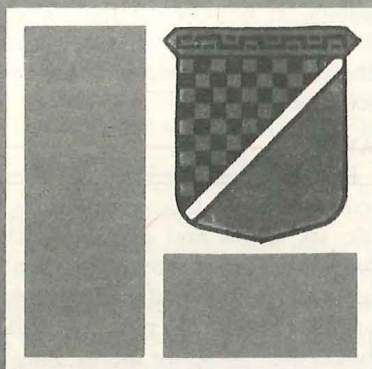
An announcement from the Ministry of Interior to all provincial governors points out that the General Mobilization Act (Law 506) decreed on 20 July 1974, during the Cyprus crisis, has never been repealed.

Beauteous, twenty-four year old private detective Katy Negri is murdered by a client in her office on Piraeus Street. In good professional, Joan Crawford style, Katy had turned on her tape recorder and the conversation, the argument — and the shots — are all recorded.

JUNE 4:

An enormous First Century A.D. mosaic is uncovered in a Roman bath complex at Corinth by a team from the American School of Classical Studies under the supervision of archaeologist Paul Clement. Lying six metres below ground level, the mosaic, which measures twenty metres by seven-and-one-half, took seven weeks to clear. It depicts maritime scenes set among large fields of geometric patterns and is in nearly perfect condition.

Professor Aris Poulianos of the Anthropological Society announces that a skeleton of a youth who lived about four-hundred thousand years ago has been discovered imbedded in a stalagmite in the cave of Petralona in Halkidiki. The cave, which has been



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under study by the Society since 1960, has revealed in the last decade an important skull known as the Petralona Man, as well as a burnt substance which is the earliest known evidence of man-made fire. It is now believed that the cave has been inhabited for over six-hundred thousand years.

JUNE 5:

Miss Finland becomes Miss Europe in the Beauty Contest Finals which take place in the medieval Palace of the Grand Master on Rhodes. In keeping with the sedate atmosphere of the Palace, the contestants appear only in evening dress. The more hectic contest featuring contestants in bathing apparel took place earlier and in a more suitable location — at the nearby Grand Hotel Astir Palace. Miss Greece, in a letter addressed to the committee, regrets her inability to attend due to fatigue. Several days earlier, she donated blood to a sister following the birth of a child.

In a thankful reminder that we still live in a civilized world, George Stamatis, Minister of Public Order, announces his intention to reinforce those Laws of Tranquility that still govern the afternoon siesta. Between 2:30 and 5 pm screaming, singing, playing musical instruments or radios loudly or hawking wares in the street are forbidden. These conditions also hold true from the hour of eleven in the evening until seven in the morning, although how it will be enforced in the Plaka with several million tourists this summer remains to be seen.

The garden suburb of Old Psyhiko prepares for possible hijacking *in toto* by *fedayin* as Arab students begin marching on the Syrian Embassy in response to Syria's intervention in Lebanon. Precautions prove unnecessary as students politely present a petition of protest and disperse peacefully, singing the Palestinian Liberation National Anthem.

JUNE 9:

Greek Week in Dortmund, West Germany opens with a highly-praised production of Aeschylus's *Seven Against Thebes* presented by the Art Theatre of Karolos Koun.

JUNE 10:

George Kotzias, the famous son of a former mayor of Athens whose research on cancer and Parkinson's Disease has drawn world-wide attention, is made Honorary Professor of the Faculty of Medicine at the University of Athens and presents a paper on longevity.



pikilia

Twenty-four Hundred Years in One Bite

FROM the ancient Greek words *gaster*, 'stomach' and *nomos*, 'law' or 'custom', comes the word gastronomy. A modern Greek dictionary defines gastronomy as 'good eating'. The *Concise Oxford Dictionary* defines it as the 'art and science of good eating' and *Webster's* as 'good eating or its lore'.

In every culture 'good eating' depends on social and political factors and on economic prosperity. In ancient Greece culinary arts soared in the prosperous days following the Persian Wars, and interest in the art of cookery led to the publishing of cookbooks which were recorded on papyrus or tablets. One of the earliest cookbooks we know of, written in the late fourth century B.C. by the Greek writer, Archestratus of Gela, Sicily, was a poem called *Gastronomia*. The great philosophers not only read cookery books, but also commented on them in their writings, adding their own comments.

An anecdote describes Philoxenus of Cythera, a renowned culinary writer, going to a house for dinner followed by slaves carrying oil, wine, fish paste, vinegar, and other seasonings. Philoxenus would season the food that was cooking in his host's kitchen and then sit down with the other guests to enjoy the feast. This incident was described in the *Deipnosophists* by Athenaeus of Naucratis in the third century A.D. Written in the form of a conversation among a group of sophists ('The Banquet Philosophers') at a dinner which apparently lasted three days, Athenaeus's book is, as we have it now, a work in fifteen volumes covering

twelve centuries of Greek culinary history, from Homer's era until his own. This work is a treasury of information on Greek (as well as Persian, Sicilian, and Roman) cuisine, and on Greek cooks and their food preferences, methods, tricks, and sources. Besides being a rich literary and philosophical source book, it is also a gold mine of excerpts from the written works of cooks from Rhodes, Lefkas, and Sicily (a blessing since some of these earlier cookbooks were destroyed in a library fire in Alexandria).

It is tempting to try to relate modern Greek dishes to those described by Archestratus and Athenaeus, imagining Greek life as proceeding in one unbroken continuity up to the present. Many influences, however, have trickled, spouted, and splashed into Greek gastronomy since the time of Athenaeus.

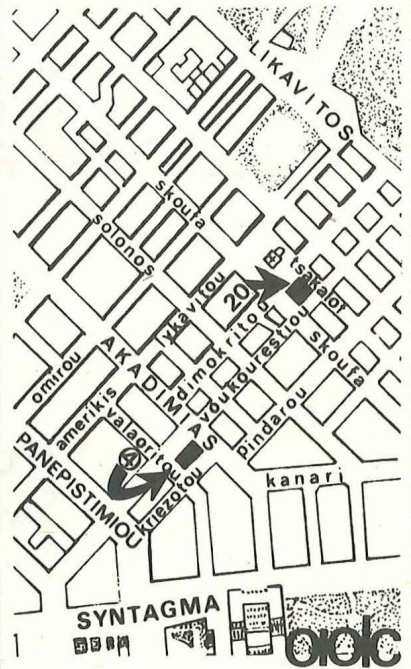
In a manual entitled *Cultural Patterns and Technical Change*, published in 1955 by the World Federation for Mental Health and edited by Margaret Mead, the late anthropologist Dorothy Demetracopoulou Lee analyzes present day Greek attitudes toward foods. Rural diet in the provinces, Mrs. Lee pointed out, includes little meat, except on Sundays and special occasions; quantities of salted fish, roe, yogurt, milk of sheep and goats; plentiful seasonal vegetables and fruits, as well as olives, cheese, and dried nuts, and many legumes. This diet is very similar to that of the average Greek, although not to that of the culinary historians or writers, in ancient times. City diet is characterized by more meat and milk (especially cow's milk); white

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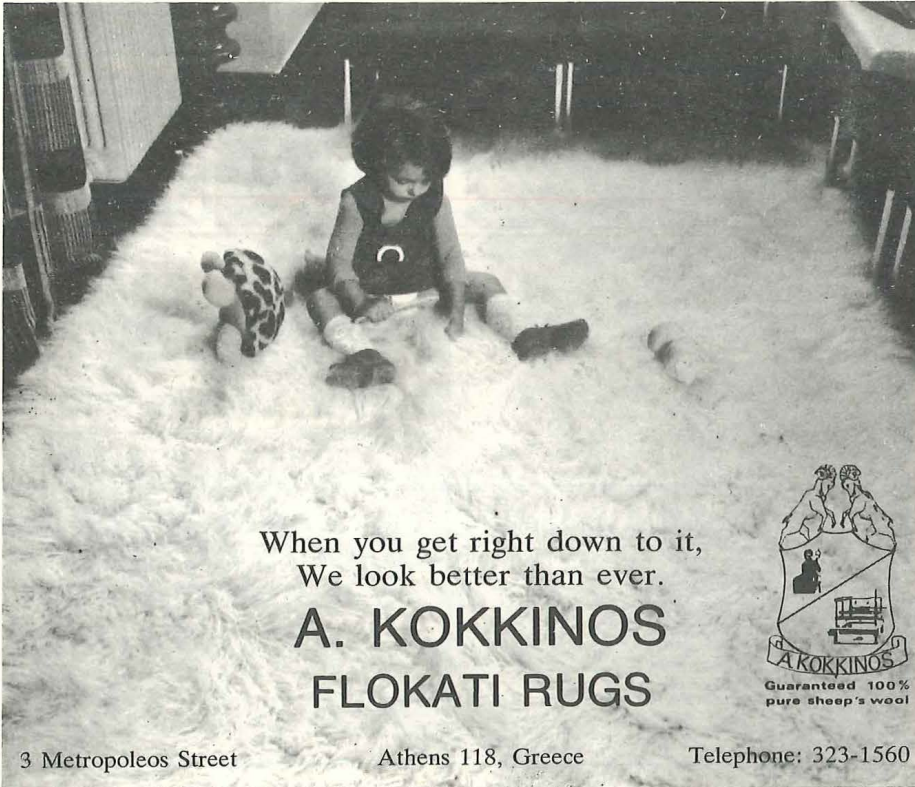
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bread; more prepared and packaged goods; and increased use of American breakfast oatmeal. An interesting result, the survey noted, is that the city people's health has suffered from their food pattern, which, although it 'conforms in externals more closely to the lists assembled by nutritionists, actually seems to be inferior to that of the provinces'.

Mrs. Lee showed that the villages, though poor and limited, had naturally gravitated to a diet which was nutritious even when the religion prescribed long periods of fasting. Abstinence from meat did not adversely affect their health. When abstaining from oil, they could eat olives, and when abstaining from fish, they could eat the fish roe. They really never ate much meat in the first place, but apparently received enough animal proteins from yogurt, milk, cheeses, and eggs, as well as good vegetable proteins from legumes and whole grains, wheat in particular. To circumvent the nutritional effects of fasting among children and the elderly, several bishops cooperated in teaching the people that if the 'cause was good, it was not a sin to drink milk'.

Since the study was published, Greece has experienced a steady economic upswing, has industrialized considerably, and has attracted foreign investments. In an effort to improve the standard of living, the Greek Agricultural Extension and Home Economics services have been training farmers and their wives in methods of modern cultivation, efficient organization, and mechanization. Foreign tourism has been increasing every year at an accelerated rate. Popular magazines circulate breezy, up-to-date articles about the happenings in the East and West. Who knows what effect these will have on the traditional Greek habits of walking, chatting, nibbling, and socializing?

It seems clear that the gastronomy of Greece is now under many new influences, but the Greeks, throughout many generations, have transmitted their love of foods to their children and their children's children even though foreign foods may have been introduced and names of dishes may have changed. For a Greek the traditions of their cuisine are so strong that no matter where he goes, and no matter where his ingredients are bought — in Long Island or Iraklion, Montreal or Thessaloniki — when he cooks a *vasilopita*, or a *kota kapama*, or a *psari plaki*, it fills the spirit as well as the stomach.

— VILMA LIACOURAS CHANTILES

television

Summer is not the season to sit at home watching television, but with the Olympic Games coming up in July, it might be an idea to move the TV set onto the terrace or into the garden — with an ear to the volume, of course. ERT will be broadcasting the Games daily from approximately 9 pm to the early hours of the morning. By late June, however, they were unable to give us their final schedule. YENED will be showing excerpts from the Games on their Sunday afternoon sports program.

News and other World Disasters are broadcast regularly on ERT at 2:30, 7,9 and sign-off, and on YENED at 2,6, 9:30 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. The following is a selection of programs of interest to the foreign community and visitors to Greece. Those in Greek are followed by an asterisk (*).

Late evening programs over ERT will be pre-empted by the Olympic Games during the second half of the month.

SUNDAY

ERT 1:00 Folk Songs and Dances*... 2:25 Mystery Club (combined quiz and an entertaining whodunit)*... 3:30 Documentary... 6:05 Stars of Entertainment... 8:00 Queen Amalia*... 9:30 Sports*... 10:00 Foreign film.

YENED 1:30 Folk Songs and Dances*... 3:45 Captain Scarlet: Lifelike puppets in space adventures... 4:30 Puppets*... 5:15 English documentary (dubbed in Greek)... 6:15 Sports Program*... 7:45 Lucy Show... 8:15 Music Program*... 11:00 The Rogues with David Niven.

MONDAY

ERT 6:30 Lassie... 7:15 Sports program... 7:30 Music program... 9:30 Hawaii Five-0.

YENED 7:30 Bless This House with Sidney James and Diana Coupland... 8:00 Dramatization of Guy de Maupassant's *Bel-ami*... 10:45 Foreign film.

TUESDAY

ERT 6:30 The Pink Panther (cartoon)... 7:15 Bengal Lancers... 8:00 Michel Strongoff (serial based on a story by Jules Verne)... 9:30 A Country and its Music*... 10:30 Dark Forces*.
YENED 7:00 Documentary (dubbed in Greek)... 7:30 The Man Who Came From Afar... 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 7:00 Six Million Dollar Man (American adventure series)... 11:30 Honey West.

THURSDAY

ERT 6:30 Fairy Tales*... 7:15 Animal program... 10:30 Musical evening*... 11:30 Documentary.
YENED 6:15 Tourist Greece (news from EOT)*... 7:00 The Little House on the Prairie (to be replaced with New Land sometime in July)... 11:00 Harry O (American detective series).

FRIDAY

ERT 6:30 Bugs Bunny... 7:15 Sports program*... 7:45 Documentary... 9:30 Ilias Venezis's *Galini* dramatized for television*... 10:20 Round Table: Interviews with prominent people*... 10:50 Foreign film (thriller).

YENED 7:00 Space 1999 (English science fiction)... 10:45 Kojak... 11:45 Documentary.

SATURDAY

ERT 6:00 The Story of the Olympic Games (to end in July)... 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 Joe 90 (children)... 7:15 Arnie: American comedy series... 8:00 My Good Wife with Sylvia Sims... 10:00 Film*... 12:15 International Music Program.

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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 from 6-9:30 a.m. at 7.20 and 6.04 MHz (41.7 and 49.7 m); from 2-3 a.m., 6-7 a.m., 9-9:30 a.m. at 1.25 MHz (238 m). From 8 p.m. - 2:30 a.m. at 9.76 and

6.04 MHz (30.7 and 49.7m). Regular programming includes news on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference USA*, and *VOA Magazine*, as well as jazz, popular and classical music programs.

BRITISH BROADCASTING CORPORATION - BBC

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

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

RADIO CANADA INTERNATIONAL

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

DEUTSCHE WELLE

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

News broadcasts in Greek: 9-10 p.m.: 6075, 7235 KHz (49, 41m).

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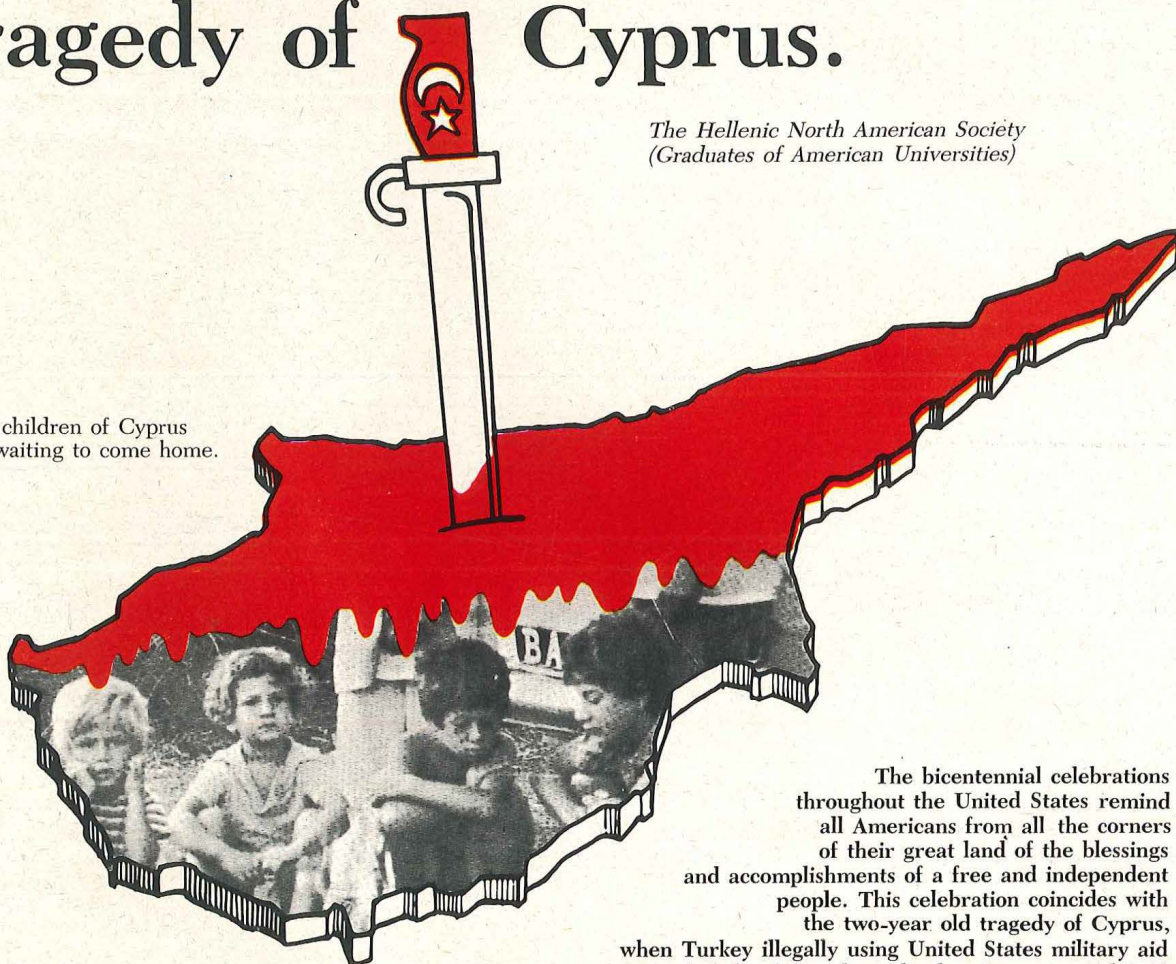
* IATA fee US \$ 2,50 for earphones.

**We celebrate the 200 years
of American Independence.**

**But we mourn the 2-year old
tragedy of Cyprus.**

*The Hellenic North American Society
(Graduates of American Universities)*

The children of Cyprus
are waiting to come home.



The bicentennial celebrations throughout the United States remind all Americans from all the corners of their great land of the blessings and accomplishments of a free and independent people. This celebration coincides with the two-year old tragedy of Cyprus, when Turkey illegally using United States military aid invaded the defenseless island nation, occupied 40% of its territory and displaced one-third of its population.

We urge the representatives of the American people in Washington to cease subsidizing and condoning Turkey's occupation and continued aggression in Cyprus and expansionist provocations in the Aegean area. Turkey's illegal activities have been carried out and are being continued with American arms and equipment.

Support the following principles:

- 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.

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