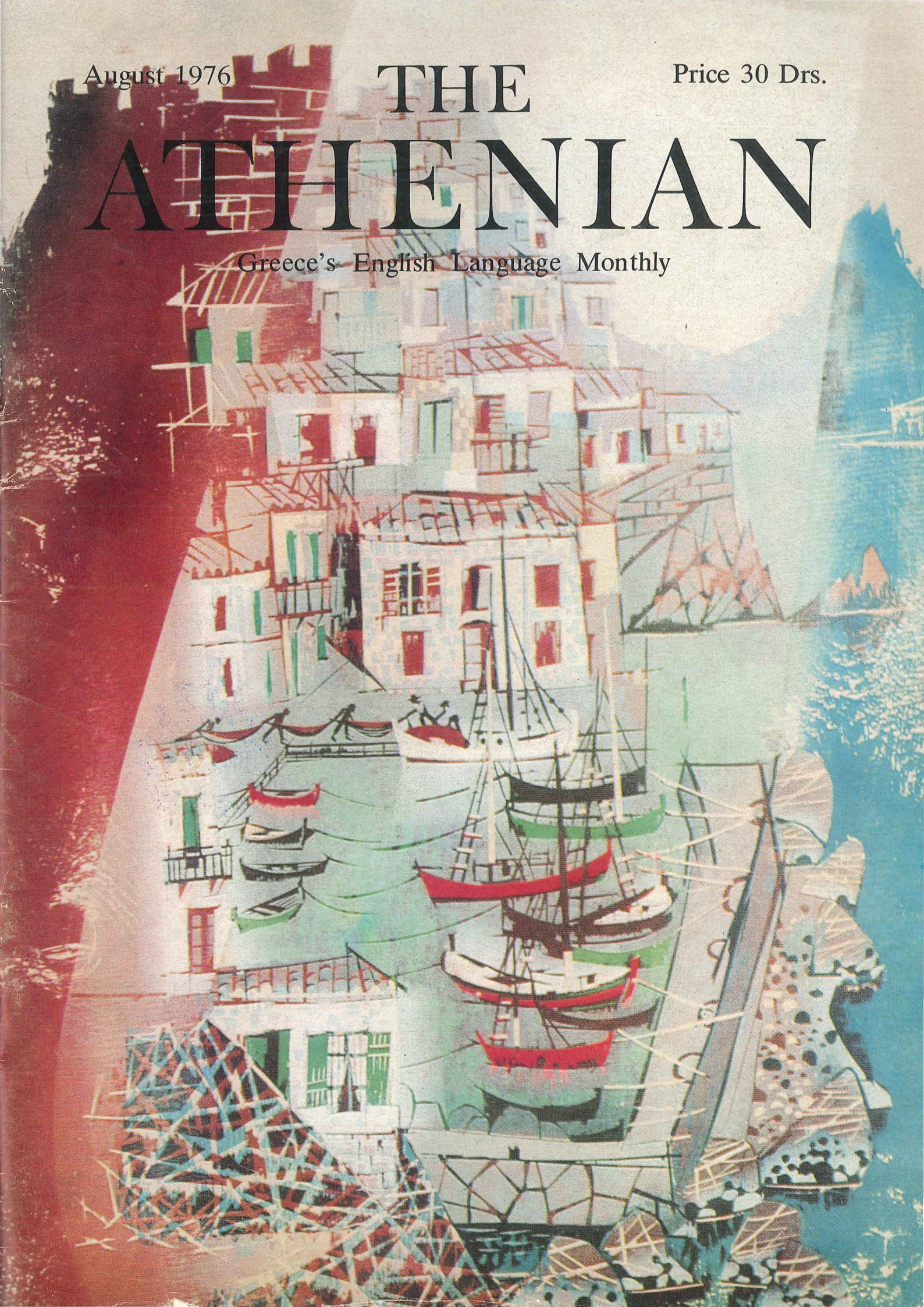


August 1976

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# THE ATHENIAN

Greece's English Language Monthly



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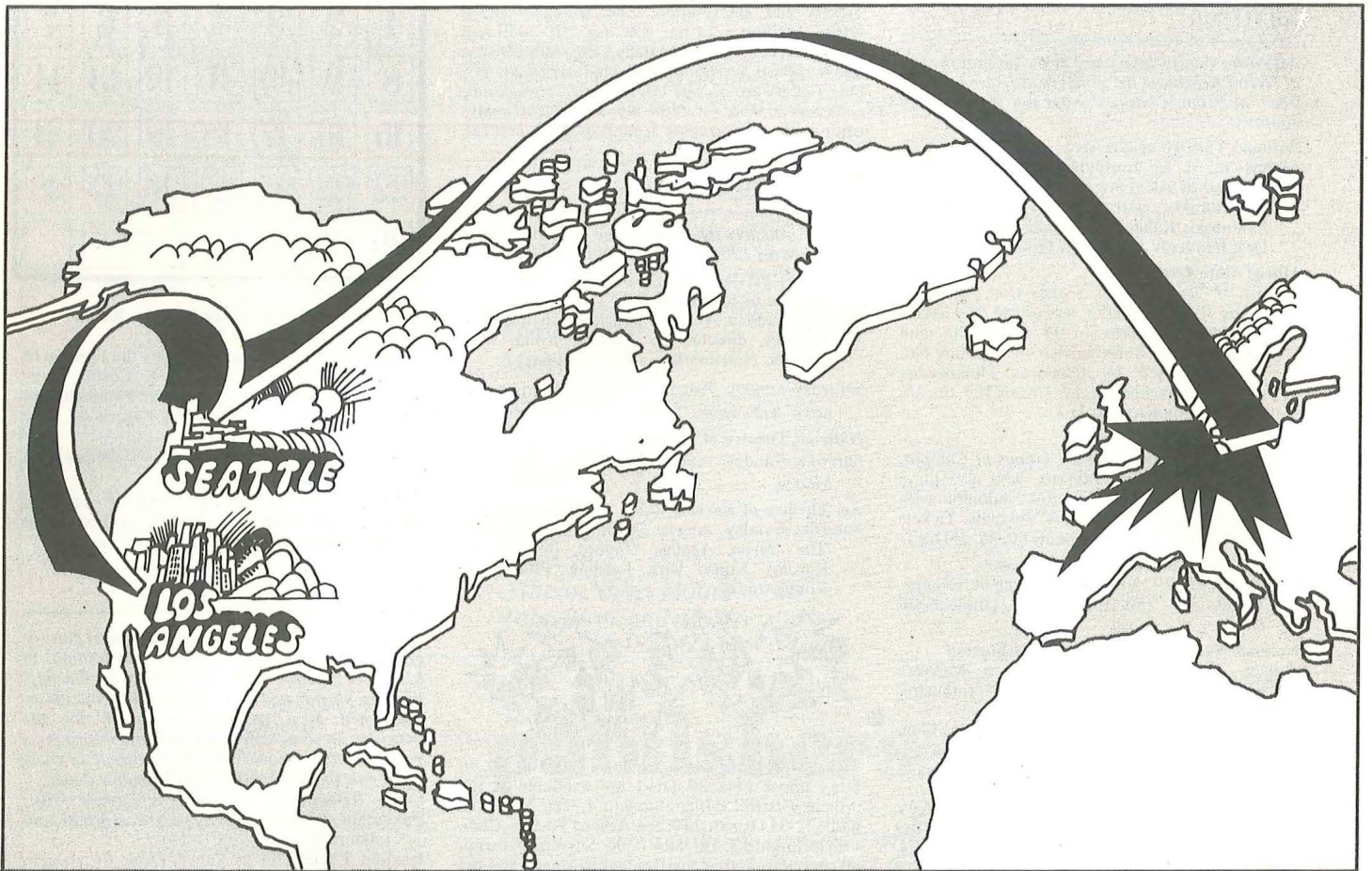
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# festivals

## 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 Theatre of Greece

August 6, 7, 8: Euripides's *Trojan Women*, directed by Alexi Solomos and music by Mikis Theodorakis, with Eleni Hadjiargyri and Lykourgos Kallergis. Tickets 100, 70, 50, 30 Drs. (students 50, 35, 25 Drs.).

### Athens State Orchestra

August 9: Theodorakis's Scenes from *Antigone* (Suite from the ballet, see article this issue), Sibelius's Concerto in D for Violin and Orchestra and Shostakovich's Symphony No. 15. Conducted by Odysseus Dimitriadis; soloist, Tatsis Apostolidis. Tickets 100, 80, 60, 40; Drs. (students 20 Drs.).

### National Theatre of Greece

August 14, 15: Sophocles's *Oedipus at Colonus*, directed by Alexis Minotis, who also plays Oedipus, music by Theodoros Andoniou, with Olga Tournaki and Stelios Vokovits. Tickets 100, 70, 50, 30 Drs. (students 50, 35, 25 Drs.).

### Merce Cunningham Dance Company

August 17, 18, 19, 20: Ballet evening of 'Events'. Tickets 350, 250, 150, 70 Drs. (students 40 Drs.).

### National Symphony Orchestra, Washington

August 21: Antal Dorati conducts Makris's 'Eithymia', Strauss's 'Also Sprach Zarathustra' and Brahms's Symphony No. 1.

August 22: Antal Dorati conducting, Gina Bachauer, soloist, in a program of Beethoven: 'Leonora' No. 3, Overture op. 72b, Piano Concerto No. 3, and Symphony No. 3.

August 23: Antal Dorati conducting Mussorgsky's 'Pictures at an Exhibition' (orchestrated by Ravel) and Berlioz's *Symphonie Fantastique*. Tickets 180, 140, 100, 60 Drs. (students 30 Drs.).

### Concertgebouw Orchestra, Amsterdam

August 26: Bernard Haitink conducting Mozart's 'Der Schauspieldirektor', K.V. 486, Overture, Beethoven's Symphony No. 8, Brahms's Symphony No. 3 and Wagner's *Dis Meistersinger von Nurnberg* Overture.

August 28: Bernard Haitink conducting Ortel's Symphony No. 2, Debussy's 'La Mer' and Beethoven's Symphony No. 6. Tickets 180, 140, 100, 60 Drs. (students 30 Drs.).

### Ballet du XXe Siecle, Maurice Bejart

August 29 and 30: *Golestan* (The Rose-Garden), traditional Iranian music, and Stravinsky's *Firebird*, both choreographed by Maurice Bejart.

August 31 and September 1: *Bhakti*, ballet in three epi-odes by Maurice Bejart on Indian theme and music, and *Fragments for Heliogabalus*: 'Ritual for a Future Spectacle'.

September 2 and 3: *Our Own Faust*, variations on a theme by Goethe, music by Bach and Argentinian Tangos; *Songs of a Wayfarer*, music by Gustav Mahler, choreography by Maurice Bejart; and *Fragments for Heliogabalus*: 'Ritual for a Future Spectacle'. Tickets 450, 280, 180, 80 Drs. (students 50 Drs.).

The following productions are scheduled in September.

Ballet du XXe Siecle, Maurice Bejart (Sept. 1, 2, 3)... State Academic Symphony Orchestra, USSR and State Russian Academic Choir A. Yurlov (Sept. 4, 5, 6)... Piano Recital by Sviatoslav Richter (Sept. 8)... National Theatre of Greece: Euripides's *Bacchants* (Sept. 10, 11, 12)... Thessaloniki State Orchestra, George Thymis, conductor (Sept. 13)... National Theatre of Greece: Aristophanes's *Knights* (Sept. 18, 19 and 21-26).

Melina Mercouri will play Medea in the State Theatre of Northern Greece's production of *Medea* at the theatre on Mt. Lykavittos on Aug. 28 and 29 and Sept. 1, 4 and 5.

**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 on sale ten to fifteen days before each performance, or at the Herod Atticus Theatre prior to the performance from 6:30 to 9 pm (Tel. 323-2771).

## EPIDAVROS

All performances take place at the Ancient Theatre at Epidavros, 120 km. from Athens, and begin at 9 pm.

### Art Theatre of Karolos Koun

Saturday-Sunday, August 7 and 8: Aeschylus's *The Persians*, directed by Karolos Koun, with Lazanis, Hatzimarkos and Angelidou.

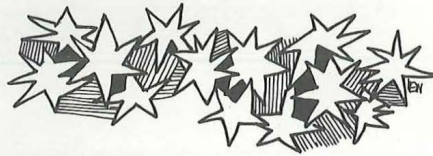
Saturday-Sunday, August 14 and 15: Aristophanes's *Acharnians*.

### National Theatre of Greece

Saturday-Sunday, August 21 and 22: Euripides' *Medea*,

### Art Theatre of Karolos Koun

Saturday-Sunday, August 28 and 29: Aeschylus's *The Seven Against Thebes*, directed by Karolos Koun, with Lazanis, Pitaki and Kougioumtzis.



**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. 524-8600; Olympic Airways at Nafplion; and at the Epidavros Theatre on the day of each performance.

**Transportation:** The Greek Touring Club, Polytechniou 12, Athens, Tel. 524-8600, and many travel agencies organize special buses to Epidavros for the Festival performances.

## ELEFSIS

All performances take place at the Ancient Theatre at Elefsis, 20 km. northwest of Athens. For information: Tel. 554-6680.

### Popular Theatre of Manos Katrakis

August 21 and 22: Aeschylus's *Prometheus Bound*, directed by Manos Katrakis.

### State Theatre of Northern Greece

August 29: Euripides's *Medea*, directed by Minos Volanakis, with Melina Mercouri and Dimitri Papamihail, is tentatively scheduled. We suggest you call before setting out.

### Art Theatre of Karolos Koun

September 5: Aeschylus's *The Persians*, directed by Karolos Koun, with Lazanis, Hatzimarkos and Angelidou.

## YIANNINA

'Ipirotika 1976', a festival of concerts, theatre, folk dancing and art from August 7-25 in Yiannina (four hundred forty-four km. north of Athens). All performances take place at the outdoor theatre of the Company of Ipirotic Studies and begin at 9:30 pm.

August 7: Concert by the Yiannina Philharmonic Orchestra and Chorus.

August 8: Sophocles's *Antigone*, presented by the Desmi Theatre, with Aspasia Papatathanasiou.

August 11: Concert by the Yiannina Philharmonic Orchestra and Chorus, conducted by Yianni Markopoulou, with Lakis Halkias.

August 12: Tentatively scheduled: The Riga Ballet Company of Russia.

August 13: *Tziotiko Ravaisi* by Timo de Pasta, performed by the Ipirotic Theatre Organization.

August 16: Concert by Nikos Xylouris and Halaris.

August 18: *I Prostates* by Mitso Ethimiadi, presented by the Art Theatre of Karolos Koun.

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August 21, 22: Panhellenic Rowing Races

August 22: Ipirotic Car Rally

August 21, 22, 23: Folk dancing by the Lyceum of Greek Women, groups from Corfu, Thessaloniki, Komotini, Hania and Yiannina, and folk dancers from Rumania, Yugoslavia, Italy and Cyprus.

August 25: A *panigiri* with songs and dances from the District of Yiannina.

Throughout the festival an exhibit of sculpture, engravings, photographs and folk art will be held at the Yiannina Pedagogic Academy.

## FOLK FESTIVALS

Panigiria, fairs and other events in various parts of Greece. A panigiri is a religious celebration, in honour of a saint, which is the occasion for feasting, dancing, singing and merrymaking. In some places traditional local costumes are worn for the occasion. In some cases only skeleton information was available. Should you find yourself in these areas ask the Tourist Police for further details.

Corfu: Religious fair at Pantokrator (Aug. 1-6). Zakynthos: Performances by theatrical groups and folklore dances (Aug. 1-15).

Iraklion, Crete: Fair at Anogia (Aug. 6); panigiri with local dances and songs at Arkalohorion (Aug. 6); panigiri with Cretan dances and music at the village of Agios Myron (Aug. 8).

Pieria: Festival Olympos — Performances of ancient Greek drama (Aug. 10-25).

Rhodes: Exhibition of local handicraft at Kremasti (Aug. 11-22).

Corfu: Religious procession commemorating a miracle by Saint Spyridon in 1716 (Aug. 11); panigiri at Mandouki (Aug. 14).

Gythion: Festival of Gythion — performances of ancient tragedy, nautical competitions, artistic events (Aug. 14-15).

August 15 is the Assumption of the Virgin Mary, and the occasion for panigiria in many villages. The following are just a few which have planned celebrations: Lassithion — three days of festivities at Neapolis; Halkidiki — festivities at Polygyros and M. Panayias; Rethymnon — Cretan wedding at the village of Anogia; Corfu — at the village of Kassioi; Tinos — pilgrims from all over Greece go to this island to pay homage to the miraculous icon of the Holy Virgin; Kozani — festivities at Siatista (with horse racing) and at Vlasti Eordaias.

Lesvos: Sardine Festival at Skala Kallonis (Aug. 16-23).

Portaria, Mt. Pilion: Folklore festivities, re-enactment of a wedding according to old local customs, feasting, and dancing (Aug. 22).

Athens: Commercial fair at Agios Ioannis Rents (Aug. 28-29).

## 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) — Daily from 7 pm to 1 am through Sept. 12. Entrance fee 50 Drs.

Rhodes — Daily from 7 pm to 1 am through Sept. 5. Entrance fee 50 Drs.

Alexandroupolis — Daily from 7 pm to midnight through Aug. 15. Entrance fee 40 Drs.

# THE ATHENIAN

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## publisher's note

*The absence of political cohesion within political parties, and the failure of our statesmen to transcend the ideological differences that divide individuals and groups, have left the bulk of the Greek population without a medium through which to express those shared despairs and hopes, their reactions and responses, to the forces and circumstances that have governed their lives. Articulating the sentiments of the people has fallen to the poets, musicians, and artists, among them Mikis Theodorakis. First and foremost a musician, his charisma and his political activities have often blinded his detractors to the significance of his music and the complex theories that lie behind his compositions. George Giannaris, Assistant Professor of Comparative Literature at Deree College, traces the development of the composer's music for ancient drama, and provides a biographical sketch of the frequently misrepresented artist. Dr. Giannaris is the author of *Americadomina* and *Mikis Theodorakis: Music for Social Change*.*

*Keeping The Athenian's listings up to date is a full-time and often frustrating task for Listings Editor Sheri Jakobsson. When verifying scheduled programs the answer to 'Who? Where? When?' is often, 'We have not decided' — even at the last moment. This summer, however, there has been no uncertainty about the quality of the impressive array of events planned for the Athens Festival, which got off to a resounding start with the National Opera Company's production of Mozart's Don Giovanni. In 'Don Giovanni in Full Bloom', Robert Brenton Betts reviews this production. Antoinette Moses provides a preview of the ballet companies to appear at the Festival in August and September, and Jeffrey Carson discusses a mini-festival of music on the island of Paros. In the last of three excerpts from his book, Fair Prospects, British author Glyn Hughes visits the island of Sifnos.*

*Our cover is by Konstantinos Grammatopoulos who holds the Chair in Engraving at the School of Fine Arts of the Polytechnic Institute. Professor Grammatopoulos has had one-man shows in Paris, New York, München, Athens, and Thessaloniki. He holds many international awards and his works are included in the permanent collection of the National Gallery in Athens and in those of major museums in Hamburg, Brussels, and New York.*

# goings on in athens

For information about festivals in Athens and other areas of Greece, see page 4.

## MUSIC AND DANCE

**CLASSICAL GUITAR CONCERT** — Jose Rodrigo, one of the world's foremost classical guitarists, will appear at Parnassos Hall, Agiou Georgiou Karitsi 8, Tel. 322-1917, on August 16 at 8:30.

**THE RIGA BALLET COMPANY** — Featuring Marina Kondratieva and Maris Liepa, soloists from the Bolshoi, the program includes 'Dance of the Swords' and 'Duet' from the ballet *Spartacus* by Khatchaturian; Pas de Deux from *Swan Lake* and Latvian Dances. Every evening through Aug. 8 at the Dimotikon Amphitheatron Kastellas. Tickets at the Dimotikon Theatre, Piraeus (Tel. 417-8351) or Pallas Cinema, Voukourestiou, Athens (Tel. 322-4434).

**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.

## 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)**, Vas. Constantinou, opposite the Hilton, Tel. 711-010. The main gallery includes the permanent collection of works by Greek painters from the 16th century to the present, a collection of works by Italian, Flemish and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dalí. Through August, an exhibit of contemporary Greek painters, 'The Panorama of Greek Painting: 1950-1975'. Open 9 to 1 and 4 to 8 and on Sundays from 10 to 2. *Closed Mondays*. See Art Review in this issue.

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

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

**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 (through Aug.).

**IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278)** Group show of artists represented by the gallery (through Aug.).

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

**WHITE ELEPHANT (Dimokratous 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 by stage designer Nikos Georgiadis (through Aug.).

If you missed Spyros Evangelatos's production of Aristophanes's *Lysistrata* at Herod Atticus in June (see review in *The Athenian*, July, 1976), you can see it this month at the Anna-Maria Kalouta Theatre, Patission 240. Telephone 875-588 for dates.

## THIS AND THAT

**KARAGIOZIS**, George Haridimos's Shadow-Puppet Theatre, Platia Lysikratous (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 (Aug. 8-11).

## 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.

**KERAMIKOS CEMETERY**. The cemetery of ancient Athens, located off Ermou St. below Monas-

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## NAME DAYS IN AUGUST

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.

August 6      Sotirios, Sotiria  
 August 15     Panayotis, Panayota, Despina, Marios, Maria, Mary  
 August 30     Alexandros (Alekos, Alexis), Alexandra (Aleka, Aliki)

**Public Holiday**  
 August 15      Assumption of the Virgin

**DATES TO REMEMBER**  
 August 1        Switzerland  
                   Confederation Day  
 August 20      Hungary Constitution Day  
 August 23      Rumania National Day

tiraki. Open daily 8 am to sunset. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in the little museum, but others are still in place.

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

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

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

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

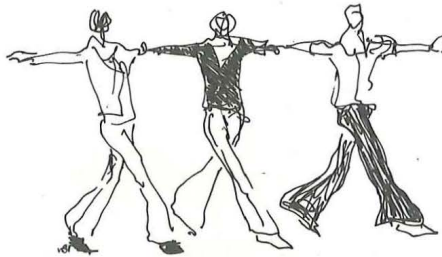
## LIBRARIES

Many libraries close in August; however, the following will be open.

- BENAKIOS, Anthimou Gazi 2** (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Newspapers, journals, periodicals, books in several languages; for reference use only. Mon. through Sat. 8:30 to 1 and 5 to 8. Closed Sat. afternoon.
- BRITISH 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.
- GERMAN ARCHAEOLOGICAL INSTITUTE**, Fidiou 1, Tel. 620-270. Archaeological research library; by permission only.
- 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.

## 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. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but few objects are labelled (none in English) and there is no catalogue as yet. Open 8 am to 7 pm. *Closed Mondays*. Admission 10 Drs.; free on Thursdays and Sundays.
- GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. 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 few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, this relatively new museum, a gift of American-Greek shipping magnate, Eugene Panagopoulos, houses finds from the Marathon plain. From Neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, may be seen in a building next door. 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**, Patisson and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouroi*), sculpture of all periods, bronzes, vases.



Upstairs: fascinating Minoan frescos, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th cent. B.C. eruption. Guidebooks available in many languages; private guides upon request, 275 Drs. an hour. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. 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.

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

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theoria and Panos, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise this collection of Pavlos Kanellopoulos, recently housed in a renovated mansion on the Plaka side of the Acropolis. Open 8 to 2. *Closed Mondays*. Admission 30 Drs.

**WAR MUSEUM**, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Model boats, airplanes and machine guns and real airplanes (outside) will amuse children of all ages. 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.

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## 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.

## 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.

Lions Cosmopolitan Club—Dinner meetings on Aug. 10 and 24 at 9 pm, Athenee Palace.

German Community—Swimming excursions on Aug. 4, 18, and 25 at 2 pm; all day excursion on Aug. 11 at 10 am.

American Youth Centre—Miss America Show; 1:30 pm on Aug. 6... Street dance, 7 pm on Aug. 7... Dr. Rainwood's Colourful Caravan, 8 pm on Aug. 11... Subteen camping trip, Aug. 12-15... Pool party for all members, 7 pm on Aug. 19... Teen trip to Malaconda Beach, Evia on Aug. 26-28.

American Community Schools—Registration of former students on Aug. 23, 24 and 25; for new students on Aug. 26, 27 and 30 at the Halandri Campus. Classes begin Sept. 7.

## COLLEGES

*Institutions of higher education that may be of interest to the English-speaking community of Athens.*

COLLEGE YEAR IN ATHENS, INC. Dinokratous 59, Athens, Tel. 718-746. A one-year undergraduate program offering courses in Greek Civilization, Archaeology, and Middle Eastern Studies. Courses given in English by outstanding scholars for students registered at American colleges. Candidates may apply now to Mrs. Raphael Demos, Harilaou Trikoupi 86, Kifissia, Tel. 801-1765. Classes begin Sept. 10.

DEREE COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor and Associate degrees in Liberal Arts and Business Administration. Most classes conducted in English. Registration Sept. 6 (for juniors and seniors); Sept. 7 (for sophomores); Sept. 8 (for freshmen). Classes begin Sept. 9.

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower. Degree Program in Business Administration (Tel. 779-2247): registration Oct. 4-6; classes begin Oct. 7. Non-degree Programs for Self-Enrichment (Tel. 778-0329): registration Oct. 11 and 12; classes begin Oct. 18. Greek language (Tel. 778-0329): registration Sept. 21-24; classes begin Oct. 4. Advance Business Program (MA Business Administration) Tel. 659-3250: registration Sept. 8-10; classes begin Sept. 13.

LA VERNE COLLEGE P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. Registration now open for fall term; classes begin Sept. 6.

STUDY IN GREECE, Neofronos 1, Ilissia, Tel. 722-789. For juniors or seniors registered in accredited universities or colleges. Emphasis is on Greek

culture and language; includes a one-month field placement. Sessions begin in January and July.

## SCHOOLS

*Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.*

AMERICAN COMMUNITY SCHOOLS, Agias Paraskevis 129, Ano Halandri, Tel. 659-3200. The largest and oldest international school in Greece. American curriculum. Centre for the American CEEB testing; preparation for the British GCEs. Elementary School: K (two years) and grades 1-5; Middle School: grades 6-8; Academy: Grades 9-12.

ATHENS COLLEGE (Kollegion Athinon), Psyhiko, Tel. 671-4621. A private Greek elementary and high school for boys which follows the Greek curriculum. Grades 3-12. Admission on the basis of extensive examinations (in Greek) given in the preceding academic year. Frequently referred to unofficially as 'Amerikaniko Kollegio — Arrenon'.

CAMPION SCHOOL, King Constantine 23, Paleo Psyhiko, Tel. 671-8194. Founded in 1970, incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British GCEs and American SATs.

DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private, Greek high school (gymnasium) for girls. Greek system. Extensive examinations (in Greek) necessary for admission. Frequently referred to unofficially as 'Amerikaniko Kollegio — Thileon'.

DORPFELD GYMNASIUM (German School), Amarousion, Paradisos, Tel. 681-9173. Telephone for information.

HELLENIC INTERNATIONAL SCHOOL, Grammou and Konitsis, Kastrì, Tel. 808-0717. Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examination, British GCEs and the International Baccalaureate.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 280-338. Nursery School through Gymnasium. Call for further information.

LYCEE FRANCAIS (French Institute School), Sina 29, Tel. 624-301. Call for information.

ST. CATHERINE'S BRITISH EMBASSY SCHOOL (Kifissia). Preparatory School for British and Commonwealth children (grades 5 through 12 plus). Applications should be made care of the British Embassy, Ploutarchou 1, Athens, 139 (Tel. 801-0886).

## KINDERGARTENS

*A random selection of a few kindergartens in the Athens area.*

EARLY CHILDHOOD-ELEMENTARY EDUCATION CENTRE, Vas. Konstantinou 95, Agia Paraskevi, Tel. 659-6263 and 659-3205. Bilingual, bicultural kindergarten. The elementary school, grades 1-6, is Greek curriculum.

KASTRI COUNTRY DAY SCHOOL (Administered by the American Community Schools of Athens), Iras and Vitsi, Kastrì, Tel. 808-0475. Kindergarten (two years) and grades 1-3.

MISS BASSIS KINDERGARTEN AND PRIMARY SCHOOL, Vari, Tel. 324-8996. Open Play. Particularly suited to foreign and bicultural children. Instruction given in English and Greek.

POOH'S CORNER, Solomou 3, Halandri, Tel. 681-6578. Kindergarten for ages 3-5, conducted in English.

STEWART-KALOTI KINDERGARTEN, Georgiou Blassa 51, Papagou, Tel. 651-5658 or 651-6526. Kindergarten for ages 2½-5, conducted in English.

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

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

### SAILING

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

Hellenic Offshore Racing Club, Papadiamantou 4, Mikrolimano (Tel. 423-357). Membership requires two Greek members as sponsors.

Initial membership 2,000 Drs., annual fee 1,500 Drs. The Club has four Swan 36 for use of the members and students. A ten-week course in sailing for those under 25, 2,500 Drs.; for those over 25, 5,000 Drs. Open 9 am-1:30 pm and 5-9 pm. Closed Sundays.

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

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

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

### BEACHES

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

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

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

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

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

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

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

Vouliagmeni (Tel. 896-0906). Open 7 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing cabins, showers and umbrellas. Canoes 40 Drs. an hour; tennis courts 40 Drs. an hour. Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

### RIDING

The Hellenic Riding Club (Ipiikos 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 Klathmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

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



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

## CINEMA

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

### BEST OF THE SEASON

AMARCORD (Thimame) Fellini's rich and seductive childhood memories. (A)  
 AMERICAN GRAFFITI (Neanika Sindemata) Class of '61. Nostalgic Americana. (K)  
 CHINATOWN (Tsainatown) Jack Nicholson and Faye Dunaway. Well-crafted detective thriller. Perverse and exciting. (A)  
 THE CONVERSATION (I Synomilia) Puzzling but fascinating tale about electronic surveillance. Expertly directed by Francis Ford Coppola, and well acted by Gene Hackman and supporting players. (A)  
 DERSU UZALA (Uzala) Akira Kurosawa's Russian film. 1975 Academy Award winner as Best Foreign Language Film. (K)  
 DOG DAY AFTERNOON (Skilisia Mera) Al Pacino is stunning as the hapless Brooklyn bank robber. (A)  
 THE GODFATHER, PART II (O Nonos, Meros Defteron) Better than Part I. Unfortunately the Greek version has been cut by 23 minutes, but it is still a 'must see'. (A)  
 LACOMBE LUCIEN (Lakom Lysien) A vulnerable adolescent in Nazi-occupied France. Directed by Louis Malle. In French. (A)  
 THE MAGIC FLUTE (O Magemenos Avlos) Magical musical celebration, conceived by Mozart and directed by Bergman with much spirit and affection. (K)  
 THE MAN WHO WOULD BE KING (O Anthropos Pou Tha Ginotan Vasilijs) John Huston's version of Kipling's story. High adventure, with Sean Connery and Michael Caine. (K)  
 ONE FLEW OVER THE CUCKOO'S NEST (Sti Folia Tou Koukou) Jack Nicholson heads a superb cast. Multi-Academy Award winner. (A)  
 SCENES FROM A MARRIAGE (Skines Apo Ena Gamo) Igmur Bergman directs Liv Ullmann and Erland Josephson. Swedish with Greek subtitles. (A)  
 O THIASOS (The Travelling Players) Long, but often brilliant political - theatrical - mythical - historical epic. Best Greek film in many years. Directed by Thodoros Angelopoulos, and beautifully photographed by George Arvanitis. (A)  
 A WOMAN UNDER THE INFLUENCE (Mia Gineka Exomologite) Gina Rowlands gives an extraordinary performance as the woman under the influence of husband Peter Falk and others. The film has been cut by 35 minutes by its irresponsible local distributor, and the story suffers somewhat. (A)

### WORTHWHILE

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

CALIFORNIA SPLIT (Zaria Poker ke Kati Alo) Elliott Gould and George Segal as two gambling addicts. Naturalistic direction by Robert Altman. (A)  
 THE DAY OF THE LOCUST (I Imera tis Theominias) Faithful adaptation of Nathaniel West's novel — too faithful to be a great film, but director John Schlesinger gives us some memorable moments. (A)  
 THE DOVE (Enas Synchronos Odysseas) A sixteen-year-old boy sails solo around the world. Recreation of a true adventure, beautifully photographed by Sven Nykvist. (K)  
 ENTER THE DRAGON (O Kitrinos Praktor tou Hong Kong) The one-and-only Bruce Lee. (A)  
 FAREWELL MY LOVELY (Deka Dolofoni yia ton Detective Marlowe) Robert Mitchum plays detective Philip Marlowe, and the atmosphere of 1941 Los Angeles is lovingly recreated. (A)  
 THE FRONT PAGE (I Proti Selida) Billy Wilder's re-make, with Walter Matthau and Jack Lemmon. (K)



HUSTLE (O Astinomos ke to Kol Gerl) A walk on the vile side of Los Angeles, with Burt Reynolds (as a cop), and a fine supporting cast. (A)  
 JAWS (Ta Sagonia tou Karharia) You mean you haven't seen Jaws yet? Biggest money-maker in film history. (A)  
 JUGGERNAUT — Best of all recent Disaster Films. A bomb on board a luxury liner must be defused... carefully... by Richard Harris. Richard Lester directs. (K)  
 KLUTE (I Exafanisis) Jane Fonda as a call girl — the best performance of her career. Fine, detailed direction by Allan J. Pakula. With Donald Sutherland. (A)  
 LOVE AND DEATH (O Irinopios) Woody Allen's 'War and Peace'. (K)  
 NASHVILLE (Nasvil, I Polis ton Ekplixeon) A kaleidoscopic picture of the American country music scene, from Robert Altman & Co. (A)  
 NIGHT MOVES (Epta enigmata yia ton Ntetektiv Harry.) Arthur Penn's direction is keen, but the story is third-rate American TV fare. The acting by Gene Hackman and others is excellent. (A)  
 SERPICO (Serpiko) Al Pacino as The Honest Cop in New York City. Good true story, poorly directed. (A)  
 THANASSIS IN THE LAND OF SLAPS (O Thanassis sti Hora tis Sfaliaras) Greece's comic-Laureate Thanassis Vengos mixes politics and slapstick. Part one has Thanassis as a clown in the Metaxas era; part two has Thanassis as Thanassis in the Papadopoulos era. (K)  
 W.W. AND THE DIXIE DANCEKINGS (Agrios ke Atithassos) Burt Reynolds as a hillbilly Robin Hood. Delicious local flavour. (K)  
 YOUNG FRANKENSTEIN (Frankenstein Tzoynior) Mel Brooks directs Gene Wilder. Great Fun. (K)

### FAIR-TO-MIDDLIN'

BITE THE BULLET (Mia Sfera ta Lei Ola) With Gene Hackman. One long, long horse race. Pretty pictures; sluggish story. (K)  
 THE EIGER SANCTION (Dolofonos ton Alpeon) Clint Eastwood is a hired avenger. Beautiful scenery per Monument Valley, Arizona and Swiss Alps. (K)

THE FORTUNE (I Prikothires) Disappointing period comedy by Mike Nichols. Jack Nicholson and Warren Beatty star. (A)  
 THE GREAT WALDO PEPPER (Sinantisis Aeton) Robert Redford as a barnstorming pilot. (K)  
 THE HINDENBURG (Flegete to Hindenburg) George C. Scott and Anne Bancroft can't keep the heavy script aloft. (K)  
 THE KILLER ELITE (Aristokratia tou Engklimatos) James Caan as a CIA gun moll. (A)  
 THE LONGEST YARD (Apeili piso ap'ta Sidera) Burt Reynolds as captain of his prison's football team. (A)  
 MURDER ON THE ORIENT EXPRESS (Englima sto Orian Express.) Albert Finney as Inspector Poirot. Boring, long-winded adaptation of Agatha Christie's book, but an all-star cast does its best. (K)  
 PAPILLON (Petaloudas) Steve McQueen and Dustin Hoffman escape from a jungle prison. (K)  
 THE POSEIDON ADVENTURE (I Peripetia tou Posithonos) A luxury liner overturns and sinks slowly, slowly. Gene Hackman, Shelley Winters, and many others. (K)  
 POSSE (Apospasma Katadioxeos) Kirk Douglas stars and directs and Bruce Dern is particularly good in this Western cum political allegory. Thin but enjoyable. (K)  
 ROOSTER COGBURN (O Monofthalmos) John Wayne and Katharine Hepburn in a tailor-made sequel to *True Grit*. (K)  
 THE STORY OF ADELE H. (L' Histoire d' Adele H.) Francois Truffaut's superficial romantic nineteenth-century love story. (A)  
 THE SUNSHINE BOYS (I Grinariades) Occasional sparks here, but this Neil Simon comedy never catches fire. With Walter Matthau and George Burns. (K)  
 THE TAKING OF PELHAM 1,2,3 (Panikos sto Metro tis Neas Yiorikis.) Hijacking a subway train in New York City is no easy matter. Walter Matthau again, and Robert Shaw. (K)  
 THREE DAYS OF THE CONDOR (Tris Imeres tou Kondors) Cynical, CIA melodrama with Robert Redford as the good guy. (A)  
 TOMMY (Tomi) *Maybe* after a lot of *reitsina*, or something stronger. Otherwise, forget it. Rock musical, with Jack Nicholson and Ann-Margret mouthing the words. (A)  
 THE WIND AND THE LION (O Anemos ke to Liontari.) Overblown desert epic with Sean Connery as the Arab abductor of American colonialist Candice Bergen. (A)  
 THE YAKOUZA (Yiakoyza) Slow but colourful oriental gangster film starring Robert Mitchum and Takakura Ken. (A)  
 ZANDY'S BRIDE (Nifi ap'ti Souidia) Liv Ullmann is the mail-order bride of Big Sur pioneer Gene Hackman. Very pretty, but not much meat on the bones of the story. (A)

### LAST RESORTS

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

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

# restaurants and night life

## LUXURY RESTAURANTS

Formal service and elaborate dining in spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The music may be provided by a soloist, trio or orchestra. Some have dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet' (395 Drs., not including wine). Closed Monday.

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

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

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

The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex (where Jackie used to stay when she was Mrs. Kennedy). The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Entrees from 150 Drs. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

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

Ta Nissia, Athens Hilton, Tel. 720-201. Maitre d'hotel Foundas presides downstairs at the Hilton, where the atmosphere is a Greek Taverna transformed into gracious elegance. The menu is extensive, from soups to international and Greek hors d'oeuvres, a wide selection of seafood, broils, well prepared Greek dishes, and French and Greek desserts. The waiter will toss together a variety of delicious salads at your table. In the evening the Trio provides Greek songs, old, new and bouzouki, and a cheery atmosphere. Open daily 12:30-3 pm and 7-11:15.

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

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, a marble fountain, lanterns within a sophisticated, modern setting.

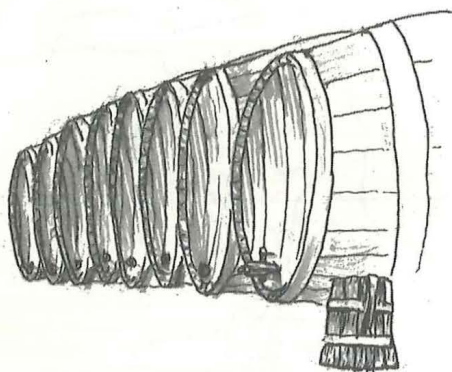
Mainly French and international cuisine (very good). Entrées from 130 Drs. A bar, with piano music, on the lower level open 11 am to 3 am. Fully air conditioned. Daily for lunch and dinner.

## INTERNATIONAL CUISINE

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

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Open 8:30 to 1 pm. Closed Sundays.

Au Falaise, Karageorgi Servias 8, Castella (near the Yacht Club in Mikrolimano), Tel. 417-6180. A converted old mansion situated on a rocky hill



by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer, but the service is rather slow and the food variable. *Filet au poivre* 170 Drs. Open daily 12 noon to 4 pm and 8 pm to 2 am.

L'Abrevoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good (although not usually superb). The mulberry-treed little park where lunch and dinner by candlelight are served in summer is exceptionally pleasant, graceful, and cool. The menu covers the standard French fare from *patés*, *escargots*, and frogs legs, to *coq au vin*, *steak au poivre*, etc. (but no fish). Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Entrees from 100 Drs. Open daily noon to 4 pm and 7:30 pm until after midnight.

Al Tartufo, Posidonos 65, Paleon Faliron. A large variety of pastas, pizzas and other Italian fare in a rustic atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *Tagliatelle alla Neapolitana* (38 Drs.), *Saltimbocca alla Romana* (90 Drs.) and Italian salad (30 Drs.) all tasty. Open daily from 7:30 pm.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. Just next-door to the Steak Room, the Annex offers a businessman's lunch, daily specials and a variety of omelettes, cold plates, and snacks. Wine in a carafe and a full cocktail bar. Air-conditioning. Open noon to 1 am. Closed Sundays.

The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish (245 Drs. complete), grills on Thursdays (285 Drs. complete), and on Saturdays a special menu is prepared (315 Drs. complete). Dance to the music of The Harlems. Closed Sundays.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants where dinner is graciously served by candlelight. Though not spacious there is

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

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

Chriso Elafi, on the 20th km. to the right on the way to Mt. Pargis, Tel. 246-0344. Enchanting atmosphere. Chalet-like with a terrace for outdoor dining in warm weather. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays.

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

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

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Mt. Lycabettus above and a view of the Acropolis and the city in the distance from atop the St. George Lycabettus Hotel. The French cuisine ranges from cold soups to hors d'oeuvres (from 45 Drs.) to seafood (from 180 Drs.), prepared dishes (from 130 Drs.) and broils (from 125 Drs.). Selection of desserts. Dinner served from 8:30 pm, pleasant dancing to the Trio St. Georges from about 10.

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

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. The serenity and calmness of a Japanese garden, replete with lanterns, paper dragon kites, a tiny wooden bridge, trees, and the lilting sounds of Japanese music, is an unexpected surprise in the Plaka. The bar is set on a platform surrounded by a narrow pool, and the tables are comfortably spaced under bright-orange canopies. Michiko herself greets you. Impeccable service is offered by waiters and waitresses in traditional dress. The Japanese menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 602-466, 643-1990. The Cantonese specialties include bird nest and shark fin soup, various sprout, mushroom and bamboo shoot dishes, and ginger, loquats and kumquats for dessert. A comfortable main dining area illuminated by dozens of red-hued Chinese lanterns and a cool terrace enclosed by ample greenery for warm weather. Approximately 400 Drs. for two, excluding wine. (Dinner

### POOLSIDE BARBEQUE PARTY

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

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.

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 specialities. 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 Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere. During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Complete meal (appetiz-

ers, 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 Avrioliou 3, Plaka, Tel. 322-6266. Several small rooms on the lower floor of an old Plaka house converted into an unpretentious but cosy restaurant popular with tourists. 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. Open daily for breakfast, lunch and dinner.

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 *kokinelli*. 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.

Kavaliateros, 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 Erithrea. 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 speciality is kid with oil and oregano. Open from 9 pm and for lunch on Sundays and holidays.

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

#### TAVERNAS WITH MUSIC

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

Hatzakos, Irodou Attikou 49, Amarousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 3 am and Sundays for lunch from 12 to 4 pm.

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

Roumaniki Gonia, Egeou 49, Ano Nea Smyrni, Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this family-type, neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The menu includes the traditional taverna fare but the specialties are a Rumanian *rollada* (56 Drs.) and a goulash (52 Drs.) Open daily 9 pm to 1:30 am.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-paneled 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

## JAZZ ROCK

The only Jazz Club in Athens.  
Open every day from 9:30 until 2 a.m.

Ragava Square, Plaka, Tel. 324-8055  
(located opposite the Ambrosia Tavern)

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YOUR PLAKA PIZZERIA  
(we serve spaghetti too)  
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## MEMILTONS

### BAR & GRILL

91 ADRIANOU STREET  
PLAKA, ATHENS — 324-9129

GREAT  
T-BONE & SIRLOIN  
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10 Kinds of Hamburgers  
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EXCELLENT FOOD  
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#### MIKROLIMANO (TOURKOLIMANO)

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

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

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

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

Kokkini Varka (The Red Boat). Originally a hani, an inn where travellers could eat and sleep, it has been a restaurant since 1912. The owner, Panayiotis Barbaresos, was born here and enjoys reminiscing about the old days. A model of a red boat hangs in the centre of the room.

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

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

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

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

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

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

#### 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. Christiann 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 Bithikotisis, 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.

#### 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). Casino is open from 7 pm to 4 am (closed Tuesdays); the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

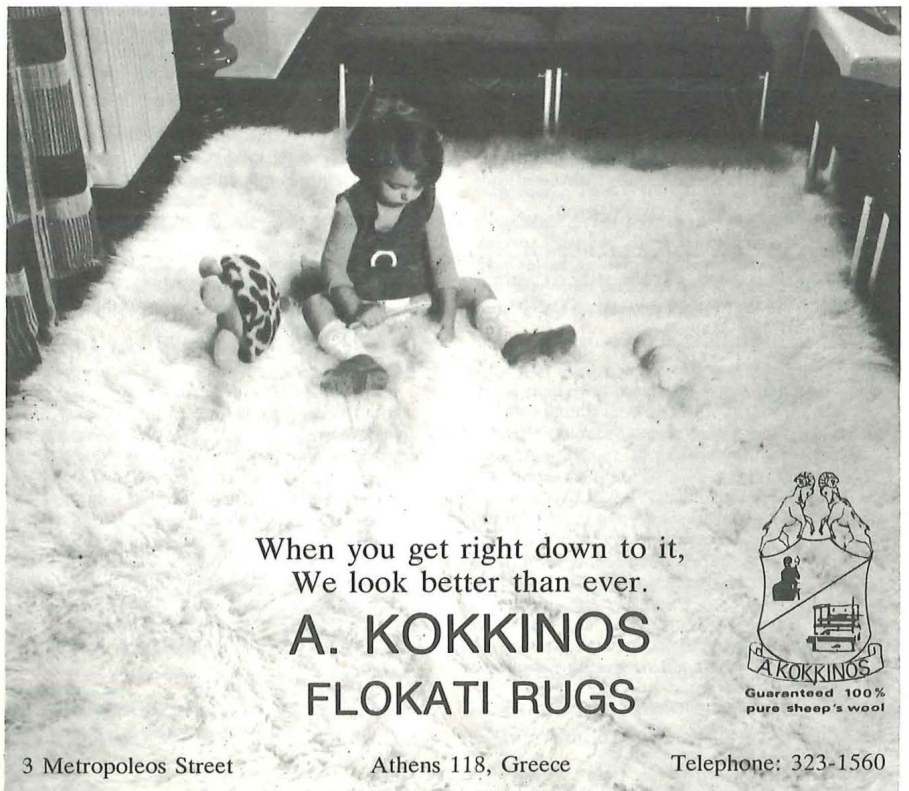
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## OUT OF TOWN RESTAURANTS

### CORFU

- Akteon. In town, on the outer edges of the *platia*, Tel. 22894. A commanding view of the sea, Gariatsa 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 Gariatsa 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.
- 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.
- Eva, 4 km. from town on the road to Pyrgos. A seaside restaurant specializing in fish, but other

types of food are available. Open for lunch and dinner. Expensive.

- 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. Pl. in 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's Scala, seaside *taverna* at Kamiro.  
Keraki (Feraklos), seaside town near Malona.  
Klimis, seaside *taverna* at Yennadion.  
Kolimbia, seaside *taverna* in the vicinity of Seven Springs.

### Lindos

There are three waterfront *tavernas* at the main Lindos beach. All serve fresh seafood and Greek specialties. Open for lunch and dinner. In the main square Makrikos and Cleobolis serve very good Greek lunches and dinners. In the village, Kanaris specializes in grilled chicken and Kostas, on the site of Lindos' old olive press, serves home cooking.

### 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.
- Pagranates, 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

### *Damsels in Distress*

**W**E HAD barely gotten used to the notion that the Caryatids were going to be replaced by plastic replicas when the Minister of Culture and Science, Constantine Trypanis, revealed that he had other plans in mind for the maidens. The lovely ladies holding up the portico of the Acropolis's Erechtheum are to be encased in a see-through, climate-controlled, hands-off, plastic covering which will be filled with an inert gas that refuses to combine with other elements. Thus, the saga of the methodical and sometimes fanciful proposals for the protection of Acropolis monuments and statuary continues.

It all began when a UNESCO report announced to the world that the outer layers of the marble statues were being ravished by Atmospheric Pollution and that the alluring female figures on the Erechtheum were in danger of being reduced to Twiggy's. This shocking revelation spawned a rash of proposals and aroused the Minister of Culture and other authorities who gallantly came to the rescue with a new proposition.

Indeed, at the moment the beleaguered damsels in distress are being swathed in plaster and one by one taken down, carried off, and delivered into the hands of experts in such delicate matters who will tenderly coax them back to health. Once restored, the maidens will be carefully laid in storage until such times as a shield is ready to protect them from further violation on the Acropolis. It is known that another winter spent with the irascible North Wind breathing down upon them and Jack Frost penetrating their deepest recesses would have been their undoing. Some reports claim in fact that the Minister of Culture plans the erection of a building in which to establish the ladies in a house of their own. But exactly where or when is not known.

The return of the lovely maidens to the Acropolis, where they can be enjoyed by all their admirers, is, needless to say, breathlessly awaited. Meanwhile we can relax in the confident

knowledge that they will come to no harm so long as they are under the protection of the Minister of Culture. A classical scholar, he is known to be an active supporter of the preservation of our most ancient traditions.

### *Hocus Pocus at the Olympiad*

**S**OMEWHAT concerned about the fate of our little Olympian Flame which was about to be dealt a cultural jolt propelling it to Canada in a matter of seconds by means of the latest technology, we attended a press conference given by Canadian officials on July 8 at the Hilton Hotel. We were comforted to learn that the Flame's space-age journey would be preceded and followed by ancient ritual. The Flame would be lit by the rays of the sun and, what is more, travel from Olympia to Athens and from Ottawa to Montreal on torches fueled with olive oil (*sic*). Officials and television cameramen would be permitted to witness the dress rehearsal of the lighting of the Flame, but orthodox pagan tradition would be adhered to: observers would be discreetly excluded from the actual sacred rites at which the High Priestess (actress Maria Moscholiou) and attendant priestesses would light the Flame at Hera's Temple in Ancient Olympia. The secret ceremony completed, the priestesses would proceed to the ancient stadium and hand the torch to the first of five hundred and twenty runners who would relay it to Athens where its 'energy' would be flashed by satellite across the Atlantic to deliver a coded signal in Canada, where our Flame would rematerialize.

We were rather uneasy about all of this from the start particularly since we couldn't understand it. But when Peter Luff, the gentleman responsible for this phenomenon, translated the process into layman's terms by comparing it to what happens when you dial a telephone number, we panicked. We don't know what happens when you dial a telephone in *Canada* but we certainly know what happens here in *Greece*: if you make it all the way to the last digit without getting a busy signal, you get a wrong

number or find yourself hooked up to a crossed line and another irate citizen cursing you and telling you to hang up. Our fears mounted as Mr. Luff elaborated on the process by explaining that the coded message received in Canada would trigger a laser beam which would 'reconstitute' the Flame. In this country we still regard frozen fish, let alone reconstituted foods and beverages, with a suspicious eye.

We expressed our doubts to one Canadian official. He loftily replied that it was a metaphysical question in the realm of whether or not God exists. Furthermore, he informed us, the entire issue is academic because in the 'old days' (up until the last Olympiad four years ago), the Flame was unceremoniously snuffed out on the flight to the host city since no responsible airline would have a flame on board one of its planes. We meekly asked if there were any danger of the Flame blowing out along the route or the laser beam not rising to the occasion. He assured us there would be a lighter in every pocket and no hitches were anticipated.

The following week we watched the 'dress rehearsal' on television, noting the sober countenances of the Orthodox clergy, who were among the attendant officials, as they observed Hera's priestesses going about their business. A few days later we made our way to the Stadium, built for the first modern Olympic Games held here in Athens in 1896, to witness the Flame's take-off. A row of former host nations' flags greeted us, and inside the Stadium an urn, which looked like an oversized bird bath, was waiting to be lit; this would remain lit during the Games. What appeared to be a makeshift telephone booth stood nearby. This was the altar where the Laser Beam Mystery would take place. President Tsatsos and Prime Minister Karamanlis were already in their places of honour.

Finally the climactic moment arrived. The last of the Greek runners entered the Stadium carrying the Flame, rose to the dais in front of the altar, and held his torch triumphantly aloft. The Greek, Canadian and Olympic flags

were raised, and the Canadian and Olympic anthems were played by a band. Suddenly the band was silent but the conductor continued to conduct energetically as the players puffed away at their mute instruments. The sound of a phantom band and choir performing the Greek National Anthem eerily came forth from the public address system. In a few minutes the disembodied voice of President Tsatsos delivering his Olympian address floated towards us as the President himself sat back in his seat calmly chatting with the Prime Minister!

The Canadian representative soon stepped forward with his unlit torch. It was to be ignited by the Sacred Flame held by the Greek runner. The torches met but the Canadian's wouldn't light. A hastily executed swap salvaged the historic moment, however, and a blazing torch was soon in the hands of a Greek-Canadian girl who quickly disappeared into the booth with it and unceremoniously dispatched the Flame to Canada.

We decided not to stay for the folk dancing and festivities that followed and rushed home to our television set to see what was happening in Canada. We anxiously scanned the faces of the Canadian announcers for signs of crisis over in Ottawa, but everything looked normal as the Flame steadily burned in its Canadian bird bath in front of the Parliament Buildings. Our worst fears that an outraged Greek Molecule, upon discovering that it had been 'reconstituted' in Ottawa, would go on a rampage, or that the laser beam would go off its course and decapitate the capitol of Canada, were put to rest. We relaxed and called our correspondent in Montreal for an eye-witness account but we were impatiently reminded that the Flame was still in Ottawa and that it would not complete the last lap of its leg-propelled trip until the next day.

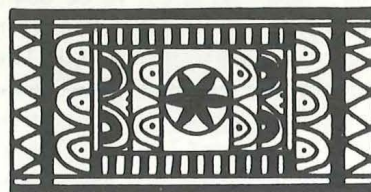
### *The Other End of the Beam*

**F**ROM our correspondent in Montreal: The Games begin officially on July 17 at 3:00 p.m. Montreal time (10:00 p.m. Athens time) amidst considerable controversy. Apart from the withdrawal of Taiwan, twenty-two African states, Iraq and Sri Lanka (Ceylon) immediately before the opening, the Montrealers themselves have felt quite strongly that the more than one billion dollars spent on the Games would have been better devoted to social services and education. Nevertheless, the crowds are enthusiastic as they make their way to the opening ceremony, arriving by bus or the

underground Metro, the latter now extended to the Olympic site. The Metro is crowded, but we are not jostled and enjoy the trip on the bright, efficient and almost-silent, rubber-tired trains which deposit us at the site entrance.

Ticket sharks are in evidence, selling their goods for sums rumoured to be as high as one hundred dollars. (The top official price for tickets was forty dollars.) We ascend a ramp to the stadium where hosts and hostesses in stand-out yellow outfits are directing the crowds.

The stadium, partially enclosed by a transparent roof with the playing field open to the sky, is enormous, seating seventy thousand people without seeming to be crowded. It is not only beautiful but well-planned, with clearly marked sections and aisles. The colours



within the stadium are vivid, from the garb of the audience to that of the personnel decked out in the Olympic colours (six in all, at least one of which represents a national colour of each participating nation).

An orchestra entertains as the crowds arrive but beats a hasty retreat when the ceremony begins. Eleven hundred Canadian girls in gym outfits appear carrying multi-coloured banners and leading the way for the World Youth Orchestra. A trumpet fanfare announces the arrival of the Queen of the United Kingdom of Great Britain and Northern Ireland and her other realms and territories — and titular head of Canada. She is dressed in hot pink and stands out, according to a teenager nearby, 'rather like a piece of bubble gum', but her demeanour and behaviour are majestic.

The national teams enter, led by the Greek contingent; it looks disconcertingly like an Athens College detachment that has wandered away from a March 25th parade. The remaining countries follow in French alphabetical order, which begins with Germany (Allemagne), and upgrades the United States to 'E' (Etats Unis), except for the host country's team which enters last.

The teams vary in size from the immense U.S. and U.S.S.R. contingents to the Fiji Island's single competitor. The Saudi Arabians are in full tribal

dress, the French in Dior outfits. The Americans look casually tacky and breach protocol by snapping photographs of the Queen as they march past. The Israelis wear black ribbons in memory of members of their 1972 team ambushed in Munich. The Lebanese carry a banner which reads 'Peace, Unity and Equality'. The Canadians, of course, are loudly cheered. Ethnic groups in the audience proclaim their presences with loud cheers and vigorous flag waving as their teams pass. Assembled in the arena with their flags flying, the athletes are an arousing sight, enough to move even the most cynical heart.

The Queen declares the Games open and twelve athletes (representing Canada's ten provinces and its two territories) enter with the Olympic Flame. A chorus of forty voices sings the Olympic Anthem written by Spyros Samaras. The chorus valiantly sings in Greek but no one seems to notice. We feel mildly wounded, but nonetheless proud.

The commemorative flag, which traditionally remains with the host country until the next Games, has been brought from Germany by the Mayor of Munich. He ascends the roster with the Mayor of Montreal. Folk dancers from Munich perform a polka, the flag is transferred, a Canadian troupe dances St. Lawrence Folk Airs, and then both groups join in a Canadian-German, folk-dance potpourri.

A three-gun salute is sounded. At the last shot eighty Picasso-like doves, unaware that they are 'carrying the message of friendship to the people of the world', are released. They circle three times and fly off. Two runners, a boy and a girl, move forward holding the torch and ascend the platform. They salute the four corners of the world with the Flame and light the urn in the middle of the stadium as the crowd applauds.

A gymnastic ballet is performed with brilliant streamers in national colours, a fantastic audio-visual display with overtones of a 1930s spectacular. We lament the fact that it will be lost on Greek audiences sitting before their black and white sets. The athletes dispense with decorum and formalities and busy themselves photographing the various spectacles and each other. The male members of the Italian team are unabashedly in hot pursuit of attractive females on other teams.

The national anthem is played and the Queen departs. The teams follow, marching in a disorderly fashion, and the Kenyans, to everyone's delight, file out dancing.



## OECD SURVEYS GREECE'S PROSPECTS AND PROBLEMS

**T**HE PROSPECT of Greece's full membership in the European Economic Community should greatly improve the general efficiency of the Greek economy. At the same time, the problems of adapting the country's main economic sectors to EEC membership should not be insuperable, since a considerable degree of harmonization — as, for example, in the tariff field — has already taken place under the Greece-EEC Association agreement in force since 1962. On the other hand, full membership in the EEC could prove an important incentive for further industrial investment in Greece, particularly with the participation of foreign capital.

These are some of the concluding highlights of an important economic survey of Greece recently published by the Organization for Economic Cooperation and Development (OECD), which groups twenty-four Western countries with headquarters in Paris. These remarks should go a long way

toward supporting Greece's bid for entry into the EEC and refuting misgivings expressed as to the country's ability to withstand the consequences of full membership.

The economic survey points out that in 1975, Greece's gross national product (GNP) per head was about \$2,400, or less than half the average of all nine EEC member countries taken together, but not far short of that of Ireland, generally considered as the least developed country in the Community. In real terms, GNP per head may now be roughly equivalent to the average level prevailing in the EEC as a whole at the end of the 1950s. It should be pointed out that over the fifteen years that preceded the recent recession, Greece recorded an average growth rate of seven to eight percent a year, one of the highest of all OECD member countries. The present Five-Year Plan of economic and social development envisages an annual

growth rate of six to seven percent in the period of 1976-80, assuming that Western Europe as a whole will grow by about four percent a year. And although the official Greek estimate of GNP growth for 1976 is for a realistic four to five percent, the OECD survey considers that the overall growth target for the next five years would not appear over-ambitious on the basis of past performance.

Even though the six to seven percent growth rate appears feasible, it will require a sizeable increase in fixed investment in the vicinity of ten to twelve percent a year. Overall this objective may not prove difficult to attain. The OECD survey points out that what will prove more difficult will be to bring about an appropriate restructuring of such investment. Prior to 1973, private dwellings represented about thirty percent of total gross fixed investment in Greece, a very high share by international standards and one of

### BASIC STATISTICS OF GREECE

THE LAND		THE GOVERNMENT	
Area (1,000 sq. km.)	132.0	General government current expenditure, 1975 (% of GNP)	25.8
Cultivated area (1,000 sq. km.) 1972	35.3	General government current revenue, 1975 (% of GNP)	26.0
Main urban areas, 1971 census (1,000):		FOREIGN TRADE	
Greater Athens (incl. Piraeus)	2,540.0	Exports of goods and invisible receipts, 1975 (% of GNP)	21.2
Thessaloniki	557.0	Tourism earnings, gross, 1975 (% of GNP)	2.9
THE PEOPLE		Emigrant remittances, 1975 (% of GNP)	3.4
Population, mid-1974 (1,000)	8,962.0	Shipping earnings, gross, 1975 (% of GNP)	3.9
No. of inhabitants per sq. km.	68.0	Main exports, 1974 (% of total commodity exports):	
Net natural population increase, 1974 (1,000)	68.0	Iron and steel	10.5
Total employment, 1974 (1,000)	3,143.0	Tobacco	8.4
Agriculture (%)	38.9	Fresh fruits	5.3
Mining, public utilities and manufacturing (%)	18.7	Dried fruits	4.9
Construction (%)	7.6	Aluminum	4.7
Services (%)	34.8	Cotton	2.6
PRODUCTION		Imports of goods and invisible payments, 1975 (% of GNP)	25.8
GNP, 1975 (in billions of Drs.)	696.8	Main imports, 1974 (% of total commodity imports):	
GNP per head (in \$U.S.), 1974	2,205.0	Mineral fuels, lubricants and related materials	22.8
Gross fixed investment (excl. ships):		Machinery other than transport equipment	21.2
Percent of GNP, 1975	20.4	Manufactured goods classified chiefly by material	18.2
Per head (\$), 1974	465.0	Food and live animals	10.7
Origin of GDP at factor cost, 1975 (in billions of Drs.)	597.2	Transport equipment	7.6
Agriculture (%)	18.7	THE CURRENCY	
Mining and manufacturing (%)	22.4	(Monetary unit: Drachma)	
Construction (%)	7.1	Currency units per \$U.S., averages of daily figures:	
Services (%)	51.8	Year 1974	30.0
		Year 1975	32.0
		April 1976	36.4

From OECD Economic Surveys: Greece, published by OECD, Paris, April 1976.

# Ghiolman

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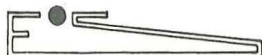
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the highest among OECD countries. Some fields of public investment, notably roads and telecommunications, also absorbed an unnecessarily large share of investment resources, whereas manufacturing has accounted for only fifteen percent of the total. The government's strategy in the Five-Year Plan is expected to call for a significant increase in this share of investment by manufacturing. This will undoubtedly be necessary if a firm basis is to be built for a gradual substitution of imports and an increase in exports of manufactured products. On the other hand, there will be a continuing need for investment in agriculture, directed toward products for which domestic and foreign demand is likely to rise faster in the coming years.

As regards employment, there has not been any overall shortage of labour in the recent past, although shortages of particular skills have been noticeable. At the present time, with repatriation of Greek workers exceeding emigration, the labour market has eased considerably, although open unemployment is not particularly high, except among first-time job seekers. However, the rate of creating new jobs in the more productive sectors of the economy would need to be considerable, and this would require development of proper manpower planning.

The OECD survey notes that the performance of the Greek economy in 1975 — a particularly difficult year — was favourable, more so, indeed, than most observers, including the Greek authorities themselves, had thought probable at the beginning of that year. Gross domestic product at factor cost increased by 3.7 percent, about twice as much as had been forecast by the OECD Secretariat last year. Even though the OECD area as a whole was in deep recession and the domestic economy has been disrupted by the exceptional events of 1974, economic activity in Greece recovered appreciably in 1975. There was some reduction in the big current account deficit, while the inflation rate was more or less stabilized. The Government's economic policy played an active role in bringing the economy out of recession. Monetary and fiscal incentives as well as increases in the real incomes of large social groups proved to be successful in achieving the Government's short-term objectives.

This is not to say that the situation will be an easy one in 1976. The task facing the Government this year is to consolidate last year's recovery and, in particular, to create the conditions conducive to a pick-up of productive

investment, while reducing the rate of price increases and keeping the payments deficit within a range that can be financed without undue difficulty. It is clear that inflation and the balance of payments remain the major constraints on policy-making. According to short-term indicators, the inflation rate is currently about two percentage points above the European average. The current account is still in deficit to the tune of five percent of the GNP, while the servicing of foreign loans is an increasing burden on the balance of payments. The official forecast for 1976 is for an increase in consumer prices by ten percent and a roughly unchanged current account deficit of about \$1 billion. GNP might grow slightly faster than the official forecast of four to five percent, but the price forecast may be attained only if wages and other incomes develop as officially expected.

Insisting on the need for price stability, the OECD survey points out that in Greece's economic and institutional conditions, the Government plays an important role, both directly and indirectly, in determining large categories of primary and transfer incomes as well as the prices of many goods and services. It would therefore seem essential, in present circumstances, for the authorities to promote a better understanding of economic realities by all social groups and of the futility of large, simultaneous increases of nominal incomes.

Finally, in the interests of overall financial stability, monetary and credit policy will necessarily have to be less expansionary than hitherto. The main domestic forces of expansion in 1976 will be increases in public expenditure, private consumption and residential construction. Business fixed investment is likely to increase marginally at best, after falling in the last two years. But a recovery in this sector is considered essential if growth in output and employment is not to be jeopardised. Accordingly, monetary policy should be such as to minimize adverse effects on productive investment. Furthermore, the recovery of housebuilding, which was stimulated by the authorities during the recent recession, should not be allowed to get out of hand as happened a few years ago.

—ANTONY M. ECONOMIDES

For further reference, see *OECD Economic Surveys: Greece*, published by the Organization for Economic Cooperation and Development, Department of Economics and Statistics, 2 Rue Andre-Pascal, Paris 16. April 1976. 64 p. Price \$2.50.

## THE ULTIMATE SOLUTION

EUROPEAN tour operators have been complaining that hotels in Greece have been overbooking this season, as a result of which many visitors with firm reservations in central Athens have been shunted off to hotels in the suburbs. But one tour operator from Germany is undaunted by this situation. He is building his very own hotel to make sure his clients get what they paid for.

There are ugly rumours that he was once a commander at a concentration camp and that the financial backing for his enterprise comes from South America. And my suspicions were far from dispelled when I met Herr Wolfgang Amadius von Fahrtstuhl at the construction site of his new hotel, thirteen kilometres off the inland road to Sounion.

He was a dapper little man, ramrod stiff with a monocle in his right eye, wearing riding boots and a Panama hat, and holding a riding crop in his hand. When I approached him, he half-raised his right hand, then extended it for a handshake, clicking his heels smartly at the same time.

'Vot can I for you do?' he asked sternly.

I explained that I had come to interview him for *The Athenian* and that our readers wanted to know something about his plans to bring tourists to Greece.

'Ach so,' Herr Fahrtstuhl nodded. 'Vell, I vill explain. Mein organization — Fahrtways GmbH — vill stand no nonsense from ze tourists or anybody. Everything is strictly laid out in our brochure und ve vill carry out our obligations to ze letter!' he said, hitting his boots with his riding crop. He pointed to the grey, barrack-like building that was rising among the vineyards. 'As you see, zis vill be a maximum-security hotel. Ze votch-towers vill be going up next week.'

'But why should you want to build a maximum-security hotel?' I asked in surprise.

'Because I don't want anybody stealing ze ashtrays or ze cutlery,' he snapped, 'Do you know how many spoons ze Grande Bretagne loses every year?'

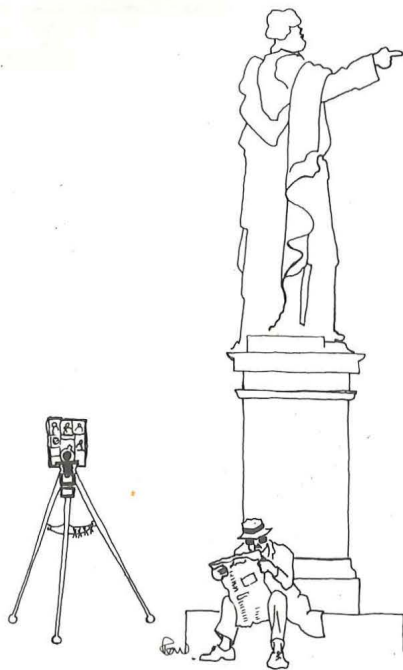
'And how will you be bringing them over, by charter flight?' I asked.

'Certainly not. Ve vill be offering ze cheapest fortnight in Greece anybody ever had. Ten marks per person

including transportation, bed and breakfast und sightseeing tours.'

'But that is impossible,' I protested.

Herr Fahrtstuhl smiled thinly. 'Nothing is impossible if der Fuehr — I mean, if one puts one's mind to it. Say you are a German tourist who has paid his ten marks and got his tickets and vouchers in Frankfurt. He vill be ordered to assemble mit all de oder victims — ach, vot am I saying, tourists, at 8 a.m. punkt at ze Frankfurt railway



station, und wait for ze command to board ze train. On ze train vill be an orchestra playing 'Deutschland uber Alles' continuously all ze vay to Greece. Zis means everybody vill have to stand because zere vill be no room to zit anyway in ze cattle cars.'

'You mean you will bring your people in cattle cars?'

'Vot do you expect for ten marks? Mussolini's private train?'

'By ze time ze tourists get to ze hotel it vill be dark because it vill take zem at least three hours to get from ze Larissa Station to ze hotel, even at a quick trot...'

'For God's sake,' I protested, 'you're not going to make them run thirteen kilometres from the station to the hotel?'

'Und vy not? It vill do zem good. In front vill be ze baggage truck mit ein loudspeaker playing military marches und behind vill be a professor from

Heidelberg University lecturing on der ancient monumenten von Greece. Is good, no?'

'Magnifique!' I gasped.

'Und as you vill see from ze brochure, mein group vill zen see "Athens by Night". On top of ze hotel is mounted ein powerful telescope und each one in turn vill look at Athens by night.'

I looked at the hotel and then at Mount Hymettus blocking the western horizon. 'I'm afraid they won't see very much of Athens from here,' I remarked.

Herr Fahrtstuhl followed my gaze and slapped his boots again with his riding crop. 'Ach,' he exclaimed, 'you are right. Never mind. Ve vill turn ze telescope ze oder vay und zey vill see Markopoulo by night. Ze problem iss solved!'

'And what about the rest of the program?' I asked.

Herr Fahrtstuhl pulled out a brochure from his back pocket and handed it to me. 'See for yourself. Ze program has endless possibilities.'

I looked at it and discovered that the program for every one of the days throughout the fortnight was 'walk in the countryside.'

'Just walks?' I inquired. 'Won't they get bored?'

'Nein, nein,' Herr Fahrtstuhl exclaimed. 'If zey valk long enough und far enough zey can visit Delphi, Sounion, Mycenae, Argos, Thermopylae, Meteora, Olympia — as I said, ze possibilities are endless.'

'But if they go so far they'll never be back in time for bed,' I argued.

'Ach,' Herr Fahrtstuhl said, 'who vould want to sleep in a bed mitout a mattress or sheets?'

I looked nonplussed. 'But the brochure says "Bed and continental breakfast..."' I began.

'Ja, ja,' Herr Fahrtstuhl interrupted, 'but nowhere does it say mattresses und sheets. Ve didn't have zem at Auschwitz und nobody complained!'

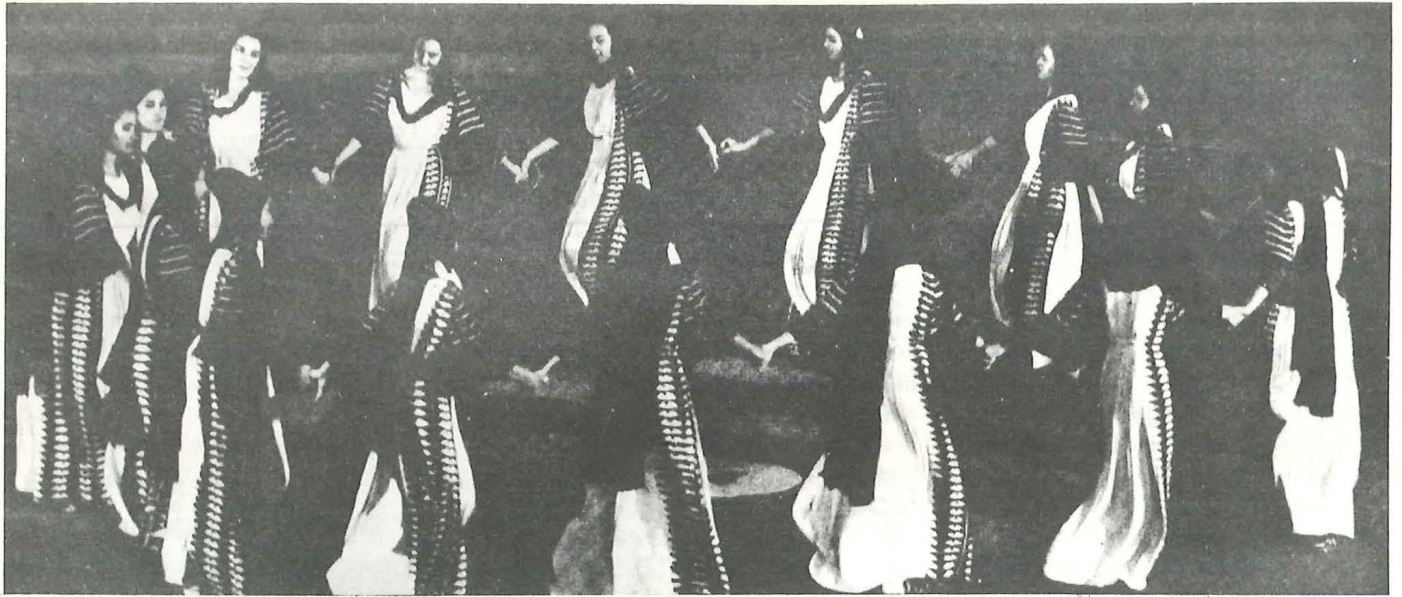
'And what about breakfast? They'll miss that too,' I pointed out.

Herr Fahrtstuhl looked at me pityingly and said: 'Half a sardine only. Who vould miss zat, if you please?'

'Half a sardine? Surely there's more to a continental breakfast than that?' I protested.

'Nein, nein,' Herr Fahrtstuhl said vehemently, shaking his head. 'We do not specify vich continent we are talking about. Und vot do you tink ze penguins eat for breakfast in Antartica? Buttered toast mit marmalade?'

— ALEC KITROEFF



The chorus from the 1960 production of *The Phoenician Women*.

## Mikis Theodorakis: Approaches to Music for Ancient Drama

*Although an immense amount of work has been expended on the theory of ancient music, comparatively little is known about how ancient melody actually sounded. Ancient music was a product of the sharing of all citizens, however, and the poet who wrote the tragedies and composed his own music always had his fellow citizens in mind and articulated their experiences through the universal language of myth. It is this ancient concept of oneness — of poet, composer, and people — that Mikis Theodorakis has sought in his music for classical drama.*

**MUSIC FOR** ancient drama has been one of the major concerns of modern Greek composers. Since the inception of festivals of ancient drama in modern Greece — begun in the 1920s by the American Eva Palmer, and her husband, the Greek poet Angelos Sikelianos — interest has increased, producing remarkable results. The great number of plays that have survived from ancient times, their ageless and universal appeal, the fact that they were intended to be performed with music and cannot be properly performed without it, make composing music for the ancient plays a rewarding and challenging task. Regardless of the composers' approaches, most scores share certain characteristics. Scenes commence with a prelude, and are joined by entr'actes. The score may include lyric sections that reinforce the action, with the use of special sound effects, or remain independent of it. Sections may accompany a scene, running parallel to the action, or echoing the suffering of the hero.

Greek composers have experimented with many approaches, used various instrumentation — from the traditional concert orchestra instruments to folk, jazz, and electronic — and written in many styles — from the

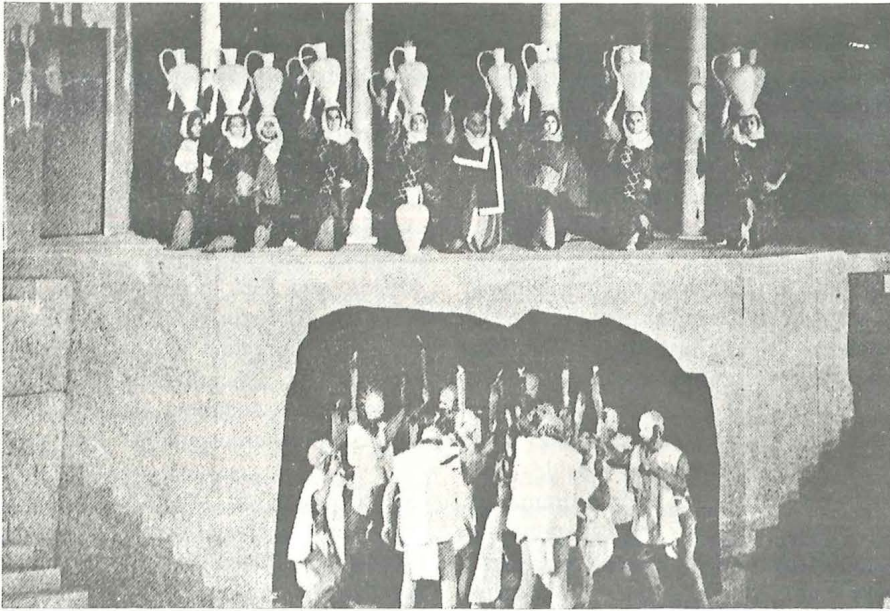
Western European classical tradition to the most avant-garde electronic methods. Others, such as Manos Hadzidakis, as in his scores for *Frogs* and *Wasps*, have used modern folk songs and rhythms.

Mikis Theodorakis's long involvement with music for ancient drama, and the philosophical and musical problems it presents, has influenced his approach to all his compositions. He has brought to his music the ancient concept of oneness of poet, composer and people. His approach to the classical element through Byzantine modes and folk melody can be seen in two early symphonic compositions, *Prometheus Bound*, and *Oedipus Rex*, written in 1946. It would lead eventually to his forming the belief that the modern Greek composer, 'following his own true nature', must search for the musical language of his country in an attempt not only to make music relevant to people but to discover what elements are common to both the classical Greek mind and the modern, conveyed over the ages by the language, the rhythm and the natural surroundings.

Theodorakis's ballet score for *Orpheus and Euridice*, composed in 1952, digressed from this course, however, incorporating as it does the most

modern trends prevailing in music at the time. It was not until he composed his ballet score for *Antigone* that Theodorakis's probing search resolved itself, revealing to the composer the direction his music should take. Premiered in 1959 by the Royal Ballet Company at Covent Garden with choreography by John Cranko, it won Theodorakis his first acclaim in the West, with A.L. Haskell in *London Musical Events* declaring Theodorakis's score to be 'a magnificent example of writing for narrative ballet'.

Creatively, if not theoretically, the score for *Antigone* reveals Theodorakis at a crossroads. It was an experimental investigation not only of modern, Western-oriented music but of the ancient Greek modes. Several years later he was to say: 'When I was writing *Antigone*, I used mathematical computations so extensively that I felt the lack of knowledge of mathematics. Then I saw two roads open to me. I could either improve my mathematics or attempt a radical return to the roots. The work itself, *Antigone*, offered the solution.' Indeed, at the beginning of *Antigone*, where for seven minutes the chorus accompanies the dead to their home, simple Byzantine motifs supported by simple harmonization supply the background. The chorus section is delicate and smooth. 'In this,' he has said, 'lies the success of *Antigone*. In this part my own true self was to be found. It was then that I realized that my road was to return to the roots.' Thus, Theodorakis turned his back on the artificialities of



A scene from the 1966 production of *Lysistrata* which took place at the Anna Synodinou Theatre on Lykavittos in Athens.

electronic and other mathematical devices embraced by Xenakis and others.

When he returned to Greece in 1959, he began to apply his theories to his compositions: through his song cycles, in which he set to music the works of the nation's great poets, such as Ritsos, Seferis, and Elytis, just as ancient Greek poetry was set to music, and through his oratorios, popular songs, and scores for the cinema. By drawing on the inherited wealth of music and themes relevant to the times, he made all of the Greek people participants in a musico-cultural renewal.

Theodorakis's first score for ancient drama was the *Phoenician Women*, produced under the direction of Alexis Minotis, and presented in 1960 at Epidavros. In the choral parts he had followed the German concept of recitative and the effect seemed lifeless. With the cooperation of Minotis, Theodorakis had the choral parts sung, and the results met with applause from the critics. Theodorakis, however, was not satisfied. Drama in ancient Greece was a synthesis, an indissoluble complex of poetry, melody, and dance. The rhythms of the music were practically identical with the metres of the poetry so that the type of music corresponded to the type of poetry. The words, the lyrics themselves contain hidden music, and the composer, he believed, must listen to and develop their sound and rhythm, and adjust the music to the spirit of the individual author and to the particular plot so that every word is balanced and under conscious control.

In ancient drama the action of the characters and the movements of the chorus were woven into the music. The

drama itself sublimates the role of vocal articulation. This Theodorakis sought to achieve with pure instrumentation in an attempt to express the moment when human passion has no words. The music, in a sense, is to serve as the chorus in commenting upon, appraising, or sympathizing with the suffering of the protagonist. The music should illustrate the dramatic action, expressing the emotional essence of the human conflicts but without singling out individual personalities: faceless, hidden behind the mask, so to speak, yet conveying the subtleties of the dramatic characters and heightening the dramatic conflict. The composer must try to perfect the harmony of the word, music, and body movement. In Theodorakis's words:

'The music for tragedy must reach such clarity, substantiality, and simplicity as to be imperceptible... it must unite

The Athens State Orchestra will be playing excerpts from Theodorakis's score for *Antigone* on August 9 at the Herod Atticus Theatre. His score for the *Trojan Women*, may be heard at the National Theatre's production on August 6, 7 and 8.

either materially with the outcries of the chorus or hero, or dynamically with the intensity of the tragic moment to such an extent that it is not heard; instead it should always remain an integral extension of a movement, or a rhythm, or a high point in a break.'

It was with these ideas fresh in mind that he composed the music for Sophocles's *Ajax*, presented at Epidavros in 1961 under the direction of Takis Mouzenidis, and began work on a score for Euripides's *Bacchae*, the most challenging of the ancient plays in terms of rhythm and melody, especially in the choral parts, to be presented during the 1962 summer festival season. The chorus, Theodorakis decided, should not only sing, but dance and play musical instruments.

Successful presentations of ancient drama do not depend only on the talents of composer and director and their ability to cooperate, but on many other factors as well. To begin with, the composer, director, designer, and others involved in the productions must consider the structure of each ancient theatre, its natural environment and unique acoustics, while taking into consideration the heavy weight of literary and sacred tradition which often envelopes classical drama in an aura of sanctity that discourages experimentation. Furthermore, on a more mundane level, scores for ancient drama are written on a contractual basis, become the property of the individual producer,



Theodorakis discussing the 1959 production of *Antigone* with Choreographer John Cranko and ballerina Svetlana Beriosova.

and reflect his taste — and that of the state machinery whose agent he is.

Hardly had Theodorakis completed the choral parts for the *Bacchae* when the government, disconcerted by Theodorakis's growing political support among the people, stepped in and assigned the task to Manos Hadzidakis. By then the chorus had become enthusiastic about Theodorakis's ideas concerning the dance and instruments, and Hadzidakis had to go along. By 1965, however, the political climate had changed for the better and the National Theatre of Greece presented Euripides's *Trojan Women* at Epidavros with Theodorakis's music. The following year he wrote the score for Aristophanes's *Lysistrata*, up until then his most progressive musical work for comedy. Directed by Minos Volanakis, it was performed more than thirty times at Anna Synodinou's outdoor theatre

on Mount Lykavittos, the theatre established by the famous tragedienne when she broke with the director of the National Theatre, Alexis Minotis. Comedy, achieving a different catharsis than does tragedy and reflecting the immediacy of the socio-political climate, allowed Theodorakis to take greater liberties. The predominant element in his score for *Lysistrata* was the rhythmic control of the musical phrases and the economy of the instrumentation. The choral parts were naturalistic and simple, with the melodic motifs freer and the orchestration in a lighter vein.

The *Lysistrata* score was his last, however, for staged ancient drama. By the summer of 1967 the Papadopoulos dictatorship was established in Greece, and among the many things the colonels banned were performances of some ancient dramas. Although the director of the National Theatre, Alexis Minotis,

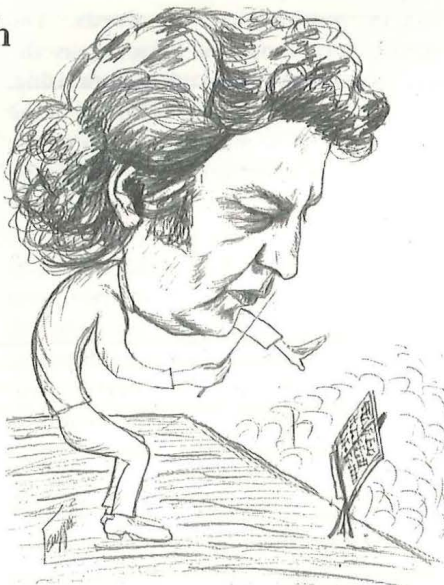
at first refused to take a stand on this censorship, the outcry around the world eventually forced him to comment. Minotis denied that censorship had been imposed on the texts of the ancient tragedies; the state simply did not want Theodorakis's music to be played, he explained. 'Since three of the tragedies originally scheduled for this year's Athens and Epidavros festivals had music by Theodorakis,' he said, 'the Board of Directors of the National Theatre, in consultation with the Ministry of Education and Religion, decided to eliminate them.'

**I**N spite of such international attention, it was through his various film scores that Theodorakis gained popular recognition outside of Greece. In 1962 he had collaborated with director Michael Cacoyannis on a filmed version of Sophocles's *Electra*.

## The Man Behind the Myth

**'S** EARCH as one may in the poetic texts that I have used [in my compositions] one will not find any political slogans. One will find neither obvious nor hidden propaganda concerning specific political viewpoints. Consequently the politicization of my art is exclusively the result of two causes: its forthrightness, and my personal commitment.' Thus wrote Mikis Theodorakis in 1972 in an introduction to *Mikis Theodorakis: Music and Social Change*. And so it is, unless one considers humanitarian issues to be purely political. Yet the composer's art is often eclipsed in the minds of critics and the populace by the public political figure, and further obscured by the violent enmity of the right and dogmatic left-wing reactions to his views.

Michalis Theodorakis was born on July 29, 1925, the son of Aspasia Poulakis, a Smyrniot who came to Greece with her family after the Asia Minor Disaster of 1922, and Yiorgos Theodorakis, a Cretan. Mikis grew up in many parts of Greece as his father, a lawyer by training but a civil servant by profession, was transferred from post to post. Thus, in addition to his Asia Minor and Cretan inheritances, he is intimately familiar with the many and varied cultures that make up the Greek mosaic: He lived on the Aegean islands of Chios, Syros, Limnos, and Lesbos; in Northern Greece in Yannina; on the Ionian island of Cefalonia and in the



Peloponnisos in Patras, Pyrgos, and Tripoli.

Although active in music from childhood, he began his formal training at the Patras Conservatory. He came to Athens in 1943, where his family settled in Nea Smyrni, and entered the Athens Conservatory, but his studies were repeatedly interrupted by the political turmoil that gripped the country at the time, and by his many imprisonments for his political activities during the Civil War and the reign of terror that followed. He graduated from the Conservatory *cum laude* in 1950.

It was through his activities in EPON (the left-wing All Greek Youth Organization) during the 1940s that he met Manos Hadzidakis and other young artists, many of whom he would work with in the future. During his exiles to

the islands of Ikaria and Makronissos, he met many creative people with whom he would also work in time, as well as Grigoris Bithikotsis who ten years later became his lead singer.

He married Myrto Altinoglou, a medical doctor, in 1953. In the following year they moved to Paris where he studied at the Paris Conservatory, and his wife at the Foundation Curie. He studied with Olivier Messiaen, Eugène Bigot and Pierre Ancelin, analyzing extensively with the latter the works of Hungarian composer Béla Bartok, whose experiments with the folk music of his country greatly influenced the Greek musician. During this time he worked closely with the now famous avant-garde, Greek composer, Yiannis Xenakis who, condemned to death *in absentia* for his political activities during the Civil War, had settled in France where he still lives. Although working on technical problems related to composing, the two musicians were most interested in the creation of a national style of composition, but Xenakis was drawn to the aesthetics of Boulez and Messiaen and he and Theodorakis came to a parting of the ways.

Among those who took an interest in Theodorakis's work was conductor Dimitris Mitropoulos who attempted to help Theodorakis to perform in the United States. He was not granted a visa to enter the country. Nonetheless, in 1959 he won the American Copley Music Prize as the best European composer of the year. In 1957 he won the First Gold Award at the Moscow

Prior to this he had written scores for a number of films made in Greece and abroad but this was the composer's first attempt to write music for filmed ancient tragedies. With Irene Papas in the title role, *Electra* was the first of Cacoyannis's trilogy of filmed ancient tragedies that includes *Trojan Women* made in 1971. Theodorakis last month completed the score for *Iphigenia in Aulis* currently being filmed.

Cacoyannis's intention in *Electra* was to transfer the emotional content of the poetic lines to the movements and portrayals of the tragic characters themselves: the emotional is expressed visually while the poetical line is cut and distributed in the dialogue. Thus the power of the dramatic dialogue is not only sustained but heightened. The need for music in many scenes in *Electra* is so great that in its absence the scenes would have to be eliminated: the music

is so identified with the drama that it equals 'action'.

The result is a dramatic unity, the music reflecting the harsh, dry, rough landscape — which is an integral part of the expanded ancient stage — and serving as counterpoint to the action and emotion. Although it is not incorporated into the poetic text, it follows, serves, and comments upon the drama, and has virtually the same effect upon the listener whether heard with the film or not. Sublime, passionate, powerful, and lyrical, the score delicately weaves together the perfect economy required by drama as theatre and cinema as a visual art.

Theodorakis's score consists of entire strophic melodies, Greek melodic motifs, not 'tunes' to be recalled, flowing behind the speech and conflict of the heroes. They are worked out with such artistry that they cannot be

separated from the total synthesis. Three major elements exemplify the emotional overtones of the drama by means of different musical effects: the agony of man is emphasized with the rhythms of Cretan tunes and dance (the ancient pyrrhic dance), and the wailing of the stringed instruments which the composer used to approach as closely as possible the tonal quality of the ancient *lyra*. To express extreme tragic despair, or to interject the strident, piercing cries of human terror and fear, the *baglama* (a miniature *bouzouki*) interrupts the strings. The death throes, which sound as if a real animal were perishing, are expressed in the dirge-like nasal sounds of the brass instruments, mainly the clarinet, occasionally interrupted by the percussive sound of pieces of wood being struck. (These instruments are used even now by the monks on Mt. Athos.) Brass instruments used for the scores of *Ajax* and *Trojan Women* are used, too, in *Electra*. Together the music and instruments in *Electra* create a primitive atmosphere and suggest the primordial nature of man.

Theodorakis's score for Cacoyannis's *Trojan Women* faithfully followed the director, whose aim was to produce a work as primitive as possible with speech, action, and dramatic tone touching the very essence of human passion and tragedy. The score allows for greater use of instruments — *santouri*, sitar, electric guitar, and bass violin — with sounds that bring one's feelings even closer to man's primordial nature.

Theodorakis, it would seem, has indeed achieved in all his scores for ancient drama, for both stage and cinema, the unity of *logos* (poetic line), *mousiki* (performed melody), and *orchesis* (rhythmical movement). Evaluating his recent work, he has said: 'Always having as my model ancient tragedy, I conceived the work of this period as a canvas on which the figures and ideas of our era could be embroidered, and more specifically, the events and ideas that distress the Greek people.'

This seems to be the summation of Theodorakis's belief about the way to approach the music written for ancient drama or inspired by the ancient dramatic musical sound. The composer must be involved in both the creative process of the classical drama and the modern human drama. In this way he may fulfill the three-fold function of the creator: drama, music, and performance.

— G.G.

—GEORGE GIANNARIS

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Music Festival under Dimitri Shostakovich, and was later awarded the First Prize of the International Institute of Music in London by a committee that included Pablo Casals, Zoltan Kodaly, and Darius Milhaud. While living in France, twenty-three of his compositions were performed. Abandoning a brilliant career abroad, he returned to Greece in 1959, convinced that in order to express the Greek ethos, he must return to his homeland.

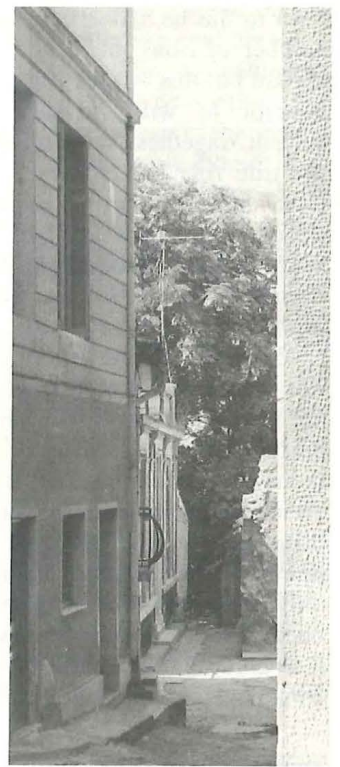
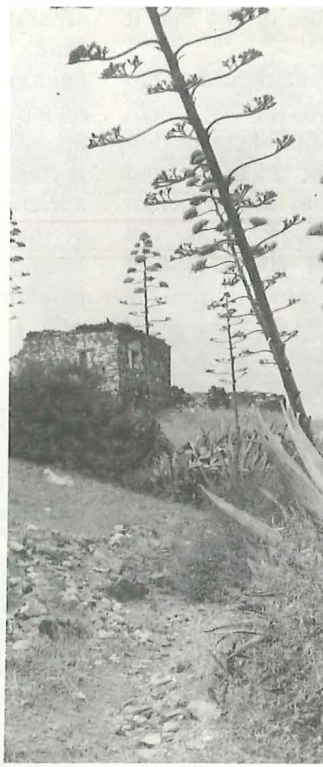
On his return to Greece he began applying his theories of music for the masses. Often setting to music the works of Greece's many great, modern poets, including Yiannis Ritsos, Odysseus Elytis, and Nobel prize winner George Seferis, drawing on folk and popular music, he made available to the Greek public high quality art they could at once relate to, understand, and enjoy. Most of these songs are still sung today. The average man who sings one of Theodorakis's songs may remain unaware that the lyrics that have meaning to him are among the greatest of modern poetry, while others introduced to it in this manner are led to explore an area of literature that more often than not remains the exclusive domain of intellectuals.

More recently Theodorakis has worked closely with the world-renowned Chilean poet, Pablo Neruda, setting his *Canto General* to music. Theodorakis's works include song cycles, musical revues, pop oratorios, symphonic compositions, music for ancient drama, and films. His score for Cacoyannis's *Zorba the Greek*

catapulted him to popular international fame.

Up until the military coup in 1967 he was active in politics, most particularly in the peace movement, during that very recent era in the 1960s when peace movements were by definition automatically suspect, as head of the Democratic Lambrakis Youth, and as a parliamentary deputy for EDA (the United Democratic Left). His independent stand on many issues, his conviction that reconciliation between the various parties and ideologies is essential, has frequently won him disfavour not only from the Centre and Right, but from the Left as well. First imprisoned and then exiled during the 1967-74 dictatorship, he travelled the world giving 'peoples' concerts' and identifying the plight of Greece with that of oppressed nations of the world. He returned to Greece in 1974 and ran for Parliament on the ballot of the United Left, but did not win a seat in the elections that brought Constantine Karamanlis back to power. Advocating support of Karamanlis who, he argued, offered the only solution to the crisis confronting the Nation at that time, and criticizing the Soviet Union's intervention in Czechoslovakia, he earned the wrath of the orthodox Left. He is now on the executive committee of the recently regrouped EDA.

He and his wife have two children, a daughter, Margarita, born in 1958 and a son, Yiorgos, born in 1960. They divide their time between Athens and Vrahati, a village near Corinth.



## Fair Prospects

*Fair Prospects is British poet Glyn Hughes's sagacious and affectionate journal of his first visit to Greece in 1973 during the turbulent period that witnessed the swan song of the dictatorship and its final collapse on July 23, 1974. By September, Hughes and his wife Roya visit Sifnos where they stay with their friend Ariadne Xenakis. This is the last of three excerpts from Fair Prospects which was published in July by Victor Gollancz, London.*

**S**IFNOS is about twelve miles long and eight miles wide. At dawn and dusk — when they are not lost in the dazzle of light — you can look across the sea to the other Cycladic Islands which were part of the old Minoan civilization based upon Crete: to Paros in the east, to Milos where was found the 'Venus de Milo', and to Kimolos in the west. Beyond the cultivated valleys of the islands, where the soil is cherished upon a buried civilisation, there is the brutal wilderness, the thorns and thistles and rocks which never have been and which never will be cultivated. In the homely valleys, where people live and work, it is as if it is dry and yellow and shrivelled, not because of drought, but through age. My image of the island is of an old woman, feeble, shrivelled and dry, who keeps secret the beauty which she once had; and from time to time you catch a twinkle in her eye, because of her secret.

One day, whilst we are sunbathing at Platy Yialo, a boy of about twenty, dressed in a dark suit, clean shirt and tie, and dusty shoes, motor-cycles excitedly across the beach. He skids his cycle and lets it fall into the sand and goes to a nearby table where he is given a beer. He has come to invite the owner of the cafe to his wedding, which is on the following day. He must go to every house where he is known — that is, to most houses on this side of the island — and personally invite the inhabitants to his wedding, otherwise they will be offended. Having so much to do, he soon leaves us.

The following afternoon, crowds gather outside the house of the *koubara* in Eleimonas. She lives in a white house on a mule track, of course. But her home is grander than most. It is old, but with straight walls, that reach half as high again as those of its neighbours. It has baroque windows enscrolled with stucco; they have iron bars, shutters and geraniums; and in the walled garden with its locked wrought-iron gate there is a well, which brings life to luscious fruit trees and brilliant flowers. The *koubara* is evidently someone to be proud of.

The crowd fills one mile of the narrow mule track that winds along a contour of the hill, by scattered fields and houses, fig trees, a windmill, and the church where the couple are to be married. It threads between the school and the statue of an island poet, until it meets the tarmacked road, where a church is being built. This is where the bridegroom and his friends will be brought on the bus — the taxi has been commandeered for the ship-owner's wedding, which is on the same day at the other side of the island.

Long before we see it, we hear the bus celebrating with blasts of its horn. There are people who hear the bus, or who imagine they hear it, all the way from the farm near Kamares from which it has fetched the bridegroom. At any rate, people are listening and imagining and suggesting and hushing their neighbours; I myself first hear the bus down in the valley somewhere near to the Square in Apollonia. Then it fades out of sound as it curls round the towns, to suddenly burst into sight and sound boldly over the hilltop near to the half-built church.

The bus — the dark blue, dented, blunt-ended and homely-looking bus on which we ourselves arrived — runs a few yards and stops. A wedding like this is its only break from shunting between the ships at Kamares, the town of Apollonia, and the hotel at Platy Yialo. It is the only noisy thing in the whole sunny landscape, and it is the centre of attention.

A knot of people descend from it. They mass behind the two musicians and the bridegroom and are swallowed down the long gullet of the mule tracks.

We watch it for most of the way. The wedding party disappears behind buildings. It reappears for a moment at a high place by an *aloni*, where the little white flag tied to a stick



seems like part of the ceremony — as if it is the bride's badge of surrender. Then they sink into a hollow and emerge near to us.

So far as we are able, we press against the banks of the mule track so that they can pass. A mass of people fills the track, rising up its banks to the brim of the walls as if they might spill into the terraces. They are following that tense and firm boy, who slushed his motor cycle into the sand yesterday. With him is an old man with a long black moustache, who plays grief-laden music on a lute, in harmony with a slender boy who plays on a fiddle. The track is stony and crumbling and splattered with mule dirt, the houses they pass are poor, the speck of land on which they live their ancient Minoan life, in the wide pool of the Mediterranean where the warships prowl, is dry and produces little milk or honey; and yet the watching crowd, the guests, the musicians and the bridegroom wear smart, dark suits and white shirts and mail-order printed-cotton dresses. Only their large, incongruous hands and their dark wrinkled skins show how familiar they are with the goat that watches casually from the stubble of a field, or with the hen that panics foolishly on a chimney pot.

The wedding party goes into the house. After half an hour, they lead out the blushing *koubara*, to the music of lute and fiddle. The party is framed in tall geraniums within the iron gateway. They lead us all to the church. Like liquid falling into place, we fill up the track behind them. A long and noisy procession jostles in a narrow throat between mountains on the one hand and a sweep to the sea on the other.

There is also a crowd overspilling from the church. But we ourselves go to watch the departure of the bride from her father's house, which is on the track close to the windmill where the wedding party passed earlier. This lane, too, is packed with spectators; we fight for a place near to the modest gate of the bride's house.

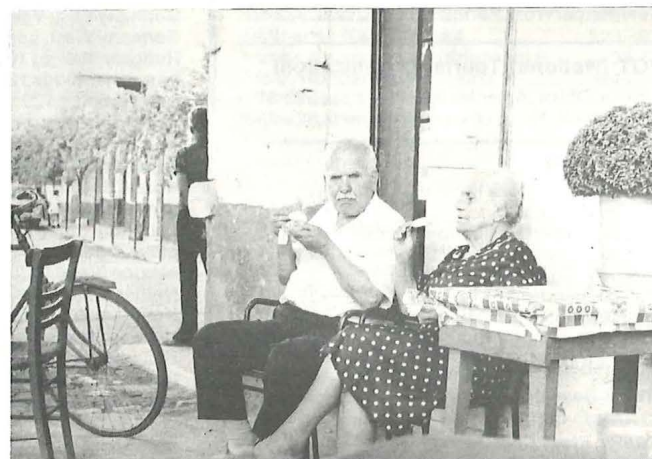
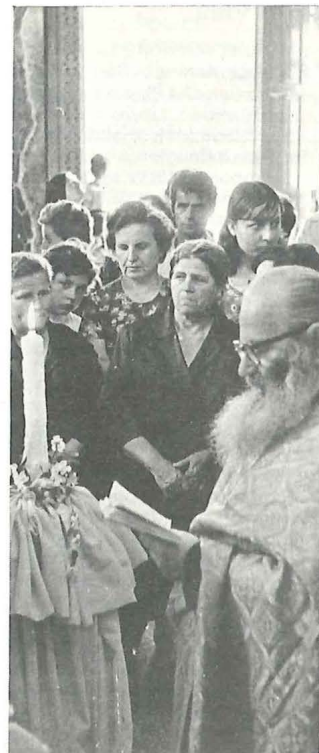
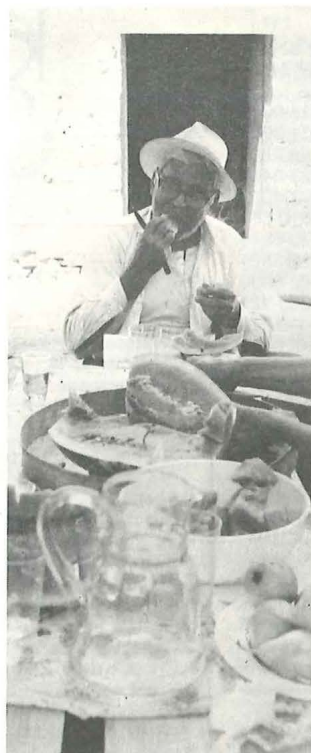
Inside, there is a sound of music. After a while, the father comes out with his daughter. A frisson passes through the crowd.

The lute player and the fiddle player ceremoniously pick up their instruments and take up positions to lead father and daughter to the church. The father — short, fat, red-faced and eyes damp with tears — struts like a major in an operetta, and is too embarrassed to look directly at the crowd; like a blind man, he seems to be finding his way by some faculty other than sight. His daughter, also tearful, stiffly holds his arm, and they are led by the wild, grief-stricken music.

We cannot get into the church. We stay outside with the crowd, and overhear a little of the service: an occasional liturgical shout or muttering and the occasional wave of suspense shivering through the crowd. So, after half an hour, we go home.

But the celebration goes on all night. At about ten o'clock we go to the taverna, where the islanders are celebrating with the two musicians. The cafe is crowded, though no one has yet started to dance. Roya, Ariadne and myself try to creep inconspicuously into a corner — after all, we *are* sightseers. But immediately someone — I don't know who — sends beer over to us. Then I recognise him: it is the bride's father, and it is his duty to give a drink to everyone.

We have been there for only a few minutes when two or three of them clear tables and chairs from the centre of the room. A young man who is obviously proud and confident buys the first tune. He slaps his money on the table before the fiddler, who pretends to ignore it, but plays the asked-for tune. The young man stands erect and cockily, one hand on his hip and the other looped over his head, and dances whilst the others clap and tap their feet. 'Bravo Kosta!' they shout. He twirls faster, sinks down to his ankles, almost collapses, rises,



clicks his heels and stops. Then he begins again, circling the room whilst the rest of us clap in time to the music. Another man, who has slapped down more coins with the same gesture, joins and then replaces the dancer. After the dancing, an old man sings...

But how can I describe music in words? We return to Ariadne's house at about two o'clock in the morning, when there is a full moon in the inevitably clear sky.

But not so inevitable that there can't, occasionally, be a storm. And what a storm: it is an apocalypse. It arrives without intimations, in a weird and savage flurry of dust which rattles and scrapes upon the windows in the dark. This is followed by sheets of lightning that brighten swathes of the island for long enough to pick out the details.

I go to the little window over the well, and watch. The blue-black grumbling darkness suddenly turns into unbearable light. When the darkness returns, I remember what I have seen... the great leaves of a fig tree pawing the earth; a mule sheltering behind a wall; the monastery glowing on the mountain top above a fall of rock and shingle; or red and green tomatoes, livid swellings upon withered stalks. How strange to see the hard earth with a glistening patina, so that it looks like lead! How strange to see the vegetation darkened with water, and stirring; how strange to feel a moist wind!

— GLYN HUGHES

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Agriculture, Aharnon 2	32-911
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### BUSINESS ORGANIZATIONS

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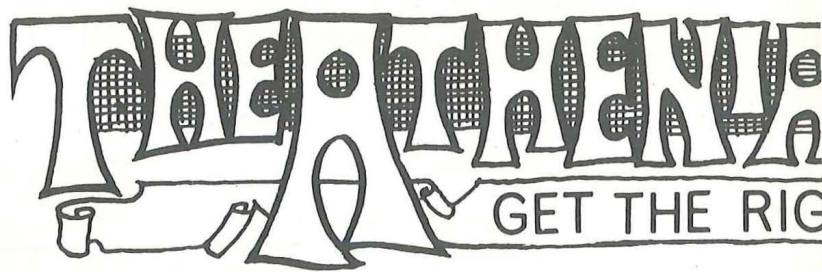
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For all emergencies	100
Emergencies (English spoken)	171
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### FIRST AID ■■

Athens emergency medical & ambulance service (English spoken)	522-5555
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The Athenian Magazine,



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Agia Irini, Aeolou, Monastiraki (Mass sung in harmony)	322-6042
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Agiou Sotiros, Kidathineon, Plaka (Byzantine choir accompanied by organ)	322-4633
Chrisospiliotissa, Aeolou 62, Monastiraki (Byzantine chant)	321-6357
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma)	322-1308
<i>Other Denominations:</i>	
St. Denis (Roman Catholic), Venizelou 24	623-603
Beth Shalom Synagogue, Melidoni 6	522-5227
Christos Kirche (German Evangelical), Sina 66	612-713
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Electricity: Central Office	324-5311
24 hour service	324-5311
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Turkey, Vass. Georgiou B 8	764-3295
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Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Akrita 3	681-8925

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GSPA: The Greek Society for the Protection of Animals (pets only)	883-3583
Vet Clinic & Kennels, Iera Odos 77, (English spoken)	770-6489
Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export and import of pets: Ministry of Agriculture, Office of Veterinary Services, Aeolou 104	321-9871

# MORGANIZER

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is 20, Athens 139. Tel. 724-204

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### POSTAL SERVICES

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

PLEASE NOTE: Parcels weighing over 1 kilo (2.2 lbs.) are handled at two branches only: at Koumoundourou 29, next to the National Theatre (Tel. 549-568) and at Stadiou 4, inside the Stoa in the Tamion Bldg. (Tel. 322-8940). Parcels to be shipped abroad should be left unwrapped until after inspection at the post office.

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#### MONDAY

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#### TUESDAY

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

#### WEDNESDAY

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

#### THURSDAY

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

#### FRIDAY

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

#### SATURDAY

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

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Ambelokipi.....	777-9450
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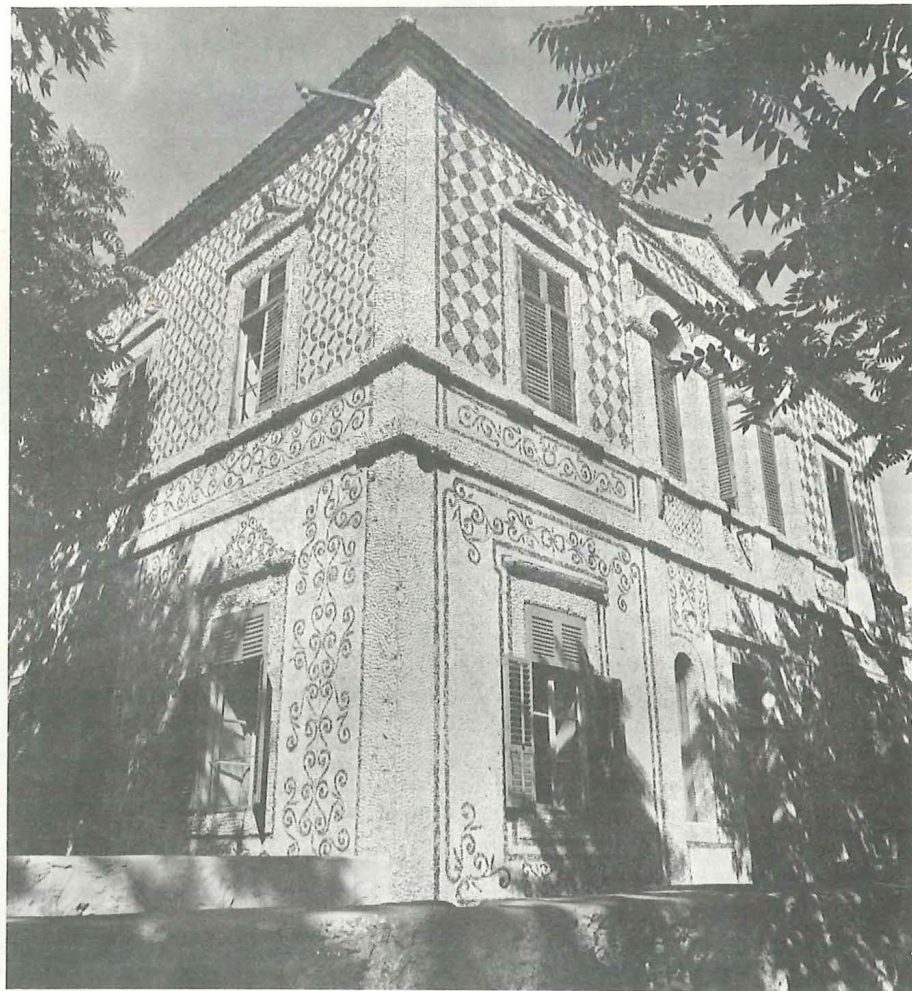
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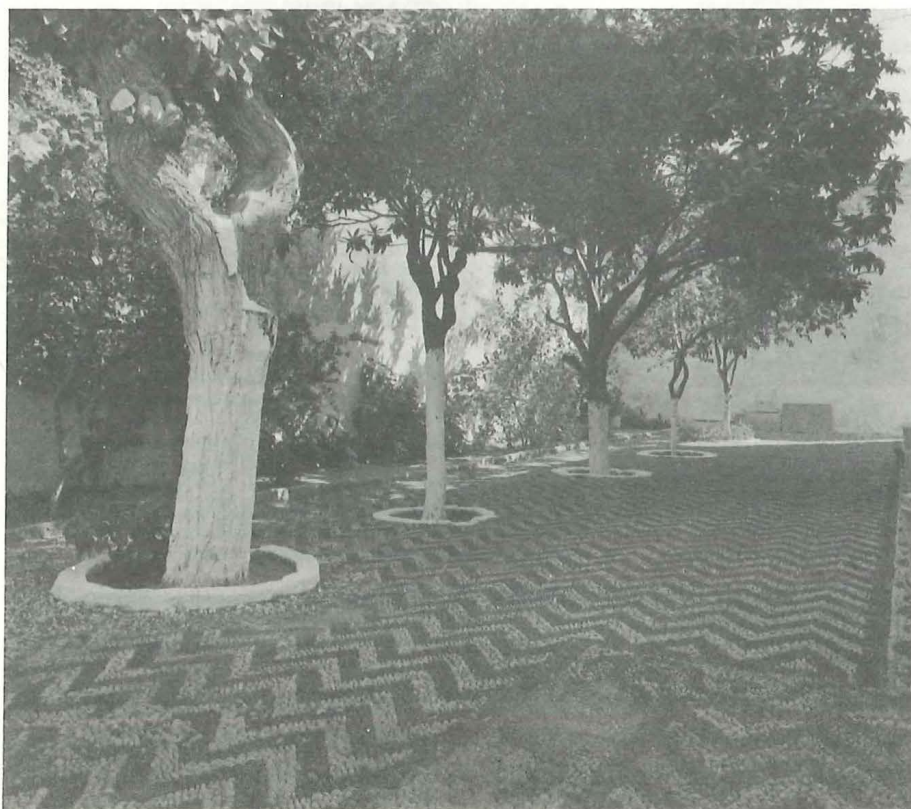
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## HOKLAKIA: A SURVIVING POPULAR ART



A few examples of the various motifs used in hoklakia design on Rhodes.

THE traditional mosaic technique involves the inlay of a variety of materials: precious or semiprecious stones, tile, glass — or even the ubiquitous pebble. *Hoklakia* is the modern Greek term for pebble mosaic surfaces. Although their artistic value has been somewhat neglected, they are being increasingly used in many homes and resort hotels because of their utilitarian value and aesthetic charm. In Lindos, on the island of Rhodes, there have recently been sporadic attempts by artists to revive *hoklakia* as an art form, incorporating heraldic and zodiac motifs, or abstract patterns, in their designs.

*Hoklakia* floors are long-lasting and almost indestructible. The pebbles, set in low relief in cement, are attractive whether in solid colours or patterns. In the Aegean world of shifting, high winds, arid, dusty summers, and near-tropical downpours, *hoklakia* provides welcome sturdiness. Practical in and out of doors, it can be used on small or monumental scales. In earlier centuries,

the exteriors of houses were sometimes covered with these pebble mosaics. In Lindos, patios, courtyards, bedrooms, kitchens, bathrooms, sitting rooms, and even the nearby streets may be a flowing series of *hoklakia*, providing a continuous harmony between indoor and outdoor spaces, and laid in such a fashion that the entire house and courtyard can be swept through in a single continuous operation.

Although the name *hoklakia* — a corruption of the French word for shellwork, *coquillage* — dates back to the Crusades and the Frankish presence in this part of the world, the technique originated in prehistoric times. As an art form, however, *hoklakia* reached its greatest heights in the palaces at Pella, the ancient capital of Alexander the Great's Macedonian Empire. When Pella was located in 1957, excavations brought to light the pebble mosaic scenes of the Lion Hunt and depictions of mythological scenes. Housed today in the museum across from the ancient site, these mosaics are considered among the treasures of Greece.

The great figure scenes of the pebble mosaics of Pella are no longer favoured. Over the years patterns have evolved in accordance with changes in taste, and the size and colour of available pebbles. During the seventeenth and eighteenth centuries craftsmen used eight centimetre pebbles. The patterns, more often than not in black, brown, and grey hues, were of boldly outlined ships, trees, coffee-pots and geometric designs such as circles and stars. In the nineteenth century, chevrons, zigzags, sundial-like centrepieces and wide or narrow bands of black on white, were popular.

Today's craftsman carries, it seems, a stock of patterns in his head. Pebbles used in more recent mosaics range in size from tiny jewel-like stones to those eight centimetres long, but pebbles of three or four centimetres are the most widely used. Buffs, browns, and blacks in solids or combinations, and black and white patterns predominate.

Laying *hoklakia* is slow work. A craftsman and a helper working together can lay only two square metres a day. The pebbles, chosen for size and colour, are collected from various beaches, graded by expert gatherers, and separated according to size and shape. The pebbles are eventually laid in mortar in long lines of uniform-sized pebbles in neat, parallel rows.

The procedure for floor-laying is prescribed by tradition. Earth floors are roughly levelled, smoothed and packed down. Then the mortar — sand,

# “Kali orexi” at this sign.



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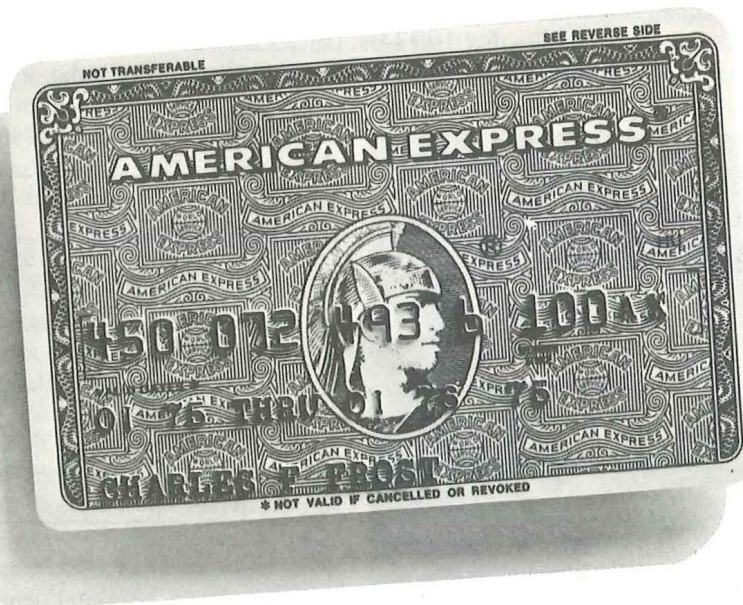
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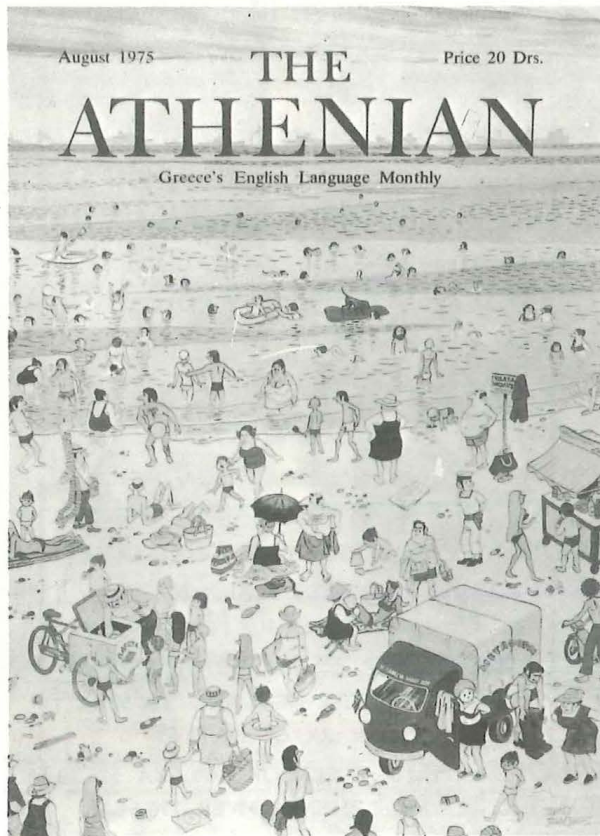
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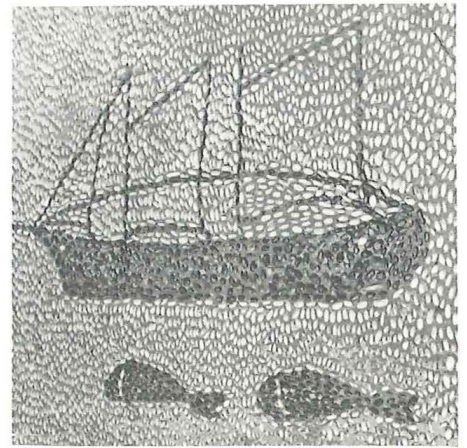
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A typical *hoklakia* motif is this boat accompanied by two fish.

whitewash or, more recently, cement — is poured, to a depth of five or six centimetres. It is then carefully graded and allowed to set hard. When the craftsmen are ready to set the pebbles in place, the floors are divided into the width of a man's reach — which is as much as can be laid in one day — and the area is marked off with wooden strips. The final mortar is poured to a depth that will cover about three-quarters of the pebbles when they are set in place. The pattern is scratched into the mortar with a sharp nail, and the pebbles are laid along these guidelines. When the design has been completed, the background is filled in with pebbles, usually white, in such a way as to allow for drainage slopes. Once this stage has been completed, the pebbles are tamped down to their final position; the top quarter of each pebble is allowed to remain above the mortar and surplus mortar is scraped away. The process is repeated until the entire floor is covered.

Many examples of *hoklakia* can be seen in public and private places in the Aegean: in houses, hotels, and church courtyards — or at seaside quays such as on Hydra. Most unexpectedly, Rhodes workmen have set up *hoklakia* floors at the United Nations headquarters in New York. But mosaic pebble floors have more or less been superseded in recent years by the use of flat, square or triangular tiles and *mosaiko* (chips of marble embedded in coloured mortar and polished to a high gloss). Yet among the choices of floor coverings available, *hoklakia* are among the more attractive alternatives. Its low relief texture will set off flat, white-washed wall surfaces and garden foliage. With a renewed interest now in popular crafts, *hoklakia* is perhaps on the threshold of a new era in its long history.

—JOHN HOPE

# dance

## Bejart and Cunningham

Lovers of modern ballet are particularly fortunate this year with two of the most exciting contemporary choreographers taking part in the Athens Festival: Maurice Bejart and Merce Cunningham. There will be Merce Cunningham Dance Company 'Events' at the Herod Atticus on August 17 through 20. Maurice Bejart's Twentieth Century Ballet (*Ballet du XXe Siecle*) will include 'Golestan', 'The Firebird', and 'Bhakti' on their programs during their appearances at the Herod Atticus from August 29 through September 3.

MERCE Cunningham and Maurice Bejart have moved along parallel lines as choreographers, Cunningham with his Merce Cunningham Dance Company in the United States, and Bejart with his Twentieth Century Ballet in Brussels and Paris. Both believe in the concept of total theatre, of presenting an exciting, even explosive spectacle. Both believe in the essential purity of movement, and that technique should enhance rather than mask man's natural desire to dance.

The ballets of Maurice Bejart seem at times to present a dichotomy. On the surface they appear simple — they have been described as spare, even thin — and often artificial, designed for effect. Yet they exemplify the religious nature of ballet, of dance as a rite as it was, and is, in primitive societies. Bejart's ballets are at once popular and mystical. A close examination, however, reveals a fusion in the seemingly paradoxical. 'Bhakti', for example, a Hindu ballet set to traditional Indian music, includes both the oriental tradition and the classical in its most elemental form making the former more immediate and visually comprehensible to the Western eye. One must allow, however, that Bejart has his detractors and none more voluble — or powerful — than Clive Barnes who in recent years has been severely critical of Bejart. The idea of ballet for the masses rather than for the select few infuriates traditional critics, too, and 'Bhakti' has been described as 'an oriental mish-mash'. Even the most hostile critics, however, acknowledge, and admire, the strength and energy of Bejart's ballets. Everything is pared down so that the movement itself may dominate. The simplicity of style is deliberate and designed to project the language of the body, the relationship



Merce Cunningham

between the different parts of the body, and of the body and the mind. The result is both forceful and stimulating.

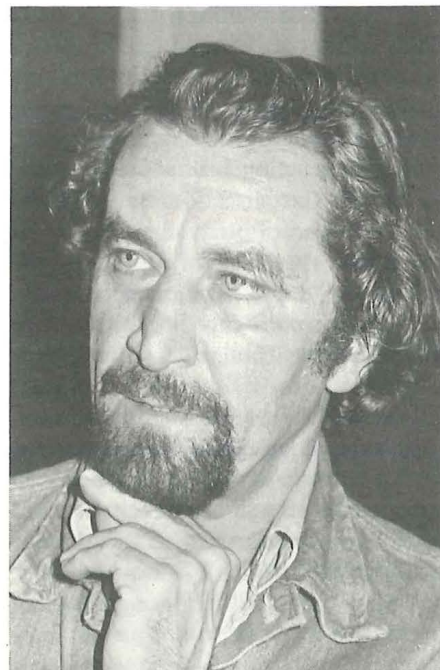
Bejart does not stress sets or costumes. He will perform almost anywhere, even in a football stadium. Those who go to see Stravinsky's 'Firebird' may miss the glowing colour and exotic texture of Fokine's ballet that caused such an uproarious triumph when it first opened in Paris with the Diaghileff company and Bakst's superb oriental costumes. Bejart's dancers wear army camouflage uniforms, but what is lost in decor is made up in pure expressive movements.

Since Bejart attaches so much value to the expression of energy and movement, it is not surprising that he concentrates largely on the male members of his company. In the Twentieth Century Ballet Company he has one of the best male ensembles in the world but that by no means detracts from the quality of his female dancers. Bejart has often said that 'ballet is man' and regards it as decadent to consider the art as feminine. Many choreographers and dancers today feel the same and much modern ballet is based upon this principle. This also represents a revolt against 'feminine' classical ballet of the nineteenth century which featured the ethereal ballerina floating away in a white tutu. This emphasis on the masculine quality of dance is more than a mere rejection of old styles. Again it is a return to the ritual and religious quality of the dance when the

dancer was priest. 'Golestan' ('The Rose Garden'), set to traditional Persian music, illustrates this concept. It has a strong mystical quality and is a dance for men; indeed, it has been called an 'orgy of masculinity'.

Bejart once described his desire to create ballets of natural movements. When a little girl listens to music, he said, she claps her hands and dances spontaneously. If a great dancer — having 'tamed that creature called the body' after ten or twelve years of arduous classical training — dances in the same spontaneous way as the little girl, she may actually *become* the dance. This for Bejart is the ideal. His ballets are all vital expressions of dance, the natural desire to dance that one sees in a child.

Merce Cunningham has similar aims. He once commented that 'The danger with acquiring a technique is that it can constrict, can make you think that's the way you have to do it; the lively part of it can be if it makes the way you would naturally dance more natural and extends what fits you.' Cunningham, who once danced as a soloist with the great revolutionary dancer and choreographer Martha Graham, was nurtured on such principles but he has broken away from the traditional mould of ballet even more strongly than Bejart, who still has strains of pure romanticism within his ballets. The ballets of Cunningham are more abstract and less structured than those of Bejart although the iron discipline and control of the dancer underlies the external freedom. In his dances he uses the freedom of movement of the trained dancer to spontaneously create an



Maurice Bejart

experiment that works in many dimensions.

The work of Merce Cunningham reflects his long collaboration with the avant-garde composer John Cage who was for many years his musical director. It is Cage who seemingly influenced Cunningham to produce the visual counterparts of his music, movements that correspond to his use of sound. Working together with the artist Rauschenberg who arranged the visual effects, the three created many electrifying and often initially puzzling spectacles of sound — music and words — film, movement, dance. Anything could happen independently or simultaneously and these shows were soon baptized 'Happenings'.

In his more recent works Cunningham has tightened the construction of his dances. There are now themes and even fragments of dance which reappear regularly, although each ballet is created solely for the environment in which it is to appear. The 'Happenings' have led to the 'Events' which are what Athens will see this month at the

Festival. It is impossible to write in advance what will take place at an 'Event'. Sometimes even the dancers do not know until the last moment. Thus, there is always an element of improvisation. Short dances, fragments of dances, pieces of movements are taken by Cunningham like so many skeins of silk and given to the dancers to weave a spontaneous 'Event' that seems appropriate to both the environment and the audience. The 'Events' — numbers 175, 176, 177, and 178 — have been specially designed for the Herod Atticus Theatre. Previous 'Events' have been designed for such diverse locations as a student lounge and a basketball court. The 'Events' in Cunningham's words, 'allow for not so much as an evening of dances as the experience of dance'.

Cunningham and Bejart both believe that the interpretation of a ballet should rest with the audience, but Cunningham deliberately constructs his dances for the particular audience. They are events in which the audience must intellectually participate. Many things may be happening on stage, often

simultaneously. There is no uniformity, no cohesion of action, no plot, and no intervals. It is an experience of dance; each performance is a new and exciting experiment, a continual act of creation. John Cage — one feels that he continues to be a part of this company even though the music is now composed and produced by three musicians, Stuart Dempster, David Tudor and David Behrman — is a fluent expositor of his and Cunningham's abstract style although he prefers the term experimental to abstract. He asks, 'What is the nature of an experimental action? It is simply an action the outcome of which is not foreseen.' One cannot foresee what will happen in Merce Cunningham's Athens 'Events', but one can predict that they will be surprising, stimulating, interesting and above all a vital expression of dance, dance as a part of life, and life as the natural and irrepressible force of dance.

—ANTOINETTE MOSES

*For program details, see Festival Listings on page four in this issue.*

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## music

### Don Giovanni in Full Bloom

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THE SETTING at the Herod Atticus Theatre was familiar—surroundings which are unique in Europe for their beauty and ability to inspire, season after season — but the production could have taken place in Salzburg, Glyndebourne, Aix-en-Provence, or any other major festival city. It was singularly gratifying to witness the coming of age of the National Opera (Ethniki Lyriki Skini), to savour an opera presentation equal to those of the finest international companies. Excellent, even superb singing, professional acting, brilliant staging and set design, fine direction and conducting, all contributed to the most memorable evening of opera in my memory of the Athens musical scene.

*Don Giovanni* is a difficult work in many respects. Though deceptively light and melodious, it is among the most technically demanding of the standard repertoire. Divided into only two acts, *Don Giovanni* is almost four hours in length; with its extended recitative and complicated plot, it can, in the absence of proper direction, lapse quickly into deadly tedium. Yet it contains some of the finest musical and dramatic moments in the pre-Wagnerian tradition, and is therefore among the most

exciting works when well performed. Such was indeed the case on Friday, July 16, at the third performance of the opening opus of the 1976 Athens Festival. All concerned are to be congratulated for setting an admirable precedent for the many concerts scheduled during the summer.

All the singers proved more than equal to their roles, particularly Louisa Bozabalian, whose Donna Anna was flawless. Hers is a soprano of surpassing beauty, awesome control, and formidable vocal and dynamic range. Kostas Paschalis as Don Giovanni was every bit the daring rogue who convincingly swept an endless chain of ladies off their feet (singing magnificently all the while), and his hapless accomplice Leporello (Yorgos Pappas) provided splendid comic relief as well as some of the great vocal moments of the evening. Sotos Papoukas gave a superb performance as Don Ottavio, considering the dramatic limitations of the part. His 'Il Mio Tesoro In Tanto', perhaps the outstanding aria of the many immortal products of Mozart's incomparable brilliance, was memorable. The orchestra, after a rather shaky start in the overture, quickly fell into line with Maestro Dimitris Horafas's measured

but sensitive conducting, providing excellent support throughout.

Only the chorus, an exuberant collection of fine voices led by Petros Tzaferis, blotched the production with its ethnocentric insistence on Greek while everyone else sang (and acted) in their best Italian. There may be reasons for this (and certainly Greeks in the audience enjoyed hearing 'Viva La Liberta' at the conclusion of Act I sung as 'Zito Eleftheria', and applauded accordingly) but the chorus, even in the most insignificant moments of background music, managed to upstage soloists, conductor, and everyone else with sudden and incongruous bursts of the vernacular. Operas should be sung in the language (or languages) in which they were originally written. Attempts to render them intelligible to the masses are a foolish waste of time since the librettos are almost universally less than literary successes in their original and become comical, even ludicrous, in translation. This is my own prejudice, however, and the Greek lyrics were only a minor detraction from an otherwise brilliant evening of opera. Let us hope that such performances will continue into the winter season.

— ROBERT BRENTON BETTS



## An Island Festival

IN THE summer of 1968, Robert Stallman, a graduate of the New England Conservatory of Music in Boston, decided to do some travelling in Europe. His eventual destination was to be Paris, where he would study for a year on a Fulbright scholarship with Jean-Pierre Rampal, but, providentially, among the places included in his itinerary was Paros. The island captured his imagination, deepening his self-awareness as a musician. He returned the following summer with a fellow Fulbright Scholar from the New England Conservatory, Herman Weiss, a pianist-composer studying with Olivier Messiaen. Weiss immediately realized that Paros was a place where he could compose — if he could acquire a piano. Stallman, however, needed something more: other musicians with whom to work. A group of musicians living in Boston was persuaded to come to Greece, and by 1971 the Paros Chamber Ensemble was born. Since that time the group has been in residence every summer on the island.

It seemed a romantic venture. Would the islanders be interested? And would the tourists' usual orgy of sun and sea admit that most concentrated of art forms, chamber music? Vital help was forthcoming from Brett Taylor, the Director of the Aegean School of Fine Arts on Paros. He interested the mayor of Paros in the idea, found rehearsal, performing, and living space (country houses without running water, toilets, or electricity, but with plenty of quiet for the ensemble), and helped integrate the musicians into the rhythm of island life. A beat-up but serviceable grand piano was purchased in Athens; its arrival was much heralded among the islanders, many of whom had never before seen a pianoforte. (The only other on Paros at the time was my own ancient upright.)

Soon the concerts began: a rich efflorescence of Bach, Mozart, Beethoven, Stravinsky, and the rarer blooms of the chamber repertoire. And the Parians were delighted, if mystified, to find a group of musicians playing in front of their favourite seaside cafes. Concerts, arranged by the United States Information Service, were subsequently given in Athens, Thessaloniki, and Patras.

Word of the splendid summer convinced other musicians to invest in a ticket to Athens: sun, sea, and a chance to play music for pleasure! The second summer found an expanded troupe on

the island. More concerts were arranged, including one in Athens with the Nea Smyrni Orchestra conducted by Stelios Kafandaris, an appearance in Cyprus with the Cyprus Radio Orchestra, and another at the Dubrovnik festival (which featured the successful premiere of Herman Weiss's *The Nocturnal Visions*, composed on Paros).

The present group, which this year has presented a brilliant concert series on the island, and a recital at the Hellenic American Union in Athens, includes, in addition to the two founders, one of the original members, violinist Martha Edwards who is also the group's manager. A successful freelance performer in Boston, she fell in love with the island and has periodically resisted the lure of financial remuneration abroad for extended stays. Here for his third summer is clarinetist Chester Brezniak. There are also two newcomers (they vow to return), cellist Richard Sher, whose home base is New York City, and bassoonist Susan Wadsworth. Guest artists this year included the Boston mezzo-soprano D'Anna Fortunato, and Richard Goode, the pianist of the Chamber Music Society of Lincoln Centre in New York City. Except for the New Yorkers, all are graduates of the New England Conservatory, and Wadsworth, Stallman, and Brezniak are members of Boston's Orpheus Woodwind Quintet. Although virtuosity is common today among young musicians, group virtuosity remains rare, and it is this, and versatility, which lends the ensemble its special distinction. Their programs have run the gamut from Telemann and Bach to Villa-Lobos, Charles Ives and the modern Greek composer Nikos Skalkottas.

The whitewashed room where the ensemble performs on Paros is bare save for a few worn island rag rugs and a vase of whatever flowers are in bloom. It is always packed — with American students in jeans and sandals, Dutch girls in long skirts, Athenian couples in snazzy outfits, island couples in staid middle-class dress, Germans in sensible shoes. It is as varied and appreciative a crowd as can be found in any concert hall in the world. Chairs are available only for firstcomers. Everyone else must sit on the floor, but nobody seems to mind.

The sound of music (every morning is devoted to practicing) seems approp-



*Paros Chamber Ensemble (Left to right): Chester Brezniak, Martha Edwards, Herman Weiss, Richard Sher and Robert Stallman.*

riate to the white stone buildings, flower-filled verandahs, and constant sea breeze of Parikia, the main town. In the evenings, at the cafes which line the waterfront a scant fifteen metres from the music room, people are discussing music: the weekly program, who played especially well the night before, who must leave to meet some previously contracted engagement, whether they'll be able to come back...

Outside of Athens and Thessaloniki there are few opportunities to hear live performances of classical music. Now that a series of top quality chamber music concerts has been added to the exhibitions, readings, and lectures that centre around the Aegean School, Paros is enjoying a little summer arts festival. Martha Edwards would like more concerts for the group on other islands (there is to be one this month in Naxos), more publicity to make people aware of what is happening, a reasonable place to play.

The natural beauties of Paros, combined with great music and fine performances, is a heady mix. Both performers and audience are anxious not to let it die, but as is so often the case in the arts, money is a problem. For how many summers will the ensemble be able to come to Greece? The costs of transportation and living are rising and, not surprising, lucrative jobs are being offered them elsewhere during the summer months. Plans, nonetheless, are in progress for 1977. Music is their food, and Paros is their love, and so they play on. Bob Stallman's inspiration has become a joy to many.

—JEFFREY CARSON

## THE NATIONAL GALLERY OF ART

THE NATIONAL Gallery of Art, founded ninety years ago, was finally inaugurated on May 17. A section of the gallery has been open for several years, but the new museum provides a home for the gallery's permanent collection which has long been stored in various warehouses in Athens.

Although the world's most important and significant works of art have long since been acquired by the foremost European and American museums, the Pinakothiki offers, among its exhibits, a comprehensive collection of modern Greek painting dating from the beginning of the nineteenth century, and a fine collection of prints by Western European masters, from Dürer to Dali.

The entry to the Pinakothiki is somewhat abrupt and disconcerting. One is catapulted, as it were, into an unexpectedly large and high-ceilinged exhibition hall which effectively confuses the viewer's perspective and sense of dimension. A heterogeneous group of randomly arranged sculptures of varying shapes and sizes — and without identifications — adds to the feeling of disorientation. This section, devoted to contemporary Greek sculpture, has not yet been completed, which accounts for the confusion. Presumably these conditions will be corrected and visitors to the museum after August may be more fortunate.

From this hall an enclosed ramp — the garden of sculptures, the full architectural complex of the Pinakothiki, and the city traffic may be glimpsed through curtains — leads to the main wing of the museum where the permanent collection of Greek painting is housed. A smattering of sixteenth- and seventeenth-century icons, in the style of Byzantine hagiography, introduces the collection, leading abruptly to nineteenth-century, Ionian Island portrait studies and a series of stiffly-executed, romantic-heroic paintings by Theodoros Vryzakis, the latter of historic interest because of their depiction of scenes of events from the Greek War of Independence. The influences of Romanticism and Classicism, prevalent in nineteenth-century Europe, are immediately discernible in the rather

amusing 'The Muse Euterpe' by Philippos Margaritis and 'The Sculptor' by Vassilios Skopas.

The latter third of the century is represented by works of the two most significant Greek painters of that period, Nikiphoros Lytras and Nicolaos Gyzis. The museum boasts major works by both artists including Lytras's 'Lamentations at Psara', 'Antigone and Polykeicis', and many of his small, well-known works, and Gyzis's 'Children's Engagement', 'The Vow', 'Greek Boys Being Recruited by the Turks', and several of his small, excellent portraits. The comprehensiveness of the collection provides a complete picture of the artists' styles and development. That Lytras excelled when painting scenes and characters from the café, the street, and family life, is evident. His smaller paintings are by far the best and most 'modern' with basic pith and vitality as in 'Mother and Child'. Gyzis, by contrast, emerges as a more complex and emotional artist sensitive to movements in European painting. The style, subject matter, and composition of 'After the Destruction of Psara' clearly reveals the influence of Delacroix's 'The Wreck of the Medusa', and 'The Vow', that of German Romanticism. In contrast, 'Judith and Holofernes', a small painting with exaggerated, eerie chiaroscuro and 'The Celestial Bridegroom' show a clear leaning towards symbolism, while 'Spring Symphony', bathed in an all-pervading, translucent light, reveals the influences of both Turner and the Impressionists. Gyzis's small portraits such as 'The Loser of the Bet' and 'The Grandmother' are outstanding. The chief exponents of seascapes in Greece during the latter part of the nineteenth century, Constantinos Volanakis, Ioannis Altamouras and Vassilios Chatzis, are represented by an extensive collection of interesting and often lovely seascapes and admirably executed naval battles. Chatzis, the youngest of the three artists (he died in 1915), painted mostly small compositions noteworthy for the artist's skilled treatment of light.

A selection of works by a group of heterogeneous artists — their works are in various styles and show various influences — who were all born after the

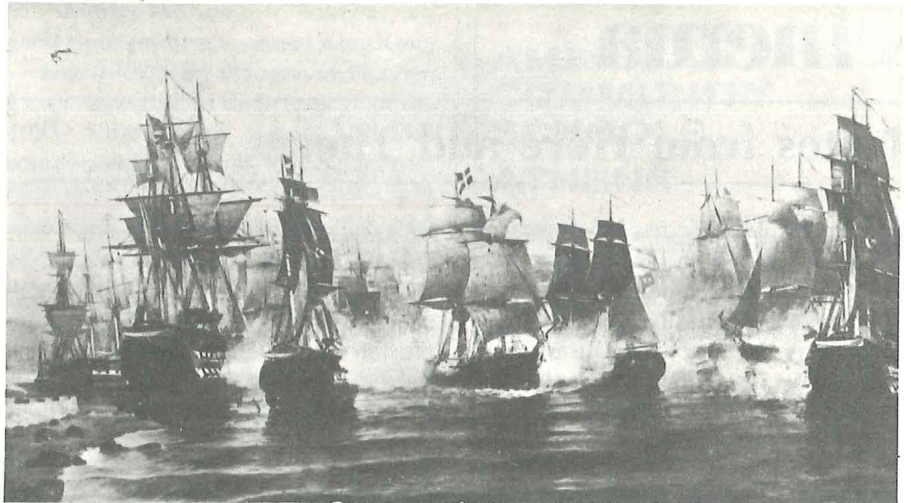
second half of the nineteenth century, have been hung together in the section referred to in the catalogue as 'Open-Air Painting'. These include works by Georgios Iacovides, in the tradition of Lytras's genre painting, but with more Impressionistic results as in 'The Children's Concert'; Pericles Pantazis, an important member of the Belgian school of Impressionism and Simeon Savvidis, another Impressionist. Some of the paintings, such as Constantinos Artemis's two 'Evangelists', obviously reminiscent of Andrea del Sarto's 'Annunciation', George Roilos's 'Hail Rabbi', recalling Caravaggian chiaroscuro technique, and a bad version at that, or Mikis Matsakis's 'February Green on Paros', completely lacking structure and synthesis, might well have been excluded. Pavlos Rodokanakis and Nikolaos Othoneos are each represented by a single painting, both charming and refreshing. The Pinakothiki possesses an excellent collection of the most significant works of the renowned and enigmatic Alexandria-born Constantinos Parthenis, who died in Athens in 1967. They include 'The Head of Christ', on a large rotund canvas, charged with religious passion and painted in the style of the Pointillists. Other important early twentieth-century artists represented are Bouziakis, Maleas, Papaloukas and Gounaro.

The section devoted to contemporary art includes works by Tsarouchis, Moralis, Hatzikyriakos-Ghikas, Spyropoulos, Tsingos, Vassiliou, Egonopoulos and Sikeliotis. Most justice is done, however, to Tsarouchis whose two outstanding paintings of the 'Cafenion' overshadow all paintings in the room.

In the section devoted to Western European art, among a host of minor artists the Museum possesses a few paintings by the great masters. In addition to four El Greco's, there are works by Veronese, Correggio, Tiepolo, Caravaggio (his famous work, 'The Musician'), Breughel, Murillo, Ruysdael, Theodore Rousseau and Piet Mondrian. This, however, does not comprise a significant collection and cannot give a comprehensive picture of the magnificence and splendour of the



Phillippos Margaritis (1810-92), 'The Muse Euterpe'



Constantinos Volanakis (1837-1907), 'The Exodus of Ares'



Symeon Savvidis (1859-1927), 'Ring-a-Ring-of-Roses'



Nicolaos Gyzis (1842-1901), 'The Grandmother'



Nicos Egonopoulos (1910- ), 'Theatre'

development of Western European art.

Proceeding to the section on etchings and engravings from the fifteenth to the twentieth century, one passes a display of twentieth century moderns which includes a late Picasso, a Picabia, a Fontana and three marvellously refreshing posters by Toulouse-Lautrec — 'La Goulue' among them. The engravings, besides the many Dürers and Holbeins, include examples from Goya's four series: 'The Disasters of War', 'Bull-Fighting', 'Proverbs', and 'Caprices'. The caricature etchings by Daumier are excellent and most nineteenth-century Impressionists are represented by engravings of familiar works. These include Millet's 'Gleaners', Manet's 'Lola', Degas's 'Dancer', and Cezanne's 'Bathers'. The section on Greek engravers is fairly comprehensive, dating from the nineteenth century to the present.

In addition to the museum's permanent collection, there is what one could refer to as a sampling — a temporary exhibition of contemporary Greek painters, entitled 'The Panorama of Greek Painting: 1950-1975' in which sixty-seven artists are represented by a single painting. As a consequence justice is done to no one.

The general layout of the Pinakothiki leaves something to be desired. The labels which are in very small print are not legible from even a short distance. I found myself walking backwards and forwards across the galleries in order to read them. Furthermore, very few paintings were dated, a frustrating omission. The Pinakothiki, nonetheless, is worth a visit. Its most relevant acquisitions are its comprehensive collection of modern Greek painting and its collection of Western European prints.

— CATHERINE CAFOPOULOS

## Notes from Here and There

CIRCUS life has long provided artists with a bittersweet metaphor for the Human Condition. Filmmakers especially have been attracted by the sawdust and tinsel, and the daring young men and foolish old clowns — citizens of a miniature world saturated with music and colour. Chaplin, Keaton, Bergman, Fellini, Ophuls — all have given us circus stories, slapstick tragedies in most cases, covering a wide range of emotion and experience.

Greece's most popular screen comedian, Thanassis Vengos, does not rate with the aforementioned film artists, but he has recently given us a 'circus picture' which deserves considerable praise. The film is the first part, actually, of a two-part feature called *O Thanassis sti Hora tis Sfaliaras* (Thanassis in the Land of Slaps), which was a popular hit in Athens this spring, and has been heavily booked on the outdoor circuit this summer.

The film is set in the 1930s. The right-wing dictator Ioannis Metaxas is Premier of Greece. Thanassis is a circus clown forced to perform every evening under a huge photo-poster of the dictator for an audience presided over by a midget fascist officer. Within the framework of his act, Thanassis devises a way to register his political protest, with tragic consequences for himself and his colleagues.

Much of the credit for this forty-eight minute gem of a film must go to Dinos Katsouridis, a writer-director with a rare and refreshing talent for visual storytelling. His images are haunting, and his timing, editing, and camera moves are graceful and precise. The story Katsouridis tells is extremely simple, but beneath the surface can be discerned the soul of a filmmaker who has confronted politics with the outrage of a Citizen, and the humility of an Artist.

Katsouridis is a filmmaker worth keeping an eye on. He is presently directing a television documentary about Cyprus which will commemorate the second anniversary of the Turkish invasion, and is planning to make another film with Vengos in the fall.

### Read Any Good Movies Lately?

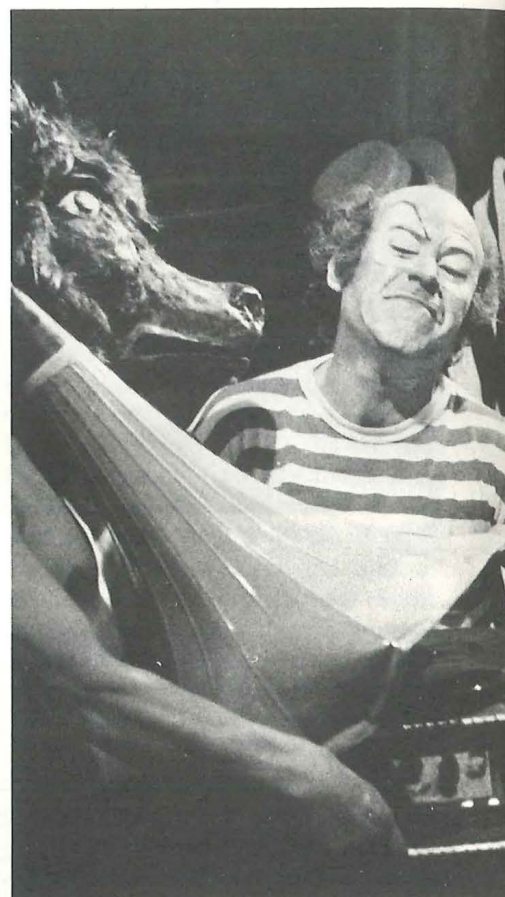
The recent growth of filmmaking and film study curricula at schools,

colleges, and universities, together with an international 'media awareness' of film-as-an-art-form, have produced a subculture of film-book junkies whose passion for the cinema cannot be satisfied merely by watching films. These are the folks who wallpaper their bedrooms with movie stills, study published film scripts with vicarious delight, and salivate at the sight of a new John Ford monograph on the bookstore shelf. Indeed, the proliferation of film literature has been so rampant in the past few years that the Larry Edmonds Bookstore in Los Angeles now publishes its own one-hundred and fifty page catalogue of film books available in the shop. The catalogue sells for two dollars.

Athens is hardly a film-lover's paradise. There is no film institute, no summer cinémathèque, and only one outdoor 'art' cinema. An addict in need of a fix may find some relief, however, at the English-language bookstores in Athens — two of which have a small but varied selection of books on cinema.

The American Bookshop, Amerikis 23, carries the complete Lorrimer screenplay series, including *The Trial*, *Rules of the Game*, and *Morocco* among many others. Also on hand are several different editions of Pauline Kael's *Citizen Kane Book*, as well as Andrew Sarris's valuable critical guidebook, *The American Cinema, Directors and Directions*. There is a fascinating little volume for the rucksack called *Movie Magic, The Story of Special Effects in the Cinema*, and for the coffee table there is a fairly good selection of picture books, ranging from *The Platinum Years* to *A Pictorial History of Horror Movies*. Weighing in at five kilos is *The Art of Walt Disney* by Christopher Finch, priced at two thousand drachmas.

The Eleftheroudakis International Bookstore at Nikis 4 has a big selection of *paperbound* picture books more modestly priced at around three hundred drachmas. (The selection includes three different James Dean pictorials, and the usual array of Marilyn Monroe tomes.) This bookshop also stocks a good range of directors' monographs, from Ford, Welles, and Hitchcock, to Browning, Siegel, and Curtiz. These paperbacks come mostly from Viking's 'Cinema One' series,



Greece's beloved comedian Thanassis Vengos in a scene from *Thanassis in the Land of Slaps*.

Secker and Warburg's 'Cinema Two' series, and Peter Cowie's Tantivy Press editions. There is also a decent collection of French film books here, including a sampling of 'Cinema D'Aujourd'hui' volumes from Editions Segheurs, who had begun publishing its series almost before film schools were invented.

For specialized interests, there is *A Pictorial History of Sex in the Movies* and *Sexuality in the Movies*, but for the best ersatz pornography, we must go back to the American Bookshop for Amos Vogel's *Film as a Subversive Art*, a fascinating and well-researched history of politics and sex in world cinema.

### Watchdogs and Dog Days

Speaking of sex in the cinema, a Piraeus court last month sentenced the manager and the 75-year-old owner of the Fos Cinema to seven months' imprisonment and a fine of ten thousand drachmas for showing a porno film. Although the film, *Lola's Underground Flat*, had obtained a license to be screened in public, the two exhibitors were found guilty of adding about ten minutes of obscene scenes from another porno film. Athenians should sleep better knowing that government authorities are keeping such careful watch on the porno trade.

Meanwhile, the Union of Film Critics of Athens has voted *Dog Day Afternoon* as the best foreign-language film released this year in Greece. Bergman's *Scenes from a Marriage* was voted second best. The award for the best Greek film went to *O Thanassis sti Hora tis Sfaliaras* (Thanassis in the Land of Slaps).

#### *The Shape of Kings to Come*

International film production is heavy this year, as major and independent producers recycle some of their extraordinary profits from the past three years of 'socko box-office'. The heaviest star vehicle is currently being filmed in Holland, Joseph E. Levine's *A Bridge Too Far*, with a cast featuring (in alphabetical order), James Caan, Michael Caine, Sean Connery, Elliott Gould, Gene Hackman, Laurence Olivier, Ryan O'Neal, Robert Redford, and Liv Ullman.

The heaviest and most expensive

star working this summer, however, is a giant mechanical ape named King Kong — constructed by Paramount Pictures for the title role in their remake of the 1933, RKO horror classic. Muscular coordination problems, and sundry cost overruns have put the ape's price tag at over two million dollars so far, and production costs for the film are expected to top twenty million dollars. This makes the picture one of the biggest producer's gambles in history, and it will have to ape the success of last year's *Jaws* to reap much profit. *King Kong* has been shot mostly in Hollywood, with location work in Hawaii and atop the World Trade Centre in New York City. It now transpires that the six and a half ton mechanical Kong is too heavy to be placed atop the Trade Centre for the final battle scenes. Those scenes will have to be filmed in Hollywood on a full-scale model of the Trade Centre's tower roof.

—GERALD HERMAN

## theatre

### In Search of a Saviour:

**W**RITTEN by Stratis Karras, Professor of the National Theatre School of Greece, *The Strong Men* is a two-act drama set in an old house in Monastiraki where the characters await their saviour. Originally produced in Greek in 1968, the play is a political allegory of the former military dictatorship. At the time the production, starring Katina Paxinou and Alexis Minotis, received no censure from the overzealous government critics, however. Why? The explanation lies in the subtlety of the play. It is only after going deeply into *The Strong Men* that one discovers the underlying allegory.

Three women, two sisters and a daughter, await their saviour, Egnates, who they believe will release them from drudgery and poverty. Three men appear, one after the other, all claiming to be Egnates. When the first appears and says that he can eat rocks and is a strong man, the women become confused and break into laughter. When the second appears, Rosa, the sister who believes all and repeatedly crosses

herself, asks biblically 'Could it be that you're our man and we don't recognize you?' This Egnates, however, possesses a violent disposition and assaults the daughter, the suspicious Antigone, who asks too many questions. The women, now more confused, become completely distraught, in fear for their physical and mental health. Archondia, who at the beginning of the play accepts what men say as truth, now cries, 'I beg you, don't confuse me any more. Don't tyrannize me.' When the third appears claiming in a calm and assertive manner to be Egnates, Archondia flings herself at him crying, 'You've finally come, my darling, my life! You've come.' Disillusioned with their own sense of discrimination and terrified of the former 'saviours', the women are no longer able to question. They accept the third Egnates. He, of course, is the 'Strong Man'. Asserting his continuous, self-confident sense of power, he seizes the situation, settles in an easy chair and they submissively obey his commands. The allegorical reference to the situa-

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tion prevailing in Greece at the time is clear. Successful in such diverse places as London, Cyprus, off-Broadway and (most recently) Leningrad, the play was produced in English here in Athens for the first time on July 14 and 15 at the Hellenic American Union Theatre, sponsored by the Athens Centre for the Creative Arts.

The director of this production, Arthur Beer, is a man with an impressive list of credentials. Holding a Doctorate from Wayne State University, currently Guest Director in residence at the Performing Arts Centre, Mary Grove College, he has directed eighty-five plays and acted in as many. A playwright in his own right, *Set in Rubber* was produced at the Royal Academy of Arts, London. He has won the Hopwood Award for play writing. During the past three summers he has directed his own adaptations of *Lysistrata*, *Trojan Women*, and *Bacchae* for the Centre. In his latest production, Director Beer has again succeeded. The women, in the beginning of the drama independent beings, stood separately on the stage, moving closer to one another as their terror grew. Finally, mesmerized and submissive, they collapsed upon the table united and clutching one another. The saviours assumed positions around them, hands raised and threatening, while a violin played 'Lullaby and Good Night', and the last Egnates closed his eyes and went to sleep. A terrifying scene.

Beer drew upon a mixed cast of professional actors and hopefuls, with whom he rehearsed for only three weeks. Jessica Dublin, who has had roles in several Fellini films, was splendid as Archondia, the lively instigator of the search. She carried the first part of the play alone. June Smith, portraying Rosa, her sister, was less convincing as the religious believer, although her facial expressions atoned for the unconvincing delivery, successfully conveying dilemma and fear. Antigone, the suspicious daughter, played by Debra Hendricks, was adequately indignant.

Ray Zuk and George Frazee were not wholly convincing as the first two Egnates, but Theodore Frangopoulos, a first-time actor, managed to emerge as the victor in the theatrical piece in the role of the last saviour. His corpulent frame, settled comfortably into the easy chair, his dignified slow delivery, punctuated by deep laughter, his fingers pointing, curling and lifting in rhythm with the words, made for a convincing and terrifying performance.

—BEVERLY FINK CLINE

# books

Vassilis Vassilikos

## THE MONARCH

Translated from the Greek by Mary Keeley.

Bobbs-Merrill, Indianapolis/New York, 1976.

In Greek: Pleias, Athens, 1974. 216 pages. \$ 7.00

On April 21, 1967, as Vassilis Vassilikos and his wife were on the first stage of their journey to Greece by train from Rome, they heard over the radio the astounding news of the colonels' military coup. Because he had written *Z*, and because of other similar writings and political participations, he would undoubtedly have been thrown into one of the notorious concentration camps, had he continued on to Greece. Condemned to seven years of exile, Vassilikos became a man without a country — the fate of so many Greek writers — roaming from land to land, learning about the fate of his nation from what he could garner from newspaper accounts, clandestine communications and, above all, from others like him who had been stranded abroad, had secretly escaped, or had been forcibly ejected from their native country. Like microbes or antibodies, good or bad, they had latched onto the body of immigrant Greeks throughout Europe to become a seething culture of health and disease, agents of hope and despair, resistance bands of conflicting political camps eating into one another as well as on the sick body of Greece, herself now hospitalized by the junta and firmly wrapped into a plaster cast which had turned into a strait jacket.

Vassilikos became one of these many antibodies, flitting from cell to cell, taking upon himself, as many writers must, the coloration, the infection, the hope and despair of the parent body. Unable to write of Greece from within, he wrote of her obsessively from without, and in the course of seven years published thirty-five books of essays, poems, translations, short stories and novels which display an incestuous intercourse between journalism, documentation and fiction, all heavily laden with the fate of his nation and his race as corroded, embalmed or resurrected in foreign environments. Both the Greeks in Europe and the Greeks in Greece were simply *existing*, marking time, and not *living*, in a country not their own.

These were years of exploration and frustration when Vassilikos was forced to write on the peripheries of his

subject, until he could drain completely out of his body what had become a raging fever. *The Monarch*, written in 1973, is surely one of what will become several attempts by Vassilikos to come to grips more immediately with the parent body whose flesh and bones are part historical events and part imaginative reconstruction.



Vassilis Vassilikos

In this novel, a Greek author of Jewish descent is approached by an editor of a conglomerate publishing house to write the biography of the monarch of Euphratia who had escaped from the military-religious coup in his country after the failure of his own counter-coup. His assassination while in exile in Rome is now being plotted by petroleum ministers because, in wishing to form his nation into a Sino-monarchic entity, somewhat like the position of Albania in Europe, he had become an obstacle to the covert bargaining in the division of the Persian Gulf by the superpowers, the 'double-headed eagle' of the United States and the Soviet Union. In a witty aside that has the implications of a nightmare coming true, the superpowers connive among themselves and announce that the gold standard has been abolished and superceded by a moon-rock standard, one ounce of which has become the equivalent of a thousand dollars or a thousand rubles.

With cunning and complexity, Vassilikos uses both camera and the painter's palette to imprint a composi-

tion as of a colour plate whose several tones have deliberately not been superimposed one exactly on the other but have been shifted slightly off-focus to reveal, and at the same time to obscure, a tantalizing design in 'a copulation of colours', as the poet Vafopoulos has it. His book becomes a chameleon that changes colour in the mind of the reader, depending on how much he may know about events in and around Greece during the seven years of the colonels' dictatorship. To the Greek himself, the book may become a Chinese jigsaw puzzle, a game in which, with more or less success, he manages to join disparate pieces together to form a cohesive design. The best readers of all may perhaps not be those who have almost no knowledge of these events at all, and who may then read the book as pure fiction, but those in foreign countries who have some educated knowledge and for whom the novel becomes both revealing and tantalizing on several planes of interpretation.

Similarities between Euphratia and its Monarch, and Greece and its royal family are immediately evident. Both King Constantine and the Monarch had planned coups of their own before that of the colonels, the first with his 'Dervishes', the second with his Generals; both failed in their counter-coups after the colonels had usurped power; both were Olympic gold medal champions of tarnished repute, the King in yachting and the Monarch in tennis. The Monarch's mother is pictured as authoritarian, an intriguer, a shrew, who lays foundation stones, grants doweries to poor girls, tyrannizes her husband, bosses her son and who, after exile, becomes immersed in Oriental mysticism. Who but Frederika? His young Queen is a quiet Nordic beauty. But this parallelism is broken, yet given other extensions, by the introduction of an eccentric aunt interested in cabala and astronomy, 'one of those women victims who survive their victimizers', and who marries a photographer.

In addition to the intricate political and religious parallels between Greece and Euphratia, we find that like the Greek guards, the Euphratian guards also are *evzones*; that Euphratia suffers a similar bilingual problem as the court language of the Euphratians is Persian, comparable to the official purist tongue of the colonels. The three leaders of the coup are dwarfish and diabolic (Papadopoulos), bald and satanic (Patakos) and cross-eyed and luciferic (Makarezos). Although known for his leftish allegiances, Vassilikos has turned the table on us and in this novel seems to



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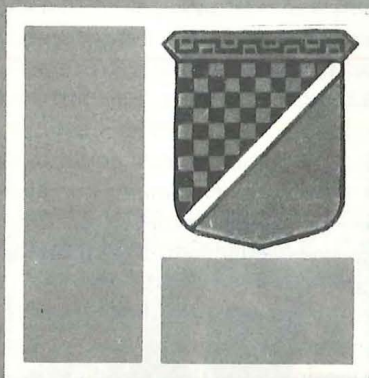
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exclaim with Romeo (and Roosevelt): 'A plague on both your houses!' for in actuality Papadopoulos and his regime were based on fascist principles, yet the 'dwarf' in the novel has an admiration for Stalin because he stopped the Nazis. The go-ahead signal is given not by the CIA but by the KGB of the Soviet Union; the operation put into effect is not the American-sponsored 'Prometheus' but the Soviet-sponsored 'Alexander the Great'; the leaders of the coup want to bring back orthodox Mohammedan Marxism to Euphratia just as the colonels declared for a 'Greece of Greek Christians'. In the light of Nixon's past and present visits to China, there is a posthumously clever reference to the danger of Mao-Nixonism in Euphratia!

Most delightful and surprising of all, however, is to find that the Monarch himself is a Marxist who accepts all of Marx's analysis — except as it applies to Asia Minor. As a young man he had studied with Marcuse, Galbraith, Adorno. Because his country was once under American influence and now under Soviet oppression, the Monarch wishes to follow in the footsteps of Prince Sihanouk of Cambodia and found a monarcho-Chinese government by building up an invasion force abroad.

He is depicted as gentle, wise, understanding. This novel is therefore rich enough with political implications and interweaving to delight historical buffs, but equally complicated are the personal involvements. The writer in the novel has accepted an unethical assignment to write a biography of a Monarch whom he knows is doomed to assassination by petroleum powers so that the published 'necography' may automatically become a best seller and made into a movie starring the popular idol Omar Tamir, who has an astonishing resemblance to the monarch, and who is mistakenly killed in his stead. There are slashing references to publishing firms that have been swallowed up by petroleum conglomerates, who buy review space, who are only interested in best sellers and movie rights, who blackball whoever does not play ball with them. In meeting the writer's moral objections, the editor says, 'Art cannot be judged according to the norms of bourgeois morality.'

During his many interviews with the Monarch, the writer finds himself in sympathy with him as a person and an ideologist. Prodded by his mistress, who finds the situation debasing and will not live with a 'grave robber', he finally refuses to write the novel, yet seems to agree to an ambivalent compromise.



The editor one day is found hanged, a probable suicide, though there are suspicions that he has been eliminated by the petroleum powers because he has been talking too much. The writer begins to fear for his own life for similar inner knowledge.

After the assassination of Omar, the Monarch retreats to the country of his Nordic wife, the writer and perhaps his mistress hole up in a Swiss inn where they have been introduced in code to the proprietor by the Monarch. There the writer mysteriously disappears and, in the spring thaw, is found by St. Bernard dogs, fallen into a deep ravine. Was his death accidental? Was he murdered? Was he sent to his death deliberately by the Monarch? There are clues and tantalizing hints to all three questions, and none can confidently be answered. A young Yale graduate in papyrology works now with the writer's widow on his posthumous papers, but only the journal to the novel can be found. Did he ever write the novel? Was it destroyed by special agents?

Vassilikos's book is rich in both socio-political implications and prying into human psychology and motivation. He has that 'negative capability' which Keats so deeply admired, and in his writing flits with an agile mind from detail to detail, from metaphor to simile to symbol, from one contradictory motive to another as though he were a sensitive film reflecting subtle shades of light and dark in the motivations of human conduct and historical events. He has rarely written better or more objectively, where both personal and political factors are inextricably intermingled, and yet where an individual integrity is insisted on as blossoming apart from the inroads of historical necessity. There is an acceptance of a new order of life wherein the masses may be freed from exploitation, but where the individual also may retain his unique freedom, a planned economy that establishes a give and take between these two equal forces.

The texture of the novel itself is not simple but complex, an interweaving of many elements: debate, analysis, allegory, symbolism, wit, cunning, lyricism. There are many 'set' pieces of fine or witty writing. The description of a banquet accompanied by appropriate discussion, indicates a similar counterpointing in the novel itself: 'During the main course, whatever subject is at hand, the concentration is on eating. With the fruit comes the tendency toward generalization, and over dessert there is lyricism.'

There are many other examples of

excellent writing. When author and editor are sitting by a lake in discussion, and the Pope's campanile begins echoing over the waters as other village bells around the lake answer in response, a lonely rower on the lake is said to resemble 'one of those insects that walks on all fours across the water, in the wells of darkness.' When Omar is shot through the forehead, then, 'like the quick blossoming of a flower on the screen when the camera compresses hours into seconds, between a furrow of wisdom and a wrinkle of charm, the flower of evil grew and spread, like ink on blotting paper... He lifted his head like those partridges that climb higher into the air before plummeting lifeless

to the ground, and then he fell on the table, on the glass fragments now cutting into his cheeks, while the flower that had opened out into a thousand petals on his forehead dropped a red tear that ran from the forehead to the eye and from there to the nostril, where it hung like a pearl.'

It only remains to add that Mary Keeley has in her translation done ample justice to a book that must be ranked as one of Vassilikos's triumphs. Those who have seen the film *Zor* have read the book, published in over forty languages, may now be assured that Vassilikos has a range that extends beyond the last letter of any alphabet.

—KIMON FRIAR



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**JUNE 18:**

A forty-eight-year-old woman reports being raped by an unknown man while swimming some two hundred metres from shore in the Palmira area. Her assailant had threatened to drown her if she refused his advances. The police are making inquiries to verify the incident.

**JUNE 19:**

A three-hour power failure begins at 5:25 p.m. causing numerous disruptions in many areas of Athens. In addition to the scores of trolleys stranded in mid-street, hundreds of people are trapped in lifts. The fire brigade receives four hundred and eighty calls for help. Spokesmen for D.E.H., the electric company, announce that the failure was due to 'anomalies' within the national network.

**JUNE 20:**

President Tsatsos is one year old. Constantine Tsatsos celebrates his first anniversary as President of the Greek Republic.

**JUNE 21:**

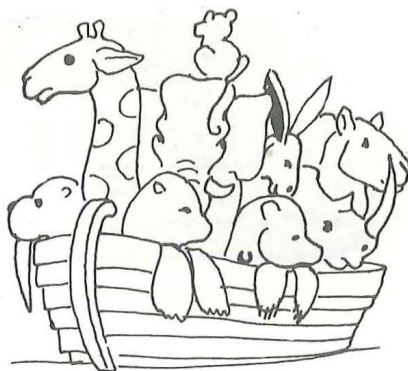
Police begin a search for habitués of a Piraeus café. The café, which enjoys an international clientele, has been exposed as a drug distribution centre. Fifty-one-year-old G. Savalarides, the proprietor, was arrested when fifty grams of hashish were found in a lavatory rubbish bin.

Yannis Vouloubasakis, believed to be the oldest man in Greece, dies at the age of one hundred and twenty-six at Rethymnon, Crete. Vouloubasakis, who was a farm labourer, was the father of six children. He sired his last child when he was eighty-seven years old.

Konstantinos Simoulidis, a psychopath, sets out from the Plato Academy, threatening whomever he meets en route with a knife having a twenty centimetre long blade. His progress is finally halted by the police at the corner of Akademias and Voukourestiou streets. One policeman is rewarded for his efforts with a black eye incurred during the struggle. Simoulidis is brought under control and is escorted to a psychiatric clinic.

Early in the morning a 'very large' fish is spotted by a fisherman three hundred miles off the shore at Paleon Faliron. Later in the day the Captain of the yacht *Aris* identifies two sharks a mile off the coast at Kavouri. Both incidents are reported to the Piraeus Port Authority, and swimmers are advised to stay close to land.

Exasperated by the proceedings during a court session in Mitilini, a 51-year-old farmer, Kyriakos Plantzos, snatches up the half-kilo bell used in lieu of a gavel in Greek Courts of Law to call for order, flings it at the presiding Public Prosecutor, and misses. He is promptly arrested. During the trial that follows, observers note that the Public Prosecutor takes the precaution of moving the bell from in front of him on the Judicial Bench where it normally sits, and places it by his side safely beyond Plantzos's reach.



**JUNE 22:**

Fifteen members of the 1967-74 military Junta's hierarchy become simple soldiers when they are demoted by a Presidential Decree. Among the notables are Private George Papadopoulos, Private Stilianos Pattakos, Private Dimitris Ioannides, Private Odysseus Angelis, Private George Zoitakis, and ten of their collaborators during the seven-year dictatorship.

**JUNE 24:**

The already fragile Greco-Albanian relations totter on the brink of disaster as seven Greek hunters lose their bearings and wander one hundred yards over the border, coming face to face with an Albanian patrol, which encircles them. Spotted by a Greek patrol, they are rescued and led back to Greece where they fall into the hands of the authorities who charge them with jeopardizing the nation's international relations and creating 'danger of armed conflict with unknown results'. Three of the harassed hunters are also charged with abusing the police officers who escorted them back to Greece and safety.

A fisherman sailing in the open sea off the island of Aigina comes up with an unusual catch. Instead of the usual red mullet or cod, he retrieves a small

teleguided airplane belonging to the United States Navy.

Barber Christos Angelopoulos smashes the world record for non-stop hair cutting at 7 p.m. when he completes eighty-three hours of continuous hair cutting, leaving in shambles Italian, Pino Amati's previous record of two hundred heads trimmed within the same number of hours. As he entered his eighty-fourth hour of cutting, Angelopoulos is on his two hundred thirty-first head and announces that he intends to continue cutting until he collapses. His customers comment that the quality of the hair cuts is excellent.

A fifteen-year-old school boy commits suicide at Plomari, Mitilini. He had failed his end-of-term school examinations and had not been promoted to the next class.

**JUNE 25:**

More 'Fantastic' finds are located in bottles of orange pop. Following the discovery of a mouse in a sealed bottle of Fanta orange pop, and pieces of straw in two bottles of Coca-Cola (produced by the same firm), a piece of glass is reported found in another bottle of Fanta and charges are brought against the company. This latest discovery is made one day after Theodoros Bakouras, the employee of the firm held responsible for the mouse and straw incidents, was convicted and sentenced to ten months imprisonment.

**JUNE 26:**

A sentence of up to two months imprisonment or a fine is the punishment to be meted out to anyone found putting rubbish out on the street in advance of the official collection hours. Housewives complain that in view of the extremely variable hours of collection, they will have to consult a crystal ball in order to ascertain the precise hour at which to carry out their rubbish.

**JUNE 30:**

Prime Minister Karamanlis departs for an unannounced trip to Paris, giving rise to numerous and colourful rumours. They ranged from the frivolous (that the seventy-one-year-old bachelor statesman was off to attend to romantic matters) to the sinister (a coup d'état had toppled the Government) to the ominous (Greece was on the verge of war with Turkey). Reliable sources reported, however, that Mr. Karamanlis flew to France to consult ear and throat specialists.

A new fainting epidemic is reported. The swooning-female syndrome which has plagued the offices of OTE, the telephone company, appears unexpectedly at the Columbia Record Com-

pany's factory at Perissos as seventeen female employees fall victim. Fumès rising from the basement areas where the cassettes are stored are believed responsible.

Thirty-four-year-old Alexis Fefes is spotted by a policeman as he drives through a red light at 4:05 a.m. on Syngrou Avenue. The police give chase and eventually overtake Fefes, who locks himself in his car. When Fefes refuses to come out, police order a crane to be sent to the scene. Eventually the car, with the obstinate Fefes still inside, is lifted and transferred to the police station. There, the car and its occupant remain until 7:30 a.m., when a determined policeman manages to pry open one of the car windows and remove Fefes.

**JULY 5:**

Arabian jelly-fish, a different breed from the domestic variety, join the sharks, as the latest visitors to the waters off the Saronic Coast. They are believed to have arrived as 'stowaways' aboard merchant ships coming from the Middle East.

**JULY 9:**

Sporadic but fairly numerous cases of the canine disease leishmaniasis are reported in Attica. The disease is transferred from dogs to man by gnats. The symptoms in animals are loss of hair, skin rashes, swelling of the lymph glands, and general malaise. Dog owners are asked to report to the authorities any suspicions that their pets may have contracted the disease.

**JULY 10:**

Following complaints that pirate radio stations have taken to advertising, the Deputy Minister of Transport and Communications calls a meeting to discuss the problem of these offending stations in general, one of which recently blocked the radio frequency used for broadcasting warnings to ships at sea.

**JULY 13:**

Although rehearsals yesterday were viewed by reporters and televised, the Olympic Flame is officially lit in a sacred ceremony closed to the public and the trip to the Panathinaiko Stadium in Athens begins.

**JULY 15:**

Decathlon champion K. Kostis, the last of the five hundred and twenty runners who carried the torch in relays, arrives at the Panathinaiko Stadium at exactly 9:30 p.m. bearing the Olympic Flame which is then conveyed to Ottawa, Canada, by satellite. President Tsatsos and Prime Minister Karamanlis are present at the ceremony.

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# MACEDONIAN MAGNESITE — MINING, INDUSTRIAL AND SHIPPING, INC.

BALANCE SHEET AS OF 31st DECEMBER, 1975

In Drachmas

ASSETS	1975		1974		LIABILITIES	1975		1974	
<b>I. FIXED ASSETS</b>					<b>I. CAPITAL &amp; RESERVES</b>				
1. Mines	10,819,000		5,014,500		1. Share capital (1,440 shares at Drs. 25,000 each)		36,000,000		36,000,000
Less: Depletion	1,400,000	9,419,000	1,120,000	3,894,500	2. Ordinary reserve from taxed profits	2,000		2,000	
2. Land		1,692,257		1,430,257	Tax-free reserve, E.L. 147/67 (Art. 6, L.D. 1078/71)	5,581,000	5,583,000	1,748,000	1,750,000
3. Industrial installations	550,478		544,515		3. Reserve, E.L. 147/67 (Art. 6, L.D. 1078/71)		46,371,622		30,749,655
Less: Depreciation	95,172	455,306	72,732	471,783	Reserve, L.D. 1078/71 (Art. 2) for:				
4. Machinery	2,186,944		2,150,451		4. — Investments		43,801,362		—
Less: Depreciation	1,062,041	1,124,903	799,424	1,351,027	5. — Working capital		10,950,340		—
5. Kilns and Dressing plants	156,029,700		152,364,717		6. Balance of profits c/f		3,071		3,071
Less: Depreciation	35,615,148	120,414,552	12,599,656	139,765,061	<b>TOTAL CAPITAL &amp; RESERVES</b>		142,709,395		68,502,726
6. Transport equipment	2,726,450		1,551,547		<b>II. LONG-TERM DEBT</b>				
Less: Depreciation	1,478,649	1,247,801	1,111,944	439,603	1. Banks, development loans secured by real property		141,750,001		109,250,001
7. Furniture & fixtures	45,955		42,655		2. Bills payable		381,977		498,331
Less: Depreciation	28,309	17,646	21,108	21,547	<b>TOTAL LONG-TERM DEBT</b>		142,131,978		109,748,332
8. Research work	16,831,187		16,824,687		<b>III. CURRENT LIABILITIES</b>				
Less: Amortization	16,734,593	96,594	3,860,796	12,963,891	1. Associated companies — Trade		—		74,674,450
9. Organization expenses	237,552		237,552		2. Banks, development loans secured by real property		20,690,842		3,140,515
Less: Amortization	118,775	118,777	95,020	142,532	3. Bills payable		914,804		12,634,450
10. Expenses to be written off over several periods	1,311,716		1,311,716		4. Suppliers		6,678,756		13,363,247
Less: Written off	1,311,716	—	—	1,311,716	5. Social Security (not yet due)		1,936,919		395,044
11. Equity participations		20,000		20,000	6. Dividends payable and Director's fees		2,448,000		2,304,000
12. Orders abroad		11,094		9,166	7. Taxes payable (not yet due)		1,593,401		1,710,112
					8. Sundry creditor accounts		10,116,596		26,676,785
Total Value of Fixed Assets	192,462,333		181,501,763		<b>TOTAL CURRENT LIABILITIES</b>		44,378,618		60,224,153
Less: Depreciation	57,844,403	134,617,930	19,680,680	161,821,083					
<b>TOTAL FIXED ASSETS</b>		134,617,930		161,821,083					
Value of Fixed Assets under:									
— E.L. 147/67		51,952,622							
— L.D. 1078/71		93,898,295							
		145,850,917							
<b>II. CURRENT ASSETS</b>									
1. Inventories of supplies and fuels		2,016,146		4,998,551					
2. Products		147,213,290		76,763,416					
3. Customers		8,431,491		66,865,757					
4. Associated companies — Trade		24,548,001		—					
5. Sundry debtor accounts		1,271,109		877,150					
6. Advance payment of income tax		—		35,468					
<b>TOTAL CURRENT ASSETS</b>		183,480,037		149,540,342					
<b>III. AVAILABLE FUNDS</b>									
1. Banks, sight deposits		9,913,025		1,475,456					
2. Cash		1,208,999		312,780					
<b>TOTAL AVAILABLE FUNDS</b>		11,122,024		1,788,236					
<b>TOTAL ASSETS</b>		329,219,991		313,149,661	<b>TOTAL LIABILITIES</b>		329,219,991		313,149,661

## Guarantors

## Guarantees

NOTE: There are encumbrances (liens and mortgages) on the fixed assets for a sum of Drs. 144,500,000 to secure loans of which the balances on 31st December, 1975 are shown on the Balance Sheet.

## PROFIT AND LOSS ACCOUNT

	1975		1974	
Gross profit		204,791,132		108,769,990
Less: Administrative expenses	27,796,830		13,905,754	
Financial expenses	16,108,668		18,552,583	
Distribution expenses:				
— Loading	4,654,978		4,500,340	
— Selling	37,844,117	42,499,095	22,536,501	27,036,849
Contributions for National purposes	5,530,000	91,934,593	—	59,495,186
		112,856,539		49,274,804
Less: Depreciation of fixed assets not chargeable to cost	36,852,007		14,931,335	
Taxes, prior years	—	36,852,007	68,678	15,000,013
		76,004,532		34,274,791
Plus: Miscellaneous income		650,137		526,864
		76,654,669		34,801,655

## APPROPRIATION ACCOUNT

	1975		1974	
Profit of the year for appropriation		76,654,669		34,801,655
Profits, prior years		3,071		3,071
		76,657,740		34,804,726
Appropriated to:				
— Tax free reserve, E.L. 147/67, Art. 6, L.D. 1078/71		3,833,000		1,748,000
— Dividends		2,160,000		2,160,000
— Directors' fees		288,000		144,000
— Reserve, E.L. 147/67 (Art. 6, L.D. 1078/71)		15,621,967		30,749,655
— Reserve, L.D. 1078/71 (Art. 2) for:				
— Investments		43,801,362		—
— Working capital		10,950,340		—
— Balance c/f		3,071		3,071
		76,657,740		34,804,726

NOTE: The dividend proposed for distributions is subject to approval by the General Meeting of the Shareholders, in accordance with Art. 3, para. 2, E.L. 148/67.

MICHAEL D. SKALISTIRIS  
Chairman — General Manager

Athens, 28th February, 1976  
CONST. NICOLAKOPOULOS  
Director

EVANG. ANDRONI  
Chief Accountant

## AUDITOR'S REPORT

To The Shareholders of  
MACEDONIAN MAGNESITE — MINING, INDUSTRIAL & SHIPPING INC.

I have audited the above Balance Sheet of Macedonian Magnesite — Mining, Industrial & Shipping Inc. on 31st December, 1975 and the results of its operations for the year then ended. My examination was made in accordance with the provisions of the Companies Act of Greece (No. 2190) and also in conformity with auditing standards accepted by the Institute of Certified Public Accountants of Greece and accordingly included such tests of the accounting records and such other auditing procedures as I considered necessary in the circumstances. I obtained all the information and explanations I needed for the purpose of my audit. I have found that the books of account as required by existing laws have been kept by your Company and that the above financial statements are in agreement therewith. In the books a proper production cost account has been kept and no change in the inventory evaluation method has been made as compared with that of the previous year. It is noted that:

1) In view of change in the rate of depreciation of certain items of fixed assets, additional depreciation of Drs. 5,184,154 has

been charged as compared with that of the previous year. 2) Income under liquidation of previous years and current year of approximately Drs. 11,000,000 (difference between entitled to refunds of interest, duties, etc., on account of exports, and commissions owing on exports) has not been included in the results for the year. In my opinion, subject to the foregoing notes, the accompanying Balance Sheet, Profit and Loss Account and Distribution of Profits present fairly the financial position of Macedonian Magnesite — Mining, Industrial & Shipping Inc. on 31st December, 1975 and the results of its operations for the year ended on that date in conformity with legal requirements and accepted accounting principles applied on a basis consistent with that of the preceding year. The basic accounting principles applied by the Company are set forth in the Report of the Board of Directors to the General Meeting of the Shareholders.

Athens, 3rd May, 1976

GEORGE C. TSEKOURAS  
Certified Public Accountant of Greece

# pikilia

## THE EKDROMI

THE BUS turns and circles to make a last stop at Avlaki, near Porto Rafti, on the eastern Attica shore, a forty-five minute drive from Athens. The passengers clamber through the front and rear doors. Laden with bags, baskets, jugs and beach gear, they rush to the beach, a very non-tourist one. Gradually the groups scatter, jabbering continuously, to find the best spot to settle down for the day. The sun is high and fierce, but the shade of the tall *kalamia* (bamboo) and the rustling breezes provide welcome relief.

Almost immediately outer clothes are peeled off, then napkins, tablecloths, cutlery emerge from the baskets. Tomatoes, cheese, olives, *pites*, bread, cold fish, chicken, *keftedes*, eggs, cucumbers, peaches, pears, and seasonal figs are brought forth and passed among the happy and hungry. Excited throngs continue to arrive, many in private cars, others on motorbikes, descending on the area to find a shady nook. Paddle-tennis games are in full swing, while some youths are kicking their soccer balls. The calm sea is dotted with bathers, some standing only up to their knees splashing water on their arms.

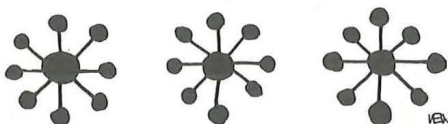
Typical of almost any beach on the islands or Attica shores, the scene is a contemporary variation on summertime family life in Greece. Even at exclusive beaches there is a similar ritual, with the inevitable picnic foods emerging from bags, although this is discouraged by the managements.

The *ekdromi* is not new to Greek life. Recollections of such outings by the older generations bring light and sparkle to their eyes. For others, the *panigiria* (fairs) were, and are, highlights for villagers, and constitute another form of the *ekdromi*. Those who grew up in Asia Minor have also told me, with vivid memories, of their *ekdromes*. Most travelled great distances by foot, some by donkey or small boats, to meet with other families for daylong festivities. And what did they carry in their baskets and bags? Local cheeses, homemade breads, olives, dried fish, *pites*, vegetables, fruits, wine, *keftedes* — all the staples that taste special when served out of doors.

Incidentally, the 'pique-nique' developed in France in 1692, then spread

through the Western world to become the 'picnic'. Yet the *ekdromi* goes back to ancient Greece (where it probably began on Mt. Olympus). The ancient Greek word is defined as a 'running out, sally, charge', also 'a band of skirmishers'. So let us try not to leave a devastated landscape behind us after a delightful skirmish!

Recipes for *keftedes* may be found in *The Athenian* June, 1976 and for *pites* in the February, 1976 issue.



### PSARI MARINATO (Marinated Fish)

To serve 8

1 kilo (2 pounds) *marides*, smelts, or other tasty small fish, cleaned  
Juice of 1 lemon  
Flour  
Salt and pepper  
Vegetable oil for frying  
2 tablespoons olive oil  
½ cup red wine vinegar  
¼ cup dry white wine  
½ cup tomato juice or diluted tomato paste  
Herbs: 1 bay leaf, 2 sprigs parsley, 2 sprigs rosemary  
½ teaspoon sugar  
2-3 cloves garlic, sliced

Prepare at least two days in advance. Choose small fish that can be eaten whole. Wash and dry the fish. Sprinkle with lemon juice. In a shallow bowl, mix one and one-half cups flour with salt and pepper. Roll the fish in the flour, adding more flour if necessary. In a frying pan, heat a small amount of oil; when hot, add one layer of fish. Fry, turning only once, and drain on paper towels. Continue until all the fish are fried, adding more oil when necessary. Arrange fish in an earthenware bowl or pan.

To make the marinade, pour off all except three tablespoons of the cooking oil; add the olive oil and heat slowly. Stir in three tablespoons of flour, mixing thoroughly. Carefully add the vinegar (it will sizzle), then add the wine, tomato juice, bay leaf, parsley, a sprig of rosemary, sugar, and garlic. Stir continually until the sauce boils, then reduce heat and simmer for fifteen minutes, adding more vinegar or tomato

juice to make a fairly thick sauce. Break the remaining rosemary sprig over the fish and pour the hot sauce over the top. Cool uncovered. Cover and refrigerate for several days turning once daily. Serve cold.

### EGGPLANT KIMA

To make about 2 cups

1-1½ pounds (½ kilo) eggplant  
2 tablespoons olive or vegetable oil  
2 spring onions or 1 small onion, minced  
2 cloves garlic, minced  
2 tablespoons dry white wine  
2 tablespoons parsley, minced  
1 tablespoon dill or fennel leaves, minced  
½ teaspoon allspice, ground  
1 tablespoon tomato paste diluted in ¼ cup water or ¼ cup tomato sauce  
Salt, and freshly ground pepper

Peel and cube the eggplant, then purée in a blender or a food chopper using the medium blade. Meanwhile, heat the oil in a frying pan, and sauté the onions until translucent, adding the garlic when onions are limp. Stir in the wine and cook until evaporated, then add the eggplant pulp, herbs, allspice and tomato sauce. Season with salt and pepper. Taste. The mixture should be spicy and flavourful. Cover and simmer for fifteen minutes. Cool. Refrigerate overnight if possible.

Note: Use this *kima* for 'Meatless Moussaka' or for stuffing summer vegetables.

### MEATLESS MOUSSAKA

1 pound (½ kilo) eggplant  
Salt  
5 tablespoons margarine or butter  
5 tablespoons flour  
2 ¼ cups milk, scalded  
¾ cup mixture of *mizithra*, *kefalotiri*, or favourite cheeses, grated  
1 egg, separated  
Olive oil  
2-3 tablespoons wheat germ or bulghur (*pligouri*), pounded  
1 large potato, peeled and sliced into thin rounds  
1 large vegetable marrow (zucchini), scraped and sliced into thin rounds  
2 tablespoons parsley, chopped  
1 tablespoon basil, chopped  
Salt and fresh ground pepper  
Eggplant *Kima* (recipe above)  
Breadcrumbs

Peel and slice the eggplants into thin rounds. Salt lightly on both sides. Rest for twenty minutes, rinse and pat dry. Broil for a few minutes on each side until eggplant begins to steam. Remove from oven and set aside.

To make white sauce: Heat the margarine or butter, without browning, stir in the flour and cook over low heat, stirring constantly. Remove from heat, gradually add the milk, mixing steadily; return to medium heat and bring to a boil, stirring constantly. Lower heat and simmer. Add one-half cup of the grated cheeses. Remove from heat, cool, then stir in the egg yolk.

To assemble your *moussaka*, oil the bottom and sides of a nine by twelve

inch pan or *tapsi* (or choose a wider, shallower pan for picnics). Dust the bottom with the *pligouri* to absorb excess moisture during baking. Taste cheese for saltiness, then lightly season the vegetables with salt and pepper. Spread half the eggplant slices, then the potatoes, and zucchini, tossing in herbs and dotting with olive oil between the layers. Spread remaining grated cheese, except for two tablespoons, over the zucchini.

Mix the egg white with the eggplant *kima* and spread over the zucchini. Top with the remaining two tablespoons of grated cheese. Bake in a moderate oven (350 F or 176 C) for forty-five minutes until golden in colour and bubbly. Remove to rack and cool thoroughly before slicing. Serve warm or cold as entrée with aperitif or as an accompaniment to fish or poultry dishes.

Note: For a simpler topping, use two lightly beaten eggs and the extra yolk on the top in lieu of the white sauce. Sprinkle the extra grated cheese between vegetable layers.

#### STUFFED VEGETABLES

Use baby eggplants, tomatoes, zucchini and green peppers for stuffing. Combine the vegetable pulp with the 'Eggplant Kima' stuffing. Two cups of *kima* will stuff about eight vegetables. Bake for 45-50 minutes.

#### CUCUMBER TOMATO SALAD WITH FETA DRESSING

To serve 8

4 ripe, firm tomatoes, quartered  
2-3 cucumbers, sliced  
Large chunk *feta* or 1 cup of crumbles  
1/3 to 1/2 cup olive oil  
Red wine vinegar  
Large pinch or two of oregano  
Salt and freshly ground pepper

Pack and chill tomatoes and cucumbers in sealed jar without seasoning them until ready to serve. Prepare dressing in advance: Using a fork, mash the *feta*, gradually adding olive oil until thoroughly smooth. Add a few drops of vinegar to your taste and season with pepper and salt only if necessary. Pack in a small jar. At the picnic: Divide the vegetables and either toss with the sauce or use the sauce as a dip.

Note: Add large slices of green onions if you wish.

#### DATE NUT BREAD

To make 1 large or 2 small loaves

1 cup dates, pitted and cut  
1 cup boiling water  
3/4 cup sugar  
1 egg, lightly beaten  
1 1/2 cups flour  
1 teaspoon baking soda  
1 teaspoon vanilla extract  
1 cup walnuts, coarsely chopped

Place dates in a large bowl, cover with boiling water and let stand overnight,

covered. Next day, add the remaining ingredients, mixing with a wooden spoon. Turn into buttered ten-inch (25 cm) or into two seven-inch (18 cm) loaf pans called *formakia*. Bake at 325 F or 170 C in oven for one hour (less for smaller loaves) until firm and loaf springs back to finger touch. Remove from pans. Cool on rack thoroughly before slicing.

#### FRUIT MACEDOINE

To serve 8

1/2 melon, diced  
4 peaches, sliced  
2-3 oranges, segmented  
1 grapefruit, segmented (optional)  
2-3 apples, cored and chopped with skin on  
2-3 pears, cored and chopped with skin on  
Large cupful of fresh wild berries  
Honey, if necessary  
Handful walnuts, coarsely chopped

Combine fruits of the season, selecting for variety in texture, colour and flavour. If available, add fresh berries and a handful of nuts; sweeten with honey if you wish. Refrigerate in jars.

#### MUSCATEL PUNCH

To make 8 cups

1 banana or peach  
2 tablespoons brandy (optional)  
1/2 cup water  
1/2 cup sugar  
5-6 lemons  
4 cups pineapple juice  
2 cups muscatel wine  
Mint leaves

Slice the banana or peach in a small bowl and dribble with brandy if desired. Allow to marinate a few hours. Make a syrup using the sugar and water. Cool. Squeeze and strain the lemons adding some ice water to make two cups.

Combine the syrup, lemon juice, pineapple juice in a jar that can be sealed and shake vigorously. Add the muscatel and a few mint leaves. Refrigerate. Serve over a glassful of ice cubes, adding ice water if too strong.

— VILMA LIACOURAS CHANTILES

*'Psari Marinato' and 'Eggplant Kima' have been published in The Food of Greece by Vilma Liacouras Chantiles, copyright 1975. Reprinted by permission of Atheneum Publishers, New York.*

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## GRAB BAG

Summertime seems to be the time one has a tendency to run out of things. Here are a few substitutes to be used in an emergency.

● **BAKING POWDER:** For every cup of flour called for in the recipe, mix together two teaspoons of cream of tartar, one teaspoon of baking soda (sodium bicarbonate) and one-half teaspoon of salt. This mixture will not keep, so prepare only as much as you will need immediately. If the recipe calls for at least one cup of fresh milk, you may use sour milk in combination with baking soda to produce the same results as baking powder. (This is particularly useful when making pancakes or waffles.) For each teaspoon of baking powder called for, substitute one cup of sour milk for one cup of fresh milk and add one-half teaspoon of baking soda. (The actual amount of milk remains the same, but be sure it is at room temperature.)

● **SOUR MILK or BUTTERMILK:** For each cup of sour milk or buttermilk required, place one teaspoon of lemon juice or vinegar in a measuring cup and add enough fresh milk at room temperature to make a level cup. Stir. Let it stand until thickened.

● **GRANULATED SUGAR:** For one cup of granulated sugar use one and three-quarters cups of confectioner's (powdered) sugar. Bear in mind that confectioner's sugar is too dense in texture to be used for baking, but it may serve as a substitute for other cooking purposes.

● **BROWN SUGAR:** One can stretch dark brown sugar by mixing it with white sugar. Use about one part white sugar to two parts brown sugar. Light brown can be intensified in flavour by adding a small amount of caramelized sugar. If you are really desperate for the flavour of brown sugar and have only white, use the same amount of sugar specified in the recipe but caramelize half of it. This is done by heating white sugar in a pan over moderate heat until it turns into a golden syrup. The finer the sugar used, the quicker it liquefies. Watch it closely, and if you think it necessary, add one teaspoon of water.



● **CAKE FLOUR:** To substitute with all-purpose flour simply reduce the amount of flour by two tablespoons. Conversely, add two extra tablespoons of cake flour if the recipe calls for all-purpose flour.

● **CHOCOLATE:** Three tablespoons of cocoa plus one tablespoon of shortening equals a single one-ounce square of baking chocolate.

● **LIQUID** poured out of the flat plastic containers widely used for water which have an opening to one side usually results in splashes and messy splotches. The solution is to turn the container so that the opening is uppermost — precisely the opposite of

what most people do. Pouring in this way will allow air to replace the liquid coming out which can then flow in an even stream.

● There are many common misconceptions about the correct way to ripen **TOMATOES**. Placing them in the sun on the windowsill is *not* the best way. A far better method, and one which will keep them fresh for several days after they turn red, is to wrap them individually in paper napkins or towels and store them in a cool, dark place.

● Fresh **HERBS** — dill, parsley, mint, and celery leaves — are plentiful now. They keep beautifully and indefinitely if you clean them, remove leaves from the stems, and then pack them in plastic bags or containers and freeze until needed.

● Before broiling **SAUSAGES**, parboil them in hot water for about ten minutes. They will be more delicious and healthier since the fat has been drained off and thrown away with the water!

● In case you have forgotten, a small dollop of butter added to boiling **PASTA** will keep it from boiling over.

● I have had several inquiries concerning the item in the June 1976 issue about cleaning **PEARLS** by wrapping and tying them together with some salt in a piece of fine linen, and then rinsing them in luke-warm water, or by hanging them for a few minutes in hot wine vinegar. By genuine pearls I meant cultured or natural pearls. I would have my doubts about using these methods to clean the coated, glass-bead variety!

— DON 'SPAGGOS' SEBASTIAN

## ATHENS SHOP HOURS

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Commercial Shops, Dry Cleaners, Pharmacies</b>	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm
<b>Groceries, Fruits and Vegetables</b>	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
<b>Meat, Poultry</b>	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 6 - 9 pm	7:30 am - 2 pm 6 - 9 pm
<b>Fish</b>	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
<b>Bakeries</b>	7 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 3 pm	7 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 2:30 pm 5:30 - 9 pm
<b>Wines and Spirits</b>	7 am - 3 pm	7 am to 10 pm	7 am - 3 pm	7 am - 3 pm	7 am to 10 pm	7 am to 10 am
<b>Barbers and Hairdressers</b>	8 am - 2:45 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 2:45 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 4 pm



# television

The occasional unexpected rerun of a great old movie manages to make its way onto the home screen, so it is worth finding out what the 'foreign film' is when listed. The French dramatization of *Memoirs of a Physician* by Alexander Dumas broadcast by YENED on Fridays may also be of interest.

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 the 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 until midnight. The following is a selection of programs of interest to the foreign community and visitors to Greece. Programs in Greek are followed by an asterisk (\*).

Note that ERT programs on the first and second of August will be pre-empted by the Olympic Games.

## SUNDAY

**ERT** 1:00 Folk Songs and Dances\*... 2:25 Mystery Club (combined quiz and entertaining whodunnit)\*... 5:40 Tarzan... 6:05 Disneyland... 8:00 Queen Amalia (with Aliki Vouyouklaki as Her Majesty)\*... 9:30 Sports\*... 10:00 Foreign film.

**YENED** 1:30 Folk Songs and Dances\*... 3:45 Joe 90... 4:30 Puppets\*... 5:15 English Documentary (dubbed in Greek)... 6:15 Bless This House... 11:00 The Rogues (with David Niven, Charles Boyer and other guest stars).

## MONDAY

**ERT** 6:30 Lassie... 7:15 Short film... 9:30 Monday Theatre\*... 11:30 Music program.

**YENED** 1:30 Kung Fu (Part 1)... 2:00 Kung Fu (Part 2)... 7:00 Documentary\*... 7:15 Lucy Show... 8:00 Music — For the Young, by the Young\*... 11:45 Foreign film.

## TUESDAY

**ERT** 6:00 Pink Panther cartoon... 7:15 The Bengal Lancers... 8:00 Michel Strongoff (serial based on a story by Jules Verne)... 9:30 A Country and its Music (fortnightly)\*... 10:30 Dark Forces (Greek police series)\*... 11:15 Historical Archive (alternating with Monologue,

in which a well-known personality delivers a monologue on a subject of his choice)\*.

**YENED** 7:30 The Man Who Came From Afar... 10:00 Foreign film.

## WEDNESDAY

**ERT** 6:00 Rin-Tin-Tin (1950s American adventure series about a dog)... 7:15 Program on Cyprus\*... 7:30 Sports\*... 9:30 Free Discussion (topical chat show)\*... 10:00 Foreign television film.

**YENED** 1:30 The Persuaders (urbane adventure series with Roger Moore and Tony Curtis)... 7:00 The Six Million Dollar Man (American adventure series about a man who is almost a robot)... 11:30 Honey West (series about the adventures of a female cop).

## THURSDAY

**ERT** 6:30 Fairy Tales\*... 7:15 Bitter Youth (French children's program)... 9:30 The Thursday Show (Freddy Germanos invites known and unknown personalities into the studio)\*... 10:30 Music program\*.

**YENED** 1:30 Kung Fu (Part 1)... 2:15 Kung Fu (Part 2)... 6:15 Tourist Greece (news from EOT)\*... 7:00 New Land... 11:00 Harry O (American detective series).

## FRIDAY

**ERT** 6:30 Bugs Bunny cartoon... 7:15 The Epic of Athleticism (sports program)\*... 7:45 Documentary... 9:30 Ilias Venezis's *Galini* dramatized for television\*... 10:30 Round Table — Interviews with prominent people\*.

**YENED** 7:00 Giuseppe Balsamo (French production, from the novel *Memoirs of a Physician* by Alexander Dumas)... 8:45 Immortal Love Stories (Lord Byron and the Maid of Athens — Nikos Galanos and Maria Aliferi play the leads)\*... 10:45 Kojak... 11:45 Documentary\*.

## SATURDAY

**ERT** 6:00 Sports (7th August only — Winter Olympics)\*... 7:40 The Secrets of the Sea (Jacques Cousteau series)... 9:00 Foreign film... 11:30 Invitation to the Studio (Interviews and discussions with famous or interesting personalities)\*.

**YENED** 1:30 The Persuaders (urbane adventure series with Roger Moore and Tony Curtis — Part 1)... 2:15 The Persuaders (Part 2)... 7:15 *Arnie* (American comedy series)... 8:30 Helen (crime of passion)... 10:00 Greek film... 12:15 International Music program.

# radio

## NATIONAL BROADCAST COMPANY — ERT

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

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

## THE ARMED FORCES RADIO — YENED

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

## U.S. ARMED FORCES RADIO

AFRS broadcasts 24 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz). News and weather are heard on the hour. Popular, jazz, classical music, religious programs, and various community service bulletins daily.

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

## VOICE OF AMERICA -VOA ●

VOA may be heard in Athens 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).

## Short Wave Broadcasts ●

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# HELLENIC INDUSTRIAL DEVELOPMENT BANK (ETBA) SOCIETE ANONYME

## BASIC FINANCIAL DATA (in drachmas)

FINANCIAL CONDITION	12/31/1975	12/31/1974
Investments in industrial areas (land, infrastructure, studies)	769.447.461	617.780.506
Equity participation in enterprises	5.908.005.295	4.281.953.158
Loans (to industry, tourism, shipping)	20.898.783.880	18.873.368.707
Other assets	1.540.413.063	1.488.962.083
Total	29.116.649.699	25.262.064.454
Less liabilities: long term other	16.217.459.895 2.073.606.729	15.250.425.665 360.013.270
Equity capital and contingency reserves	10.825.583.075	9.651.625.519
Contingency reserves	1.856.846.644	1.432.220.856
Equity and reserves	8.968.736.431	8.219.404.663
<b>FINANCIAL RESULTS</b>	<b>1975</b>	<b>1974</b>
Operating income	1.556.308.517	1.276.864.191
Due to exchange rate changes	1.155.265.350	155.285.703
	2.711.573.867	1.432.149.894
Less: financing costs	931.909.922	813.489.151
Less: administrative and other expenses	277.593.043	228.476.301
Surplus before contingency reserves and taxes	1.502.070.902	390.184.442
Contingency reserves for the year	429.604.000	383.718.500
Income taxes	395.819.771	4.262.536
Net surplus	676.647.131	2.203.406

### ACHIEVEMENTS FOR YEAR 1975

**Infrastructure work for industry.** The program for establishment and operation of industrial areas in Thessaloniki, Volos, Heraklion, and Patras was decisively advanced, while the first phase pertaining to studies for the establishment of industrial areas in Hania, Komotini, Preveza, Kavala, and Kalamata was completed.

The program included rapid creation of facilities for the erection of modern productive enterprises on a total area of approximately 35,000 stremmas in the above industrial areas.

Thirty industrial enterprises already have been established and are now operating in the industrial areas of Thessaloniki, Volos, and Heraklion, and another twenty-five enterprises are in the process of being established.

A series of studies was completed, to serve as a useful guide for orientation and direction of private initiative in order to pinpoint and create viable and international competitive units once economic revival got underway.

**Equity participation and loan financing of individuals for the establishment and execution of productive installations.** Total equity

and loan financings of the Bank increased to Drs. 26,806 million at the end of 1975, as compared to Drs. 23,155 million at the end of 1974.

Repayments of the Bank's financings were very satisfactory, amounting to Drs. 2,364 million in 1975, as compared to Drs. 1,789 million in 1974. Eighty percent of the total new investments which the Bank financed were made outside the Attica area. Seventy percent of these investments were in industry, 25% in shipbuilding, and 5% in tourism.

**Aid to small and medium size export industries.** Over two hundred small to medium size export manufacturing enterprises were financed with Drs. 1,335 million through the Bank's subsidiary GREEK EXPORTS, S.A. for the realization of Drs. 1,800 million in exports.

**Drawing of capital funds.** ETBA's relations with international lending institutions were resumed, following an interruption during the seven-year period of the dictatorship. Thus the Bank drew loans amounting to \$20 million from these sources in 1975.

A new mechanism for drawing on new sources of funds directly from the public's savings was founded. Thus for the first time Bank Obligations were sold to the public.

**Assistance to the capital market.** The Bank offered to the public new sound titles which combine high yields, security, and liquidity. They consist of Bank Obligations bearing a 10.5% interest, sold through the commercial banks and the Athens Stock Exchange, and of units of the Greek Investment Company, S.A., a Bank subsidiary for supporting the Greek capital market, whose units are sold through the Athens Stock Exchange. Both types of securities offer two opportunities for secure and profitable investment of the public's savings.

During 1975, the Greek Investment Company, S.A. increased its capital from Drs. 434 million to Drs. 708 million; it also increased and restructured its investments in Greece and abroad.

### PROSPECTS FOR 1976

The results for 1976 thus far verify projections for substantially higher achievements in all areas of the Bank's activities, as compared to 1975.

**ETBA**

**SUPPORTS EVERY CREATIVE INITIATIVE**

**CONTRIBUTES TO THE DEVELOPMENT OF GREECE**

# Hellenic North American Society

August 1, 1976

An open letter to members of the United States Congress

## A record of aggressive acts committed by Turkey during the 20th Century

John to the seven churches which are in Asia: Grace be unto you and peace, from him which is, and which was, and which is to come.

Revelation: I, 4

The Seven Churches were Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, Laodicea.

**Today, there is not a single church nor a single Christian living there.**

**What has happened to them?**

Gentlemen:

We ask that you review the following facts regarding the aggressive policy of the Turkish Government toward Christian minority groups in Asia Minor.

In 1915, the Turks, regarding the Armenians as a dangerous foreign element, deported the entire Armenian population of about 1,750,000 to Syria and Mesopotamia. The operation was carried out in a barbarous manner with many dying en route.

In 1922, the Ionians, the Pontic Greeks and the Thracians, a total over 2,500,000, were similarly killed or driven out of their lands.

In 1955, the remains of the Greek Orthodox residents of the Ecumenical Patriarchate of Constantinople (Istanbul) were driven out of their homes.

In 1974, the Turks, illegally using United States military aid, invaded the defenseless nation of Cyprus, occupied 40% of its territory, displaced brutally one-third of its population, and began colonizing the occupied areas with Turks from the mainland.

Now in 1976, Turkey is threatening to seize the Greek islands of the Aegean Sea including the island of Patmos.

We have documented these incidents as a reminder of an all-important fact: That the policies of the Turkish Government have not changed during the last century. We urge civilized people in the name of humanity to put an end to these acts of barbarism and aggression.

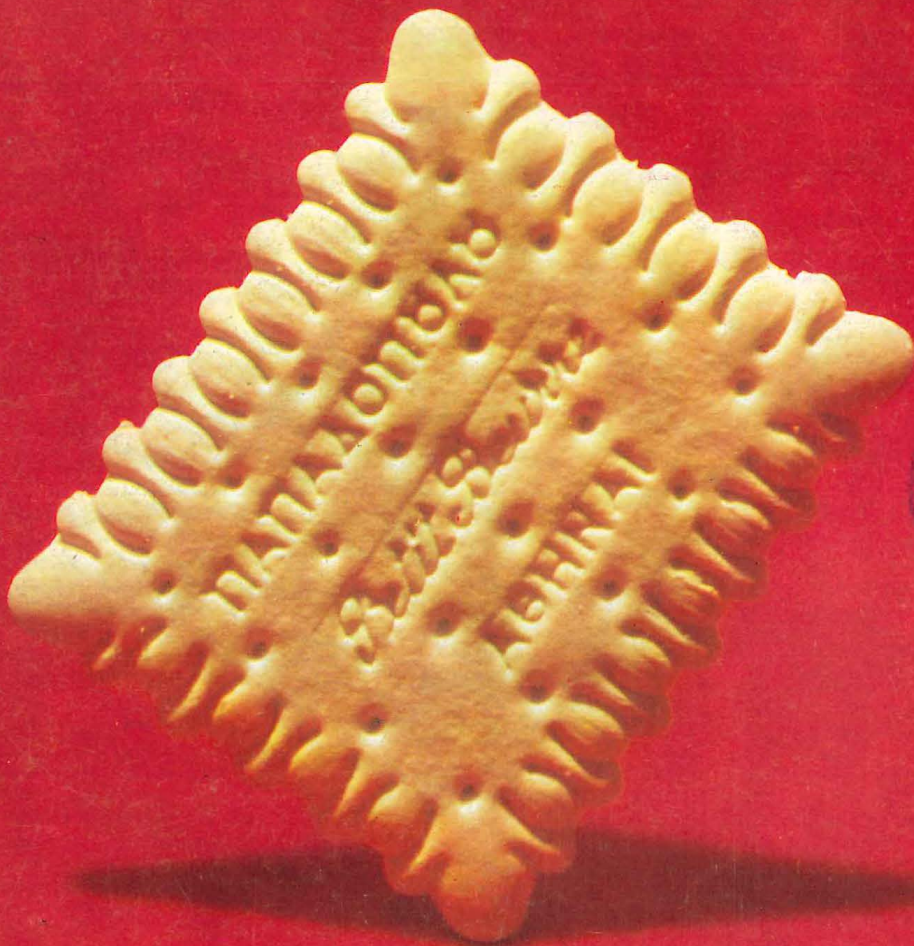
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