

November 1976

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THE ATHENIAN

Greece's English Language Monthly



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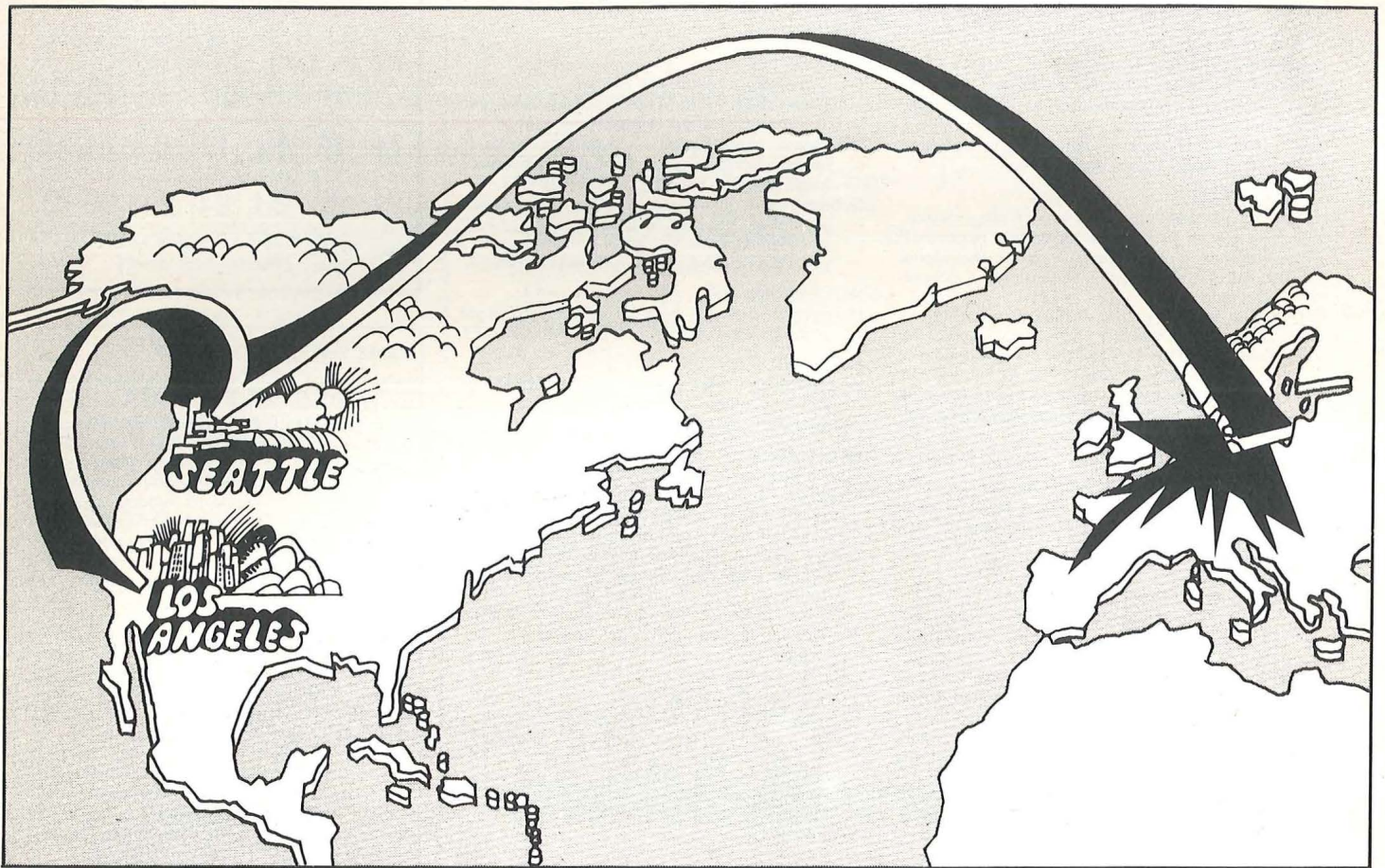
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community calendar

NOVEMBER 2

Rotary Club — Discussion series: 'Modern Treatment of Circulatory Disorders in Consumer Society'. Guest speaker George Poulias, professor of medicine, Athens University; 8:45 pm at Kings Palace Hotel.

NOVEMBER 3

American Community Schools — 'College Night'. Review of procedures for college applicants' entrance requirements; 7 pm at the Media Centre, American Community School, Halandri.

Canadian Women's Club — General meeting and coffee hour. Exhibit and sale of handicrafts from Home for the Incurable and guest speaker from Canadian Embassy; 10 am at YWCA (XEN), Amerikis 11. For information: Linda Gloss, Tel. 672-3213 or Theresa Gardner, Tel. 651-9740.

NOVEMBER 4

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

NOVEMBER 5

Multi-National Women's Liberation Group — General meeting at Women's Centre, Elanikou 3, Pangrati, 8 pm. For information: Tel. 779-4420.

Cello Recital — by Francois Ducheble, featuring works by Chopin, Fauré, Debussy and Ravel; 7:30 pm at the French Institute, Sina 29.

American Youth Centre — 'Vegas Night', sponsored by the Wives of Officers of the Army, Navy and Air Force (WANAF); 8 pm at the Centre (adjacent to American Club), Kifissia. For information: Mrs. Nickerson, Tel. 808-0901.

St. Andrew's Women's Guild — Television colour documentary, *The Tall Ships*, 9:30 am, at the home of Mrs. John Meola, 15 Lymberopoulou, Paleo Psychiko. A brief account of American participation in Greek War of Independence will follow. For directions: Church office, Tel. 770-7448 or Mrs. John Meola, Tel. 671-2667.

Lecture — 'Problems of Futurology: Methods for Future Progress', by professor Ossip Flechtheim, followed by panel discussion; 8 pm at the Goethe Institute.

NOVEMBER 9

Rotary Club — Discussion series (See Nov. 2): 'Basic Principles of our Foreign Policy'. Guest speaker M.P. Vasos Vasiliou.

Lions Cosmopolitan Club — Dinner meeting, 9:15 pm. For information: Plato Baganis, Tel. 360-1311.

U.S. ELECTION WATCH

Live coverage of returns, a tally board, international wire service reports, videotapes of campaign debates, refreshments and various-and-sundry things organized by the Propeller Club, AWOG, and the USIS. At the King's Palace Hotel, beginning at midnight on November 2 and continuing until noon on November 3.

INTERNATIONAL CAR RALLY

The Automobile and Touring Club of Greece (ELPA) is sponsoring an international car rally in Crete, Dec. 4-6. Application deadline is Nov. 15. For information: ELPA office, Tel. 778-6902.

TRAVEL TO TUNISIA

The Joint Travel Committee is sponsoring a trip to Tunisia, Nov. 8-15. \$415 includes air fare, first-class hotel accommodations, meals, and tours with personal guides. For information: Katy Cadenhead, Tel. 894-0597.

HOME CARE FOR THE ELDERLY

The School for the Care of the Elderly, a non-profit organization, offers a home-care service for elderly people; care is provided by specially-trained young women. For information: Tel. 324-6802.

NOVEMBER 10

The American Community Schools — 'Back to School Night'; 7 pm at the Academy, American Community Schools, Halandri.

Helianthos Yoga Union — Lecture: 'Yoga, a Modern Look'; 8 pm at the Union, Kritonos 1 (near Hilton), Tel. 728-570 or 748-227.

College Year in Athens — Lecture: 'Greek Mythology and the Christian Tradition: Christ and Prometheus', by Father William Lynch; 7 pm at the British Council, Kolonaki Square 17.

NOVEMBER 12

Harpichord recital — by Virginia Pleasants; 8 pm at the Hellenic American Union, Massalias 22.

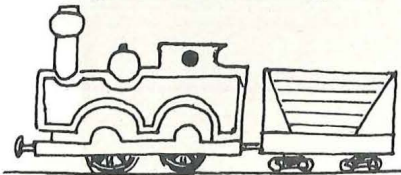
NOVEMBER 15

French Institute 'One-man Show'. Bernard Douby will sing, mime, perform skits and generally amuse; 8 pm at Sina 29.

NOVEMBER 16

French Institute — 'One-man Show'. See Nov. 15. Propeller Club — Luncheon meeting at Hilton Hotel. Guest speaker Dimitri Marinopoulos. Cocktail hour 1 pm, luncheon 1:45 pm.

Rotary Club — Discussion series (See Nov. 2): 'Equal Rights for Greek Women and their Influence on the Greek Family'. Guest speakers Eleni Vlachou, Virginia Tsouderou, Anna Synodinou and Tarsi Bouga.



NOVEMBER 17

Helianthos Yoga Union — Lecture: 'Get Well, Stay Well with Natural Means', 8 pm. See Nov. 10.

NOVEMBER 18

Multi-National Women's Liberation Group — General meeting. See Nov. 5.

American Women's Organization of Greece (AWOG) — Luncheon and a Fall Fashion Show featuring original creations by Eleni Demou and Anna Sikelianou, and jewelry by Athens Design Centre. At the Hilton: cocktail hour 11:30 am, luncheon 12:30 pm. For information: Terry Walker, Tel. 922-2170.

NOVEMBER 20

Goethe Institute — 'King Frog' puppet show for children; 6 pm at the Institute, Fidiou 14-16.

American Community Schools — ACT examinations; 8 am at the Academy.

NOVEMBER 22

Goethe Institute — Jazz concert by Trio Otto Wolters; 8 pm at Stoa Theatre, Biskini 55, Zografou.

Canadian Women's Club — Open-house meeting; 10 am at the YWCA (XEN), Amerikis 11.

Recital — by mezzo soprano Katy Kopanitsa with pianist Nelly Simitokolo, featuring works by Couperin, Satie, Poulenc and Hatzidakis; 7:30 pm at the French Institute.

NOVEMBER 23

College Year in Athens — Lecture: 'A Bicentennial Lecture: American Mythology 1976' by Dr. Lewis Wheelock; 8 pm at the Hellenic American Union, Massalias 22.

Lions Cosmopolitan Club — Dinner meeting. See Nov. 9.

NOVEMBER 24

Lecture — 'Menopause and Today's Woman' (in Greek), by professor Dionysios Aravandinos; 9 pm at the Goethe Institute.

Last day of classes — American Community Schools, Athens College, Campion School, Deree College, Hellenic International School. (Schools will reopen after American Thanksgiving holidays on Nov. 29).

NOVEMBER 30

Hellenic American Union — 'Folk Music and Dances from Around the World', with Lydia Drapkin and Bill Vanaver; 8 pm at the Union.

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NAME DAYS IN NOVEMBER

In traditional Greek circles one's name day (the day of the Saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

Nov. 1	Kosmas, Damianos, Argyris, Argyroula
Nov. 7	Lazaros
Nov. 8	Michael, Gabriel, Angelos, Angela, Angeliki, Stamatis, Stamatina
Nov. 13	Chrisostomos
Nov. 14	Philip
Nov. 16	Matthew, Matthaios
Nov. 21	Maria, Mary, Panagiota, Panagiotis, Panos (but not all Marias, etc. celebrate on this date)
Nov. 25	Aikaterini, Katerina, Katy, Katina
Nov. 26	Stylianos, Styliani, Stelios, Stella
Nov. 30	Andreas, Andriana
Dec. 4	Barbara

DATES TO REMEMBER

Nov. 1	All Saints' Day (Protestant and Catholic)
Nov. 2	USA — Election Day
Nov. 4	Italy — National Unity Day
Nov. 7	USSR and Eastern Europe — Revolution Day
Nov. 11	France and Belgium — Armistice Day
Nov. 12	USA — Elizabeth Cady Stanton Day (American feminist, 1815-1902)
Nov. 25	USA — Thanksgiving Day
Nov. 29	Yugoslavia — Republic Day

BAZAARS AND FAIRS

No end of gifts and goodies will be on sale in time for the holidays at the annual fund-raising bazaars: from fine handiwork, Christmas cards, decorations, new and used books, and records, to glassware and toys. Most have booths selling baked goods where early birds may find all sorts of treats including homemade plum puddings and chutneys.

November 12 & 13. Hellenic Animal Welfare Society Bazaar, at the British Council, Kolonaki Square 17. Fri., Nov. 12: 11am-7pm; Sat., Nov. 13: 10am-6pm. For information: Tel. 643-5391.

November 13. St. Andrew's Women's Guild Holiday Craft Carousel, 10am-7pm, at American Club ballroom, Kifissia. For information: Linda Finn, Tel. 672-2328.

November 20 & 21. AWOG Arts and Crafts Fair, noon to 7pm, at Athens College, Psychiko. For information: Linda Troy, Tel. 801-2839.

November 27. St. Paul's Anglican Church Annual Christmas Bazaar, 4pm-7pm, at British Embassy, Loukianou 2. For information: Mrs. Skemp, Tel. 714-906.

November 27 & 28. German Community Christmas Bazaar, at the German School, Amaroussi. Sat., Nov. 27: 10am-8pm; Sun., Nov. 28: 10am-1pm. For information: Mrs. Dimopoulos, Tel. 361-2238.

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publisher's note

When Sloane Elliott made his first visit to Mycenae twenty years ago, he came upon one of the charming footnotes in the history of Greek archaeology: *La Belle Helene de Menelas*, a small inn owned for three generations by members of the Dassis family. When Mr. Elliott returned to Mycenae this year, it was exactly a century after Heinrich Schliemann had discovered the first shaft graves at the site. Although he had not as he thought brought to light the graves of Agamemnon and other members of the House of Atreus who figure so prominently in Homer's *Iliad* and *Odyssey*, Schliemann (and other archaeologists who followed) inadvertently contributed to the saga of a contemporary dynasty bearing the legendary names. In '*La Belle Helene*' Mr. Elliot tells the story of the Dassis family and traces their lineage which is so closely entwined with the history of archaeological excavations in Mycenae.

The American Farm School for Girls begun in 1945 during the stormy years of the Civil War, is the subject of Tad Lansdale's latest story from Thessaloniki. In '*Educating for the Future*' she traces the history of the school which has had an important and progressive influence in the rural areas of northern Greece.

Developments between the Jerks and the Freaks had slowed down to a snail's pace by October so that Alec Kitroeff found himself with only a brief sequel to last month's tale of '*The Cruise of the Beatnik*'. Mr. Kitroeff was not perturbed, however, having already decided to follow the advice of psychotherapist Wayne W. Dwyer on how to cope with the tensions of everyday life. In '*Sand-Castles in the Sky*' he describes his ultimate success with this new approach to living.

Our cover is by Hilary Adair. Born in England, she was trained there as a painter and printmaker. Doors and windows often recur in her work, particularly the art-deco front doors seen on many buildings in Athens. Her works have been exhibited in many parts of the world including Greece where she now lives.

goings on in athens

MUSIC

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 59, Tel. 361-2461. Performances at 8:30 pm Tuesday through Friday but at 7 on Saturday and Sunday. Premieres, however, begin at 8:30 regardless of the day. Tickets from 50 to 300 Drs. Nov. 2, 6: Puccini's *Madame Butterfly*, conducted by Dimitri Horafas, costumes and sets by Spyros Vassiliou, directed by John Copley, with Aleka Drakopoulou and Thanos Petrakis. Nov. 5, 7, 14, 19, 21, 27: Strauss's *Die Fledermaus*, conducted by Byron Kolasis, directed by Dino Yiannopoulos, choreography by Milko Sparemplek, with Nana Goutou, Maria Moutsiou, Thanos Petrakis and Sotos Papoulkas. Nov. 12, 13, 18, 20: 'An Evening of Ballet', by the Ballet Company of the Lyriki Skini, to music by de Falla, Georgios Sicilianos and Debussy; conducted by Chou Hoey, choreography by Germinal Cassado, Dora Simeonidou - Tsatsou and Yiannis Metsis. Nov. 26, 28, 30: Mozart's *The Marriage of Figaro*, conducted by Dimitri Horafas, with Jeanette Pliou, Margarita Kyriaki, A. Papatzakou and Mihalis Heliotis.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. Nov. 4: Chamber music recital (9 pm). Nov. 15: Recital co-sponsored by Italian Institute and Hellenic-Italian Union, conducted by Dimitris Mihailidis, with soprano Maria Scarlatou and bass Dimitris Kavrakos, and guest speaker George Vokos (9 pm). Nov. 22: Song and poem recital (9 pm). Nov. 23: Recital co-sponsored by Goethe Institute featuring German String Quartet and the Robert Schumann Quartet (8 pm). Nov. 25: Chamber music recital (8 pm).

Recitals, concerts and other performances at the cultural institutes are listed this month under the Community Calendar.

GALLERIES

Unless otherwise noted, galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays. Since the hours may vary, it is best to call before going.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, 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 mid-November, or later, a special exhibit of Byzantine murals from the 7th to the 16th centuries; through November, an exhibit of oils and sketches by Cypriot artist Diamantis Diamantis. Tues., Thurs., Fri., Sat. 9 to 4. Wed. 9 to 8 pm. Sun. 10 to 2. *Closed Mon.* Admission 20 Drs.; free on Wed. and Sun.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Portraits from the last thirty years by Georgios Mavroidis (Nov. 1-20); paintings by Konstantinos Grammatopoulos (Nov. 22-Dec. 11). *Closed Sat. evenings.*

ASTOR, Kar. Servias 16, Tel. 322-4971. Pencil drawings by Antigoni (through Nov. 3); watercolours by Terpsi Kyriakou (Nov. 4-20); oils by Gounaro (Nov. 22-Dec. 9).

ATHENS, Glykonos 4, Dexameni, Tel. 713-938. Oils by Angelopoulos (through Nov. 10); sculptures by Parmakelis (Nov. 11-30). *Closed Sat. evenings.*

CONTEMPORARY GRAPHICS, Haritos 8, Tel. 732-690. A series of graphics by Greek artists Kantzourakis, Sorogas, Droungas, Michanea, and English artist Dorothea White (Nov. 1-Dec. 10). Limited editions of graphics available at discount prices through the Collector's Club.

TELEPHONE CHANGES:

The number '3' must be added before the first digit of all six-digit telephone numbers beginning with '6'.

DESMOS, Syngrou -, Tel. 922-0052. Geometric art by Diohandi (Nov. 4-24); conceptual art by Touzenis (Nov. 25-Dec. 20). Tues. through Sun. 6 to 10 p.m. Mon. 6 to 12. Mornings by appointment.

DIOGENES INTERNATIONAL, Tsakalof 10, Kolonaki, Tel. 360-9652. Large-size colour woodcuts by Israeli artist Joseph Weiss (Nov. 1-14); watercolours by Maria Stringari (Nov. 15-29).

DIOGENES INTERNATIONAL, 3 Platia Filomousou Eterias 3, Plaka, Tel. 322-4618. Oils, watercolours and graphics by Hanno Edelmann (Nov. 1-14); marble sculptures from the islands of Naxos and Paros by Susan Falkman (Nov. 17-30).

DIOGENES INTERNATIONAL, Diogenous, 12, Plaka, Tel. 322-6942. Permanent group show of paintings and sculptures. Open daily including Sun.

IOLAS-ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Sculptures and paintings by Kosmas Xenakis (through Nov.). *Closed Mon., Wed., Sat. evenings.*

KREONIDES, Iperidou 7, at Nikis St., Tel. 322-4261. Oils by Stella Androulidaki (through Nov. 4); oils by Andreas Gollinopoulos (Nov. 5-25); oils, sketches and watercolours by Spiros Papaloukas (Nov. 25-Dec. 13).

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Paintings by Greek artists: Vangelis Feinos (through Nov. 8); Takis Sideris (Nov. 9-24); Nikos Houliaras (Nov. 25-Dec. 13). *Closed Sat. evenings.*

ORA, Xenofontos 7, Tel. 322-6632. Exhibition of oils by Greek artists: Sarandis Karavouzis (through Nov. 3); Rallis Kopsidis (Nov. 4-23); George Papageorgiou (Nov. 24-Dec. 11). *Closed Sat. evenings.*

POLYPLANO, Dimokritou 20, Tel. 362-9822. Sculptures by Kyriakos Rokos (through Nov.). Open during shop hours.

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Works by Nikos Kesanlis based on his 'Mec-Art' theory (through Nov.). *Closed Mon., Wed., Sat. evenings.*

EXHIBITS

ATHENS MUNICIPALITY CULTURAL CENTRE, Akadimias 50, Tel. 363-9521. International Art Exhibit (Nov. 16-Dec. 7); art works by Arhontoula Papazoglou (Nov. 17-30). Mon. through Sat. 9:30 to 1:30 and 4 to 8:30. Sun. 10 to 1. *Closed Tuesdays.*

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Exhibit of books recently acquired by library, particularly on fields of English-language learning and teaching, education, and the arts (Nov. 1-9); etchings, oil and acrylic paintings by Maria Ziaka (through Nov. 12). Mon. through Fri. 9 to 1 and 5:30 to 8:30.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Sculptures by Achilles Apergis (Nov. 1-20); engravings by modern French artists (Nov. 21-30).

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Exhibit of gouaches and photographs by artists Greca and Kekemenis (Nov. 8-19). Mon. through Fri. 10 to 2 and 5 to 8. Opening day from 7 pm to 9 pm.

HILTON HOTEL, Tel. 720-201. Three sculptures by Rene Magritte (through Dec.).

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Rugs and carpets (through Nov.). Mon. through Fri. 9 to 1 and 5 to 8.

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 322-5310. A permanent exhibit of oil paintings by Greek artists; oils by William Marshal (through Nov. 9); oils by Armeno Mattioli (Nov. 10-29). Mon. through Sat. 9 to 1 and 5 to 9.

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SPECIAL BYZANTINE EXHIBITS

'Byzantine Icons from Cyprus'. Works from the 11th to the 16th centuries. Through November. Benaki Museum, Koumbari 1 (corner Vass. Sofias), Tel. 361-1617.

'Byzantine Murals and Icons'. Works from the 7th to the 16th centuries. Through mid-November. National Gallery of Art, Vas. Konstantinou, opposite the Hilton, Tel. 711-010.

ZAPPION, in the National Garden, Tel. 322-4206. 'Index '76', international exhibition of technical machinery. Nearly 600 companies from 25 countries represented (Nov. 3-9; open 5 pm to 9:30); oils, watercolours and pastels by Apostolis Pantazis (Nov. 15-25); historical exhibit on Kapodistrias, the first president of Greece after liberation from Turkish rule. The exhibit, organized by the Ministry of Education, celebrates the bicentennial of Kapodistrias's birth, and features his personal belongings and photos (Nov. 16-28).

POINTS OF INTEREST

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

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

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

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

MONASTIRAKI FLEA MARKET. Hawkers hawk, sight-seers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Centuries old, the 'Flea Market' is located in Monastiraki near the subway station on Athinas Street. Tourist shops open Mon. - Sat.

8:30 am-8 pm; other shops observe the normal hours. On Sunday mornings the area is a veritable open-air bazaar from 9-1 pm.

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

PLANETARIUM, Syngrou Ave. (opposite the Race Course), Tel. 941-1181. Group programs in English, French, and German on Mondays by arrangement (ext. 38). The regular programs are in Greek but of interest to all. Through Nov. 7: *Spaceship Earth*. Nov. 8 - Dec. 5: *The End of the World* (every Wed., Fri., Sun., 7 pm). Also children's programs and special programs every Sunday. The fascinating do-it-yourself Physics Exhibit is open to the public on Sun. (9-1 and 5-8) and Wed. and Fri. (5:30 - 8:30).

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 Koumoundrou 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.

PENDELLI. 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.

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 since 1834. Other artifacts from the Acropolis are to be found in the National Archaeological Museum (and, alas, those carried off by Lord Elgin in 1806 are to be found in the British Museum in London). Labels in Greek and English. Open 9 to sunset. *Closed Tues.* Admission 30 Drs. but free on Thurs. and Sun.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd-century B.C. stoa (long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled) was reconstructed in 1953-6 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 9 to 4. Sun. 10 to 2. *Closed Tues.* Admission 10 Drs.; free on Thurs. and Sun.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias), Tel. 361-1617. 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 constructed from an 18th-century Macedonian mansion. Guidebooks in English, French, German. Open 8:30 to 2 and 4 to 7. *Closed Tues. and Sun. afternoons.* Admission 20 Drs.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, this Florentine-style villa, built for la duchesse de Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled and there is no catalogue as yet. Open 9 to 4. Sun. 10 to 2. *Closed Mon.* Admission 10 Drs.; free on Thurs. and Sun.

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 5:30. *Closed Fri.* Admission 15 Drs.

KERAMIKOS MUSEUM, Ermou 148, Monastiraki, Tel. 346-3552. Located in the ancient cemetery where Pericles delivered his famous oration. Finds from the cemetery excavations. Open 9 to 4. Sun. 10 to 2. *Closed Tues.* Admission 5 Drs.; free on Thurs. and Sun.

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, the relatively new museum is a gift of American-Greek shipping magnate Eugene



Panagopoulos. It 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 Mon. through Fri. 9 to 1 and 2:30 to 5; Sat. and Sun. 10 to 1 and 2:30 to 5. *Closed Tues.* Admission 25 Drs.; free on Thurs. and Sun.

MUSEUM OF GREEK POPULAR ART, Kynthathion 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 10 to 2. *Closed Mon.* 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 10 to 2. *Closed Tues.* 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 frescoes, household utensils preserved under the volcanic ash that covered the island of Santorini (which some believe to have been Atlantis) in a 15th-century B.C. eruption. Guidebooks available in many languages; private guides upon request. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Open 9 to 4. *Closed Mon.* Admission 30 Drs.; free on Thurs. and Sun.

NATIONAL HISTORICAL MUSEUM, Stadiou, 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 inside the museum. Open 9 to 1. *Closed Mon.* Admission 10 Drs.

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open 9 to 12:30. Sun. 10 to 1 and 5 to 8. *Closed Mon.* Admission 10 Drs.; free on Tues., Fri., Sun. mornings.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Piraeus Municipal Theatre), Tel. 412-2339. About 300 paintings, set designs, costumes, and billboards representing the work and achievements of the German-based Greek artist-director Panos Aravantinos. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Tues., Thurs., Sat. 9 to 1:30. Mon. and Fri. 3 to 8. Admission free.

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias 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 9 to 3:30. *Closed Mon.* 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. Outside, model boats, airplanes, machine guns and real airplanes for all enthusiasts. Open 12:30 to 5:30 Wed. but from 10 to 2 all other days. *Closed Mon.* (Small library open Tues. through Sat. 9 to 12.) Admission free.

LIBRARIES

AMERICAN, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-8114. Books, periodicals, and records in English. There is a microfilm-microfiche reader and printer, and a small video-tape collection. *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2.

ATHENS COLLEGE, Psychiko, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 6.

BENAKIOS, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Periodicals and books in several languages. For reference use only. Mon. through Fri. 8:30 to 1 and 5 to 8. Sat. 8:30 to 1.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Thurs. 9 to 1 and 6 to 8:45. Fri. 9 to 1.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 227. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

THE GENNADIUS, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. By permission only.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, reference, records in German. Mon. through Fri. 10 to 2 and 5 to 8.

HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, books about Greece in English. Mon. through Fri. 9 to 1 and 6 to 9. Sat. 9 to 1.

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12, Tel. 643-5391. Books in English, French and

FOR POLITICAL PUNDITS

Residents of Greece may have read much about the U.S. presidential election but unless they happened to catch the Ford-Carter debate shown over local television (but not announced well in advance), they may not have seen the candidates in action. Political pundits will be pleased to know that they may view video tapes on the elections, including interviews with the candidates, at the American Library's reading room. Mondays through Fridays from 8:30 to 2:30 and 5:30 to 8:30. To arrange special showings, call 363-8114 or 363-7740.

Greek; paperbacks for sale. Mon. through Sat. 8 to 3.

ITALIAN INSTITUTE, Patisision 47, Tel. 522-9294. Books, periodicals, and reference in Italian and Greek. Mon., Tues., Wed., Fri. 9 to 1 and 5 to 7:30. Thurs. and Sat. 9 to 1.

NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. Reference, manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Fri. 8 to 1 and 4 to 8:45. Sat. 8 to 1.

NATIONAL THEATRE, Agiou Konstantinou, Tel. 522-5037. Books and periodicals on drama in Greek, English, French and German. Mon. through Sat. 8:30 to 2.

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 9 to 1.

POLYTECHNIC SCHOOL, Patisision St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 8. Sat. 8 to 1:30.

YWCA, Amerikis 11, Tel. 362-4291. Books in several languages, primarily Greek and English. Mon. through Sat. 9 to 3:30.

GREEK LESSONS

Some courses are already underway, others will begin shortly. Call for details.

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 778-0329. Beginning and intermediate classes (3,750 Drs.) and an intensive course for beginners (7,500 Drs.).

HELLENIC-AMERICAN UNION, Massalias 22, Tel. 362-9886. Beginning, intermediate and advanced classes. An intensive course for beginners.

INTERNATIONAL CENTRE OF HELLENIC STUDIES, Koubari 5 (near the Benaki), Tel. 363-4731. Beginning, intermediate and advanced classes conducted in English, French and Spanish, commencing the first of each month (1,500 Drs. per month).

XAN (YMCA), Omirou 28, Tel. 362-6970. Beginning and advanced classes (550 Drs. per month).

XEN (YWCA), Amerikis 11, Tel. 362-4294. Beginning and intermediate classes (4,500 Drs.). A course conducted in Arabic as well.

DANCE LESSONS

BALLET LESSONS. The following schools teach the Royal Academy of Dance (London) method (for children ages 3 and up, Grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patisision 75, Athens, Tel. 821-3535; Sofi Katsouli, Theofanos 33, Ambelokipi, Tel. 642-6782; Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965; English School of Ballet, Carol Hanis A.I.S.T.D., Tsouderou 27, Kalamaki, Tel. 981-6310.

FOLK DANCING CLASSES, The Lyceum of Greek Women (Lykion ton Ellinidon), Dimokritou 14, Tel. 361-1042 and 362-5864. Classes for women Fri. 11 am to 1 pm; for children Wed. and Sat. 4 to 6 pm. They also offer classes in rhythm (gymnastics and dance), painting, and *flogera* (flute).

MODERN DANCE CLASSES. Lessons in modern jazz, contemporary and classical dance. For information: Lisette Daimsis, Tel. 360-5278.

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.

BENAKI MUSEUM, Vass. Sofias and Koubari, Tel. 361-1617. Books, reproductions of icons and jewelry, old engravings, prints, cards, etc.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, hand-woven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisision, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

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 (Tel. 646-4268) 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.

XEN (YWCA), Amerikis 11, Tel. 362-4291. UNICEF Christmas cards and calendars, Christmas tree ornaments; assorted arts and crafts, and embroidered items.

SPECIALTY 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.

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.

RIDING

The Hellenic Riding Club (Ipikos Omilos Tis Ellados), Paradisos (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons.

Varibopi Riding School, Varibopi, (Tel. 801-9912). Annual membership fee 250 Drs.; monthly fee (a ride once a week) 800 Drs. Lessons available: mornings for adults and afternoons for children.

HORSE RACING

Hippodrome, Faliron, Tel. 941-7761. Races every Wed. and Sat. from 2:30 to 6:30. Prices: Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs. for all sexes.

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).

THEATRE

One of the pleasures of theatre-going in Athens is that reservations can be made even at the last moment by telephone. Ticket prices are rising, but are still reasonable by European standards. Evening curtains rise at 9 p.m. or thereabouts. There are usually six o'clock matinees on Wednesdays or Thursdays and always on Sundays. There are no performances on Mondays.

A THOUSAND CLOWNS — Herb Gardiner's play is produced by Angelos Antonopoulos who also stars. The play is translated and directed by Antonis Doriadis. (*Vrettania*, Panepistimiou 7, Tel. 322-1579)

A VIRGIN FOR ME — Comedian George Konstantinou has written this new play in which he plays opposite Miranda Kounelaki. (*Diana*, Ippokratous 7, Tel. 362-6956)

AUNTIE HAS PASSED AWAY. STOP. — A biting but hilarious satire of working-class life which takes you with tape-recorder naturalism into an Athenian neighbourhood not mentioned in the guide books. Lida Protopsalti and Thanassis Papayorgiou (who also is the director) lead a perfect cast in a very good play. (*Stoa*, Biskini 55, Zografou, Tel. 770-2830)

CHE GUEVARA — This play, about the twentieth-century Lord Byron, is by Mario Fratti, the internationally best-known contemporary Italian playwright. Written in 1969, one year after Che's death, it is the first production by a new theatre group playing in a small theatre-in-the-round in Kypseli. (*People's Theatre*, Kefallonias 18)

THE DINNER — A new playwright, Zefiros Kafkalidis, opens Karolos Koun's new season. (*Tehnis*, Stadiou 52, Tel. 322-8706)

FEATHER LIGHT IN AUGUST — Denis Bonale's comedy stars a group of leading ladies of the Athens stage: Anna Fonsou, Zoe Laskari, and Geli Mavropoulou. (*Orvo*, Voukourestiou 1, Tel. 323-1259)

THE FOURPOSTER — Jan de Hartog's famous two-actor comedy is still remembered hereabouts for the brilliant performances of Elli Lambetti and Dimitri Horn two decades ago. This time around, it is Aliki Vouyouklaki and

Yannis Fertis under the direction of Kostas Bakas. (*Aliki*, Amerikis 4, Tel. 324-4146)

THE GAME OF LOVE AND DEATH — Dimitri Myrat and Voula Zouboulaki are the leading actors in this drama by Romain Rolland now in its second year. Myrat is the translator and the director. The sets and costumes are by Petros Zouboulakis. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

THE GHOST LADY — Spyros Evangelatos directs the early Romantic comedy by Calderon, starring Smaroula Youli, Thymios Karakatsanis and Petros Fyssoun. (*Amiral*, Amerikis 10, Tel. 363-9385)

KAPODISTRIAS — The hero of Nikos Kazantzakis's verse drama (1944) is the Corfiot count, and one-time foreign minister of Russia who became, in 1828, the first president of independent Greece and whose bicentennial is being celebrated this year. Nikos Tzoyias plays the title role. The music is by Mikis Theodorakis and the sets and costumes are by Pavlos Mantoudis. Alexis Solomos is the director. (*National*, Agiou Konstantinou and Koumoundourou, Tel. 523-242)

THE KIDNAPPED POPE — Stefanos Lineos and Mary Fotiou continue their last season's hit by Joao Bethencourt. (*Alfa*, Patission 37, Tel. 538-742) See *Review*, Feb. 1976.

L'AMOUR PROPRE — Marc Canoletti's comedy is this year's vehicle for Kikia Analyti, Kostas Rigopoulos and Lefteris Vournas. (*Analyti*, Antoniadou - Patission, Tel. 823-9739)

MARY ROSE — Fantasy and sentimentality blend in this aromatic play by James Barrie, translated by Mitsi Kouyoumdzoglou and directed by Mihalis Bouhlis. Katerina Vassilakou and Thanassis Mylonas are the producers and leading actors. (*Alambra*, Stournara 53, Tel. 527-497)

THE MILLER'S WIFE — Jenny Rousseau and Stavros Xenidis are directed by Dinos Dimopoulos in this fantasy by Alexandre Casona, whose plays dominated the Spanish stage in the early sixties. The music is by Nikos Mamangakis and the sets are by Yannis Karidis. (*Moussouri*, Platia Karytsi, Tel. 322-7248)

O MISTRESS MINE — Terence Rattigan's comedy continues its success of last year. Elsa Vergi stars. (*Vergi*, Voukourestiou 2, Tel. 323-5235)

THE ODYSSEY — Homer's epic, no less, is set afloat on stage by the daring director, Spyros Evangelatos, and his 'Amphi-theatre' group. Evangelatos, who has adapted and directs the piece, mounted a brilliant epic-theatre production of *Erotokritos* last year. (*Anna-Maria Kalouta*, Patission 240, Tel. 875-588)

THE PIAZZA BOYS — The best-seller by the late Nikos Tsiforos has been adapted for the stage by Nikos Kambanis. Nikos Rizos, Sotiris Tzevelekos, and Tassos Yannopoulos lead a cast of twenty-five under the direction of Dimitri Nikolaidis. The music is by George Theodossiadis and the sets by Nikos Petropoulos. (*Kotopouli*, Panepistimiou 48, Tel. 361-4592)

THE PICTURE OF DORIAN GRAY — Dimitri Potamitis is Dorian Gray in Rósita Sokou's stage adaptation of the novel by Oscar Wilde. (*Erevna*, Ilision 21, Tel. 778-0826)

THE RULING CLASS — Dimitri Horn presents and stars in the Peter Barnes play translated by Marios Floritis. George Patsas has done the sets and costumes. (*Dionysia*, Amerikis 10, Tel. 362-4021)

THE SEA GULL — The Chekhov classic is given the all-star treatment under the direction of British director, Frank Hauser. In alphabetical order, the cast includes Alekos Alexandrakis, Nonika Galinea, Xenia Kaloyeropoulou, Nikos Kourkoulos and George Mihalakopoulos (*Kappa*, Kypselis 2, Tel. 883-1068)

THE SERGEANT EMPEROR — A new comedy by George Haralambidis who is also the director, and leading actor in a large cast. (*Nea Poria* — formerly *Louzitanian* — Evelpidon-Lefkados, Tel. 882-7201)

THE SERVANT OF TWO MASTERS — Karolos Koun presents this classic Goldoni comedy directed by George Lazanis. (*Veaki*, Stournara 52, Tel. 523-522)

TOPAZE — Kostas Karras is the producer and leading actor in a musical adaptation of the famous satirical comedy of the thirties by Marcel Pagnol. (*Athina*, Derigny 10, Tel. 823-7330)

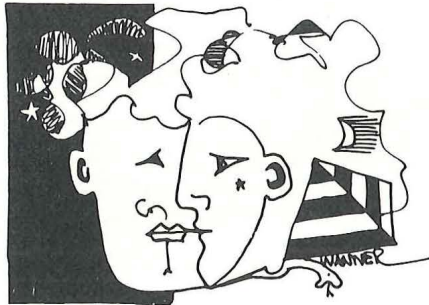
CINEMA

Programs are not usually decided until the last moment, but we list below the films that should appear this month at first-run houses where films are often held over for several weeks. Programs at second-run neighbourhood theatres usually change on Mondays, Wednesdays and Saturdays. Showings more often than not begin between 8-8:30 and 10-10:30 pm. (Some downtown movie houses begin screening in mid-afternoon.)

ALL THE PRESIDENT'S MEN (Oli I Anthropi tou Proedrou) One of the few *must sees* of the new season. The story of Watergate as unearthed by *Washington Post* reporters Woodward and Bernstein. Robert Redford and Dustin Hoffman play the heroes in this political thriller — more thrilling *because we know the outcome*.

BARRY LYNDON (Barry Lyndon) Stanley Kubrick's adaptation of Thackeray's novel is beautiful to look at, but the style is disturbingly static and remote. A technical masterpiece that is dramatically unmoving. With Ryan O'Neal and Marisa Berenson.

THE BAWDY ADVENTURES OF TOM JONES (I Erotikes Peripeties tou Tom Tzons) Not to be confused with Tony Richardson's *Tom Jones* of 1963, this dull musical version has been adapted from a Las Vegas stage production.



THE BEST OF WALT DISNEY'S TRUE-LIFE ADVENTURES (Aftos O Thavmasios Kosmos Mas) More a demonstration of clever editing and musical scoring than a meaningful look at the World of Nature. The effects are entertaining, but Disney is too determined to prove that any animal can act or dance.

BUGSY MALONE (Aniliki Riffides) Alan Parker's outrageous parody of Hollywood gangster films and musicals. (See *review in Cinema section*.)

THE FAMILY PLOT (Ikoyeniaki Sinomosia) Alfred Hitchcock's fifty-sixth film, and his best in many years. A tight, entertaining comedy-thriller wherein morality becomes a highly relative concept. Hitchcock at age seventy-seven is still one of the liveliest directors working anywhere today.

GABLE AND LOMBARD (Mia Megali Agapi) No film Gable or Lombard ever made was quite so superficial as this recent biography.

GATOR (To Onoma Mou Ine Geitor) Burt Reynolds' first effort as both star and director is less than successful. The picture lacks a cohesive style, although the stunt work (not directed by Reynolds) is exciting enough.

HAPPY DAY (Hapi Dei) 1976 award-winning Greek feature by Pandelis Voulgaris. (See *review in Cinema section*.)

THE ISLAND AT THE TOP OF THE WORLD (To Nisi sti Steyi tou Kosmou) Fairly good Walt Disney film for a change. Based on a Jules Verne story. The effects are well executed, and the story well plotted.

MIDWAY (I Navmahia tou Midwei) Noisy recreation of the World War II battle that turned the tide in the Pacific. A facile film, without much style, and without an ounce of genuine excitement or suspense. Half the dialogue is in Japanese, which is some relief.

THE MISSOURI BREAKS (I Figades tou Mizouri) Marlon Brando and Jack Nicholson in a western directed by Arthur Penn.

MOTHER, JUGS AND SPEED (Alos yia tin Karamoniola) Black comedy concerning a crew of crazy ambulance drivers. Not much speed. Not much fun.

MURDER BY DEATH (Prosklisi se Yevma apo enan Iposifio) Neil Simon arranges a get-together for six famous fictional detectives. The story is nonsense, the jokes wear a bit thin, but there are plenty of chuckles along the way. With Peter Sellers, Alec Guinness, David Niven, Peter Falk, Eileen Brennan and Truman Capote.

ROBIN AND MARIAN (Robin ke Marian) It's Robin Hood and Maid Marian twenty years past their prime. The film, unfortunately, is pompous and plodding, as Sean Connery and Audrey Hepburn struggle to make their existence meaningful.

SEVEN BEAUTIES (Epta Kalones) Lina Wertmüller's international success. In Italian with Greek subtitles.

THE SILENCE (I Siopi) Re-release of Ingmar Bergman's bleak masterpiece. When *The Silence* first played in Athens, the censors chopped the film to death. Now, with fresh prints from Sweden, and no fiddling at the custom's house, Athenians can see the complete film for the first time. With Ingrid Thulin and Gunnel Lindblom. In Swedish with Greek subtitles.

SKY RIDERS (I Eiodos ton Aston) The story is completely synthetic — a dumb Hollywood set-up — but local audiences should enjoy the local colour. The picture was filmed last year around Athens, with some spectacular location work at the monastery in Meteora. 'Sky Riders' refers to hang gliding, which is always a thrill to watch.

SURVIVE A low, low budget treatment of that air crash in the Andes, where the survivors dabbled in cannibalism. Not worth the price of admission.

TAXI DRIVER (O Taxitsis) A walk on the vile side of New York City, with Robert De Niro as a taxi driver-cum-terrorist. The film is violent, depressing, and sometimes funny — and director Martin Scorsese's best film so far. Grand Prize winner at this year's Cannes Film Festival.

THAT'S ENTERTAINMENT, PART II (O Hrisos Eonas tou Hollywood) Almost a hundred *more* clips from vintage MGM musicals, with occasional guest appearances by the Marx Brothers, Tracy and Hepburn, W.C. Fields and even Tarzan.

ART CINEMAS

ALKIONIS, Ioulionou 42-46, Tel. 881-5402. Call for Nov. program.

DEREE-PIERCE COLLEGE CINEMA CLUB, Auditorium, Agia Paraskevi, Tel. 659-3250 (ext. 324). Films are free to the public. Showings begin at 5 pm on Fridays unless otherwise indicated. Discussions follow the films. *The Candidate*, directed by Michael Ritsi, starring Robert Redford (Nov. 5); *Zabriski Point*, directed by Antonioni with Mark Flechette and D. Halprin (Nov. 12); *The Graduate*, with Dustin Hoffman (Nov. 19); *Dr. Strangelove*, directed by Stanley Kubrick, with Peter Sellers and George C. Scott (Dec. 3).

'FRENCH FILM WEEK', at Embassy Cinema, Patriarhou Ioakim 5, Tel. 720-903. Unifrance Films is sponsoring a week of French films to be screened in Greece for the first time, including *Un Elephant ca Trompe Enormement* (by Yves Robert), *L'Annee Sainte* (by Jean Girault), and *Dracula Pere et Fils* (by Edouard Molinaro). Nov. 8-14.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Showings begin at 7:30 pm. *Les Doigts dans la Tete*, with Christos Soto and Olivier Bousquet (Nov. 4); *La Solitude du Chanteur de Fond*, starring Yves Montand (Nov. 18); *Au Coeur de la Vie*, with Roger Jacket (Nov. 25).

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Nov. 10 at 5:30 pm and 8 pm, with a discussion period between showings: *Ludwig II: A Requiem for a Virgin King*, Nov. 12 at 8 pm; *Opera* (in Greek and German), directed by A. Velisaropoulos, who will discuss the film following the screening.

STUDIO, Stavropoulou 33, Tel. 861-9017. Call for Nov. program.

TENIOTHIKI (Film Club of Greece), Kanari 1, Tel. 361-2046. The November program includes a series of films by Pasolini. Call for exact dates. Yearly membership open to all: 300 Drs., students 200 Drs.

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.

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 by the sea, with a fountain, flowers, and pleasant decor. In the evening music by Los Antinos (but no dancing). Lunch is served from 12 to 3:30 and dinner from 8 pm to 1 am.

Riva, Mihalakopoulou 114, Tel. 770-6611. Fine French cuisine and good service in a pleasant, elegant atmosphere presided over by the owner Mr. Mamos. The selection offers a good variety with well-prepared fish, excellent broils and main dishes. Papastefanakis at the piano accompanied by a bass fiddler. Open 7:30 pm to 1 am. Closed Sundays.

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

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

Tudor Hall, Syntagma Square, Tel. 323-0651. The roof-top restaurant of the King George Hotel may be one of the handsomest anywhere. The panoramic view of the Acropolis is stunning,

TELEPHONE CHANGES:

The number '3' must be added before the first digit of all six-digit telephone numbers beginning with '6'.

the dining room spacious with huge candelabra, dark, heavy tables, tall armchairs, and paintings. The dinner service is pewter. Alex Georgiadis is at the grand piano in the evenings (no dancing). International cuisine. Open 12:30 to 3:30 pm and 8 pm to 1 am.

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.

THANKSGIVING SPECIAL

Traditional American Thanksgiving fare will be served during lunch and dinner on November 25 at the Hilton's Taverna Ta Nissia. Adults: 450 Drs., Children: 250 Drs. Telephone 720-201 for reservations.

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 menu covers the standard French fare from *pates, 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. Open daily noon to 4 pm and 7:30 pm until after midnight.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Neapolitana*, *saltimbocca alla romana* and Italian salad are 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. 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 on two floors; we prefer the downstairs which is more rustic, warm and intimate and where Miki Tasiopoulos entertains, with old and new favourites, at the piano bar. The accent is on French cuisine and good service. Open for lunch and dinner. Closed Sundays.

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

Le Calvados, Alkmanos 3 (four blocks north of the Hilton), Tel. 726-291. Somewhat informal (paper placemats, some booths) but pleasant atmosphere. A fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambé, prawn croquettes, crêpes, etc. The *vin maison* very good. Entrées from 130 Drs. Open 8 pm - 2 am. Closed Sundays.

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

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

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

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-706. A pleasant, small, authentically French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Entrees from 100 Drs. Open daily 7:30 pm to 1 am.

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.

Kyoto, Garibaldi 5, on Philoppapou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

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.

Nikos, Koumbari 5, Kolonaki (two doors above the Benaki Museum), Tel. 603-617. Knotty pine decor, hurricane lamps, homespun placemats, nicely dim lighting. A well-stocked bar, ten to twelve well prepared and nicely served dishes (the veal soup is excellent), salads, desserts. Prices reasonable. Recommended for before or after-theatre supper, or family dinners. Open daily 7 pm to 4 am.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 602-466, 643-1990. The Cantonese specialties include bird's nest and shark's 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. (Dinner parties for as many as 300 people can be arranged.) Open daily noon to 3:30 pm and 6 to 1:30 am.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and cherry pie. Open daily from noon until 1 am.

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

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

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

Tabula, Hatziyanni Mexi 7 (near the Hilton), Tel. 716-134. Very cosy, rustic decor, dim lights. French and Greek specialties; very good onion soup; the Tabula salad is special, and the *plat du jour* always delicious. Open 9 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.

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.

Winter. Clochard, Tsakalof 2, Kolonaki, Tel. 634-042. A snug basement restaurant and bar with rustic decor and dim lighting. Few but well-cooked dishes at reasonable prices. The veal cutlet in curry sauce is perfect. Very efficient service. Open daily 9 pm to 2 am.

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 lunches. Moderately expensive. Open daily 12:30 to midnight.

Kapalos, Formionos 102, Pangrati, Tel. 766-9903. A family residence renovated with a careful blend of traditional and modern. The large main dining room is on the top floor. (A smaller one faces a small garden with citrus trees.) Walls are covered with folk embroideries, paintings, mirrors, and photographs. The menu (a newspaper with cartoons) includes a wide spectrum of traditional dishes, from *pastourma*, *patsa* soup, and *kapamas*, to schnitzels, broils, and desserts. Full-course meal about 250 Drs. Open from 8 pm. Closed Sundays.

Lotophagus (The Lotus Eaters), Parodos Aharon 30-32, Kifissia (below train station), Tel. 801-3201. A quiet, charming restaurant located in a tiny cottage set back in a garden. Tastefully furnished with ceramic tile tables. Sangria to start, an array of hors d'oeuvres, and various salads unusually spiced. The main courses are marinated dishes and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leaf. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere: several fireplaces, beamed ceilings, flokati-covered benches, and wine

MR. YUNG'S Chinese Restaurant
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DINNER 7 P.M. TO 1 A.M.
3 Lamahou St., Athens
TEL. 323-0956

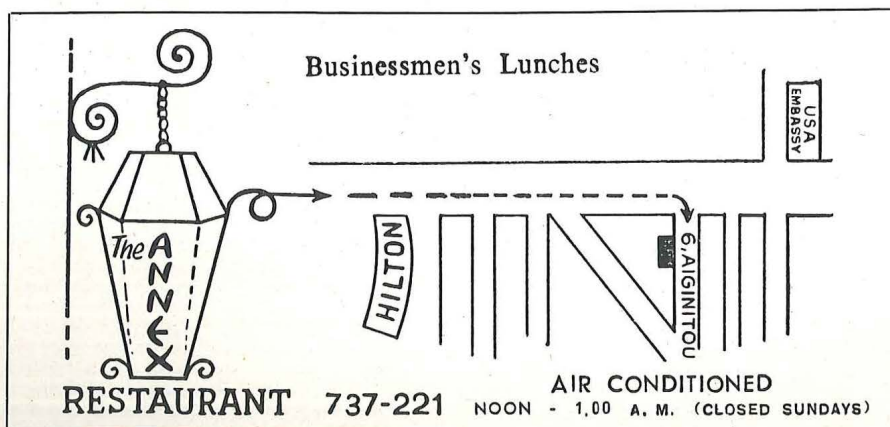
The Great Curiosity Payoff

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from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm; the nightclub from 10 pm. Closed Mondays.

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.

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.

Aerides, Markou Avriou 3, Plaka, Tel. 322-6266. Several small rooms in 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). The menu is limited, but the food is tasty. Open daily for breakfast, lunch, and dinner.

Babis, Posiconos 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. Spacious room with rustic decor and a huge fireplace. Excellent, slightly resinated *kokinelli*. Starters include spicy pickles, country sausages, and tiny meatballs, followed by charcoal broils. Daily 8 pm to midnight and Sundays for lunch.

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.

Kavaleratos, 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. A fireplace in this rustically decorated taverna offers a warm welcome when it is chilly. Good service and a great variety of Greek appetizers: *gardoumba*, *melitzanosalata*, *kolokithia*, and *soutzoukakia* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles and boiled tongue when available. Daily from 8:00 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.

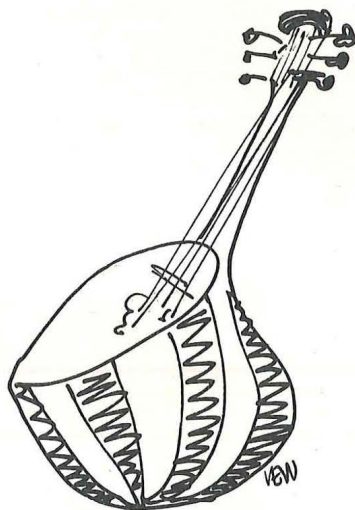
Leonidas, corner of Eolou 12 and Iasonos Sts. (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Open daily 12 to 4 pm and 8 pm - 1. 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. The specialty here is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham, and stuffed vine leaves; the entrees are mostly broils. Open from 9 pm and for lunch on Sundays and holidays.

Okio, Kleomenous 7, Kolonaki, Tel. 714-409. An old house with a small courtyard has been converted into a cozy taverna. Inside, the blue walls are graced with etchings of old ships, framed embroideries and posters. The menu is limited but the food is tasty. Daily from 8 pm. Closed Sundays.

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

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. Quick service. Open daily except Sundays 8:30 pm to 1:30 am.

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

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446. A typical rural taverna with a large selection of appetizers and broils: eggplant *parmigiana*, *moussaka*, shrimp in piquante sauce and country sausages. 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.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, frequented by connoisseurs of the authentically Greek. Small, with creaky floors and a miniature mezzanine, the specialty is game (which you identify from illustrations presented by Mr. Nikos, the owner), served in spicy sauces or broiled. Wild duck prepared with green olives in wine; wild boar; quail on the spit; chicken stuffed with grapes and nuts are some of the specialties (in season). Daily from 9 pm to 1:30 am. Closed Sundays. *Reservations are a must.*

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.)

Asterias, Folegandrou 41, (Patissia area.), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing. A reed roof with old-fashioned tasselled lamps and wrought-iron chandeliers. Acceptable food. Music starts around 10:30 pm and continues until the wee hours. Open daily from 8:30 pm. **Belle Maison, Fokeas 6, Platia Victorias (Patissia area), Tel. 881-9830.** The entertainers, The Troubadors of Athens, sit at a table sipping their retsina and singing a variety of old, and well-known hits to the accompaniment of guitars (no microphones!). For those who at times feel nostalgic and enjoy quiet but good singing, it's a must. Food not particularly good, but edible. Prices moderate. Open daily. Don't go earlier than 10 pm.

Erotokritos, Erotokritou 1, Plaka, Tel. 322-2252. A popular gathering place for tourists situated at roof-top level above the Plaka bustle. It affords a twinkling view of Athens by night, undistinguished food, but enjoyable music by George Yerolimatos. Moderately expensive.

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

Laleousa, on the National Road — Platanou, on the 15th kilometre, near Kifissia. Tel. 801-3627. A warm, colourful, country-style taverna with a cozy arrangement of tables and flokati-covered sofas. Fairly good food, moderately priced. Entertainment by Tonis Maroudas, Niki Kamba, Odysseus Komis and the quartet of Yannis Manou.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Mary Yioti and Dimitri Vasiliou. Minimum charge about 150 Drs. After nine.

Myrtia, Markou Mousourou 35, Tel. 719-198. Excellent cuisine with pleasant music. Choose from specialties that appear in ritual fashion: cold and hot appetizers and *pites*. Choice of stuffed chicken or roast lamb with lemon sauce. Highly recommended. Prices moderately high. Daily 9 pm to 1:30 am. Closed Sundays.

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 *tavernada* (56 Drs.) and a goulash (52 Drs.) Open daily 9 pm to 1:30 am.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious, wood-pannelled, with huge fireplace in cool weather; two guitar players entertain. 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. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Open from 8 pm to 2 am. Closed Sundays.

PEINIRLI AND PIZZA

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

Meanwhile that import from across the Adriatic, pizza, has been encroaching on peinirli territory in recent years. Pizzerias have mushroomed all over Athens but the Porto Fino chain is probably the best. More elaborate, formal, and also offering a wide selection of Italian dishes are the Hilton Pizzeria (Tel. 720-201; open daily from 7:30 pm to 1 am) and the Caravel's Pizzeria Lido (Tel. 717-351; open daily 7:30 pm to 1 am).

OUZERI

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

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

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

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

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

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.

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

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

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

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

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

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

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

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

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

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

NIGHTCLUBS AND BOUZOUKIA

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

Coronet, Panepistimiou (downstairs in the Kings Palace Hotel), Tel. 361-7397. International show features the Spanish ballet Los Soleros, the ice-show Sputnik, a dancing duo, Mr. Willy, Duo Lehi, Dolly Ferrari and Melina.

Dilina, almost across from the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321. Dilina launches the new season with bouzouki singers Tolis Voskopoulos and Stratos Dionisiou and pop singer Elpida.

Fandasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503, 982-0300. Christy and Dakis, with a contemporary, international show, followed by superstars Phillipos Nikolaou, Doukissa, Kokotas, and Menidiatis.

The Egyptian belly dancer, Vermar, provides the ripples. Open from 9:30 pm; show starts at midnight. Minimum charge 360 Drs. Closed Mondays.

Harama, Endos Skopeftiriou, Kesariani, Tel. 766-4869. The program, featuring Vassilis Tsitsanis, one of Greece's best bouzouki players, and Sotiria Bellou begins at 11 pm. Minimum charge 250 Drs. Closed Mondays.

Nine Muses, Akademias 43, Tel. 604-260, 601-877. A fashionable discotheque with all shapes, colours, and sizes of old mirrors set on black walls creating a tasteful decor. Red tableclothes, dim lights, long and spacious bar. Excellent food, attentive service, good selection of music (and not too loud). From 9:30 pm till the wee hours.

Tower Suite, Athens Tower, Tel. 770-6111. Dinner and dancing atop the city's major skyscraper. The new show features singers Sotos Panagopoulos and Angela Zilia. Show starts about 11:30 pm. Open daily.

BOITES

Strictly for music, the Athenian boite can be crowded, low-ceilinged and smoky, as spacious as a conventional nightclub, or a miniature theatre. Many have now opened with their new winter shows. The musical fare may include anything from current hits to rebetika, folk classics and resistance music, performed by young unknowns or glamorous superstars. Admission price is usually about 160 Drs. and includes one drink. Most boites have two shows nightly beginning at around 9 pm, but calling ahead is advisable. The following list is not complete because in some cases information was unavailable at press time. Most boites are located in the Plaka, however, and a late-evening stroll in that area, and a few queries, will bring to light others that will open in November.

Kyttaro, Ipirou 48 (perpendicular to Tritis Septemvriou), Tel. 822-4134. The new avant-garde musical *Prova* by Costas Tournas, with Robert Williams, Zelsmina, Manelis, and others.

Medusa, Dionisiou Areopagitou and Makri 2, Plaka, Tel. 918-272. A music-hall style show with a cast of 50 performers led by George Marinos, Marina, and Vlassis Bonatsos.

Rigas, Kiristou 15, Plaka, Tel. 324-6125. Christina Karathanasi entertains with Greek folk songs. Others in the show include Christos Leitonos, Lida, Thanasis Gailifilas.

Skorpios, Kydathineon 15, Tel. 323-3881. The inimitable folk singer Kostas Hadzis ('The Gypsy') accompanies his own moody singing with fine guitar playing.

Zoom, Kydathineon 37, Plaka, Tel. 322-5920. For the first time, superstar Marinella will appear in the Plaka. One of the real 'pros' in local show business, she will be accompanied by Les Atheniens and Stelios Zafiriou on the bouzouki.

Zygos, Kydathineon 22, Tel. 322-5595. The ever-popular Viki Mosholiou is back — with Dimitra Galani and Lakis Halkias.

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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.

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.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere where pizza, spaghetti, omelettes, etc. are served at moderate prices.

Costas O Falakros, Proxenou Koromila. Spicy nibblers (mussels, tongue, smoked trout and eel) to accompany drinks or coffee at this *ouzeri*.

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.

Pagranthes, 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.



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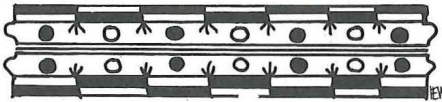
Ministries of Efficiency

JOHAN KAPODISTRIA, a native of Corfu who held various positions in Russia including that of foreign affairs minister, became the first president of modern Greece in 1827. He was assassinated in 1831. When we got wind of the fact that a Kapodistria exhibition was being organized at the Zappion, a persevering member of our staff proceeded to gather routine information about the event for our listings section. In late October she presented us with the following memo:

I called the Zappion Exhibition Hall to inquire about the Kapodistria (Capodistria or Capo d'Istria) Exhibition to be held there in November. An unidentified voice told me to call the Ministry of Culture at 324-3015. A voice at the Ministry informed me that they knew nothing about the exhibition and suggested I call the Ministry of Education at 323-0461. This number was continuously engaged. After a few tries, I began to dial, alternately, the Ministry's number and 130, the telephone information service. Both were engaged throughout the rest of the morning. By noon time I was making headway with the telephone information service having gotten through to the recorded announcement advising me to hold on (*perimenete sto akoustiko sas...*). I did and eventually an operator came on. I asked if there were another number for the Ministry because 323-0461 had been continuously engaged for the last two hours and twenty minutes. She suggested I call: 324-0861, 324-3920, 322-5861, and 324-4770. I got an answer at the latter and a voice informed me that they had never heard of this exhibition; 324-0861 turned out to be a furniture showroom. A voice at 324-3920 said it had never heard of the exhibition, but kindly suggested that another section of the Ministry might be able to help me. I tried 322-5861. It did not answer. I decided to try the Zappion again. The same voice replied at the Zappion, informed me a mistake had been made, and suggested I call the Ministry of Press and Information at 363-0911. A voice

at that office assured me that it knew nothing about the exhibition and that I should call Miss Nikitopoulou at another number. With a name in hand, I felt certain I was on to something hot, but Miss Nikitopoulou calmly informed me that this was the first she had heard of the exhibition and suggested I call the Zappion.

A new voice at the Zappion provided me with another number, which turned out to be that of the organizers of the Modern Home Exhibition currently in progress at the Zappion. I called back the Zappion and exchanged a few pleasantries with the first friendly voice which was delighted to hear from me again and this time gave me the number of the Ministry of Press



and Information telling me to ask for Mr. Anestis. Mr. Anestis was not there, but a voice suggested that I call Mr. Bourbous. Mr. Bourbous told me the exhibition was being organized by the Ministry of Education, and to call Mr. Tsiropoulos. Mr. Tsiropoulos was out of his office but his secretary suggested I call him at another number. Mr. Tsiropoulos was indeed at that number. Not only had he heard of the exhibition, but his office was organizing it. He would be very pleased to provide me with any information I needed but, at the moment, he was busy and would I mind ringing him the next day at his office. At that point I would have been unable to register any information and gladly postponed the final event.

I got through to Mr. Tsiropoulos the next morning. The exhibition, he informed me, is being organized to mark the two-hundredth anniversary of Kapodistria's birth. It will be officially opened by the current President of the Republic, Mr. Tsatsos, on the evening of the fifteenth and to the public from the sixteenth to the twenty-eighth. He did not know the hours yet, but assumed they would be normal Zappion hours. The exhibition will feature the personal

objects belonging to Kapodistria. Various other events, including a drama at the National Theatre will mark the anniversary. The exhibition will then move to other places in Greece, and end up on Corfu, Kapodistria's native island. We thanked Mr. Tsiropoulos effusively and signed-off.

Herod Atticus Rips His Winkle

IN late September and early October, hot on the heels of the final performances of the Athens Festival which this year had included the usual impressive array of world renowned musical, theatrical, and dance performances at the ancient theatre of Herod Atticus, a series of concerts dubbed 'Special Artistic Events' was announced. The Herod Atticus up until then had been the exclusive domain of 'Culture' with a formidable capital 'C'. The first 'Special Artistic Event' consisted of a series of six concerts devoted to the music of Mikis Theodorakis and Stavros Xarhakos. The following week Yannis Markopoulos conducted his own music. In the past, such concerts would have been considered inappropriate to the sacred premises because of their 'popular' character. The concerts, nevertheless, were organized by the National Tourist Organization at the urging, it is said, of Prime Minister Karamanlis himself. Indeed, the Prime Minister made his first visit to the ancient theatre this year to hear one of the Xarhakos - Theodorakis concerts.

Although Xarhakos's *Lament for Ignacio Sanchez Mejias* and Theodorakis's *Axion Esti* are enjoyed by the populace at large, they are not 'popular' music in the strict sense. The first is a cantata for baritone, narrator and orchestra with a libretto based on a poem by Federico Garcia Lorca; the second is a 'popular' oratorio whose libretto is based on the poetry of Odysseus Elytis. Neither the composers nor the poetry can by any stretch of the imagination be dismissed as pedestrian, but purists would not consider the compositions 'high art'. When

Theodorakis first presented *Axion Esti* in the 1950s, however, the fact that he used *bouzouki* singers and popular instruments for a serious work of music created a sensation in traditional circles. Markopoulos can more readily be categorized as a popular composer and performer: *Tha Pame Stin Zoungla Me Ton Tarzan* (We'll go to the Jungle with Tarzan), was a satirical song cleverly attacking the most recent dictatorship, its music and lyrics in the category of 'Yellow Submarine'. He has, however, experimented with a variety of serious genres although he has had little formal training.

Painful as it may have been for both the cultural snobs as well as the traditionalists to know that Markopoulos was singing *Lengo, Lengo* to the accompaniment of the *bouzouki* in the Sacred Premises, their reaction must have been mild in comparison to that of die-hard political conservatives hearing Grigoris Bithikotsis sing one of the rallying songs of the Left, *Ena to Helidoni* from *Axion Esti* — with the Prime Minister's blessings no less. It was not so long ago that the opening strains of this song would have been the signal for members of the establishment to head for the nearest exit or to reach for their rotten tomatoes. Nor is it unreasonable to suggest that thirteen years ago, Mr. Karamanlis, not to mention his associates, would have led the indignant exodus.

Clearly some sort of cultural and social evolution is underway, as popular-serious music makes its way into sacred confines and staunch right-wingers hob nob with their former arch-enemies of the Left from whom they were so recently protecting the nation, sending them off to jail when necessary. Today one can see Mr. Karamanlis on television, either at public occasions or during parliamentary sessions, positively beaming with affection at the cherubic Elias Iliou, the once naughty boy of the communists and now the grand old man of politics and parliamentary leader of the United Left. Although we thoroughly approve of these signs of progress and the social jolliness which has replaced the animosities of the past, we cannot help but feel a little compassion for old-time conservatives who must be thrown into total confusion by all this conviviality. They must often feel like Rip Van Winkles waking up in a world in which a veritable 'Who's Who' of Makronissos (the former island prison to which leftist political prisoners were dispatched) are performing at the Herod Atticus under the aegis of the establishment.

The Biannual Marathonogenesis

AT four-thirty in the afternoon on October 20 the traffic had seemed particularly heavy — even for central Athens — as we approached the multi-lane intersection flanked by the National Gallery and the Hilton Hotel. The explanation soon became obvious: the outside south-bound lane on Vassilisis Sofias had been cleared of all four-wheeled traffic to make way for participants in the semi-annual marathon race. Their forty-two kilometre course had begun at twelve-thirty in Marathon. The first runner had arrived at about three o'clock at the Stadium a few blocks below the intersection. (The last would arrive at seven o'clock, no mean accomplishment since this victor was ninety-eight years old.)



A traffic policeman, positioned at the centre of this busy junction, was frantically trying to coordinate the activities of vehicles and pedestrians. The runners passed through the halted traffic, in some cases barely escaping the bumpers of vehicles that had stopped in the nick of time. Short-tempered drivers responded with unremitting horn-honking. A trim middle-aged runner trotted by, followed a few seconds later by an elderly man. They did not live up to the expected image of athletes in shape to participate in this grueling race held twice a year in honour of the first marathon runner, Phidippides, who ran all the way to Athens to announce the Greek victory over the Persians at Marathon. From a safe vantage point on the sidewalk we watched the commotion, keeping an eye out for our friend Vassilis. We didn't, however, spot him loping by. He had run the steeple chase in his youth (jumping hurdles without the aid of a horse, and sloshing through small lakes), but he had decided at the ripe old age of twenty-nine to retire to the marathon.

Remembering that Phidippides had

dropped dead at the end of the run, we were relieved to hear Vassilis answer the phone the next day when we called his house. Although somewhat exhausted, he was willing to provide some bird's-eye details about the event in which he had participated.

To enter the marathon, he explained, only a medical examination is required to certify that one's heart, blood pressure and lungs are in order. Training for the event is a matter of personal motivation. (He himself had decided to give up smoking in the pious hope of getting his lungs in shape, but he had not been able to stick to this resolution.) Of the more than nine hundred and sixty-six participants, only one hundred and forty-five had been Greek. The rest had come from fourteen countries — four hundred and eighty from West Germany, eighty from America, one from Iran and one from Australia — and travelled to Athens at their own expense.

Early in the morning on the day of the race, buses and private cars carried the international runners to Marathon where they assembled in random fashion to await the start of the race. At the signal, they began to set off, but since it is no easy matter for almost one thousand runners to set off at a shot, it was some time before the last participants made their way through the starting point.

What would happen, we asked, if one should change his mind along the route — or if his feet or arches gave out? 'No problem', our friend explained cheerfully. 'Buses and police cars were stationed along the route to pick up all drop outs.' Refreshments, including sliced lemons, tea and orange juice, were also available en route — as well as wet sponges to mop perspiring brows. The real goal of the marathon is to complete the race, and not to worry about the time. The last runner to finish, the ninety-eight year old Dimitri Iordanidis, attributes his stamina to — among other things — morning and evening cocktails of chamomile tea with a slice of lemon, and a diet which excludes meat, butter and milk.

Among the two-hundred and fifteen runners who failed to complete the race was a last-minute entrant, an unidentified dog, one of the first to take off after the starting signal. He kept up a brisk pace and was out in front for twenty kilometres. 'He would have finished among the first,' mused our friend Vassilis regretfully, 'but once the course entered the stream of traffic and pollution at Stavros, he was frightened and ran away.'

WEATHERING THE SHIPPING CRISIS

THE geography of Greece — a mountainous mainland, an endless shoreline and a host of inviting islands — has, since time immemorial, attracted the inhabitants to seafaring. *Argo*, the wonderful mythical vessel used by Jason and his Argonauts to recover the Golden Fleece, remains the prototype of Greek shipping.

When approximately one hundred and forty thousand Greeks from one hundred and seventy-one city-states on the Greek mainland and the islands sailed for Troy at some point during the thirteenth or twelfth centuries B.C. in order to rescue the beautiful Helen from her abductors, they are said by Homer to have sailed aboard one thousand one hundred and eighty-six ships.

In prehistoric times, the Cretans were the first Greek seafarers to extend their activities to other Aegean islands and to lands along the shores of the Mediterranean Sea, from Egypt to the Iberian peninsula. The Achaeans, who appeared in Greece at the beginning of the second millennium B.C., replaced the Cretans as the leading maritime power in the Aegean, building bigger vessels that carried as many as one hundred and twenty men each.

The Dorians, arriving about a thousand years later, intermingled with the Ionians and the Aeolians and were enabled by their shipping activities to found Greek colonies from the Black Sea to Africa. The naval victories against the Persians at Salamis, Ar-

temission and elsewhere were evidence not only of the superior Greek naval tradition but also of advanced techniques in shipbuilding.

Alexander the Great had one thousand eight hundred vessels built to explore the Indus River delta and the return of this mighty fleet under the



command of Admiral Nearchus constituted one of the most famous naval exploits of ancient times. The Hellenistic era that followed was marked by extensive emigration from Greece to the Orient and the appearance of new states such as Ptolemaic Egypt, which developed powerful navies.

After the Roman conquest, Greek shipping was revived in the Byzantine era but subsequently fell into oblivion under Ottoman rule. It emerged once

again during the eighteenth century to take its place at the vanguard of the Greek struggle for independence. There were an estimated two thousand eight hundred and ninety Greek ships in 1834 and four thousand three hundred and twenty-seven in 1851 totalling 250,000 tons — all of them sailing vessels.

In 1939, at the outbreak of World War II, there were an estimated five hundred Greek vessels totalling 1.77 million gross registered tons. At the end of the war only one-third of these remained, the rest having been sacrificed to the Allied cause.

Since then, Greek shipping has displayed a spectacular development. Today the Greek-owned merchant fleet boasts 4,529 ships totalling 45.9 million g.r.t. Greece thus ranks as the leading maritime nation in the world. Lloyd's Register of Shipping estimates that Greek-owned vessels represented 15.3 percent of world shipping tonnage in 1975. In other words, roughly two out of every thirteen ships anywhere on the high seas are Greek-owned, more than can be claimed by nationals of any other maritime power or superpower.

Although this is obviously a force to be reckoned with, Greece does not draw the full benefits from this situation because of the peculiar international character of the Greek shipping business. The bulk of this business is carried out beyond Greece's boundaries. Greek shipowners have traditionally resided abroad, operating from London or New

GREEK MERCHANT FLEET ON SEPT. 1, 1976		
	NUMBER OF SHIPS	TONNAGE (in g.r.t.)
Under Greek flag	3,397	27,651,213
(Dry cargo freighters)	(2,375)	(16,048,685)
(Tankers)	(494)	(10,664,130)
(Passenger ships)	(318)	(859,595)
(Miscellaneous)	(210)	(78,803)
Under foreign flags*	1,132	18,251,696
Total Greek-owned shipping	4,529	45,902,909

*With crews registered with Greek Seamen's Pension Fund

MAIN SHIPPING COUNTRIES IN 1974	
COUNTRIES	TONNAGE (in thousand g.r.t.)
Greece*	43,524
Japan	38,708
United Kingdom	31,566
Norway	24,853
U.S.S.R.	18,176
U.S.A.	14,429
Total World Shipping	311,323

*Greek-owned under flags of Greece, Liberia and other countries

SOURCE: NATIONAL STATISTICAL SERVICE OF GREECE

York, and closing their deals in locations beyond Greek jurisdiction. These international magnates, who in recent years have become symbols of the international jet set, have transacted their business wherever conditions have been most profitable, registering their vessels in countries with a minimum of regulations, red tape and (above all) taxes. For many years they preferred to register their vessels under so-called 'flags of convenience', such as those of Liberia, Panama, Lebanon and other countries.

Even so, Greek shipowners have as a rule tended to employ their own countrymen at all levels of management and manned their ships primarily with Greek crew, using foreign seamen only when Greeks were not available. The majority of these Greek seamen — totalling more than 120,000 — work on the basis of collective labour agreements and are insured with the Seamen's Pension Fund at Piraeus.

In recent years, however, Greek shipowners have been placing their vessels under the Greek register at an increasing rate. This explains why tonnage under the Greek flag increased five-fold in the past fifteen years, occupying at present fifth place following Liberia, Japan, the United Kingdom and Norway. Up until a few years ago

the vast majority of Greek-owned ships flew flags of convenience, but today 60 percent of total tonnage flies the nine-stripe blue-and-white Greek flag, and the proportion seems to be growing. Freighters (mostly 'tramps', i.e. dry cargo vessels without fixed schedules) make up 58 percent of Greek-flag tonnage, tankers following with 38 percent and the rest being accounted for by passenger ships, tug boats, salvage vessels, etc.

The direct benefits of shipping to the Greek economy appear under the 'transportation' item in the table of invisible receipts (i.e. revenue from services) flowing into the country in the form of foreign exchange. Specifically, they include freight, passenger fares, seamen's and shipowners' remittances, contributions to the Seamen's Pension Fund, shipowners' taxes, supplies and repairs as well as seamen's foreign exchange deposits. These amounted to \$853.8 million in 1975 against a mere \$163.8 million ten years earlier. The peak year was 1974, when shipping revenue reached \$874.4 million.

Revenue from this source remains the biggest single item in the country's invisible receipts, exceeding tourist income or emigrants' remittances. Shipping has indirectly contributed to the national economy in other diverse

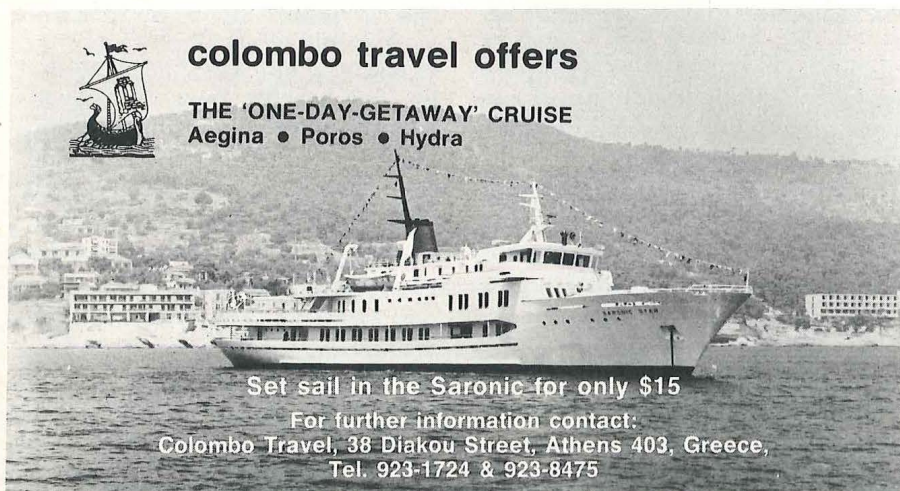
ways. Shipowners have invested substantial capital in shipyards, oil refineries and other industries, banking and hotel enterprises. Seamen have also invested their savings in real estate or small businesses.

It is obvious, however, that in view of the 'international' character of Greek shipping, all this direct and indirect contribution is far less than the actual output of the shipping sector. The bulk of financial transactions carried out by shipping interests outside Greece are not recorded in the national accounts. A recent OECD survey on the Greek economy estimated tentatively that only half of the shipping sector's output — or even less — is included in the Greek gross national product. If, for instance, the whole Greek-owned merchant fleet were registered in Greece, the GNP might be roughly 10 percent higher than it is at present.

The world shipping crisis that followed the sudden increase in oil prices and international 'stagflation' inevitably affected Greek shipping as well but, surprisingly, to a smaller extent than it did other maritime nations. Prospects are that the shipping crisis, particularly as it affects oil tankers, is likely to continue for at least the next five years. However the 2.4 percent decline in Greek revenue from shipping noted in 1975 over the previous year compares very favourably with other countries, such as Norway, where gross freight earnings declined by about 15 percent in the same period. The reasons for this relatively favourable development are several. The proportion of tankers in the Greek merchant fleet is considerably smaller than that of other maritime nations. In addition, Greek shipowners have been particularly cautious about entering the giant tanker business, while a great number of the existing larger Greek tankers are covered by long-term contracts. OECD data indicate that at the beginning of this year, only 11.8 percent of Greek-flag tankers were laid up, as against 41.9 percent for Norway and 53.8 percent for Sweden. In the dry cargo fleet, too, Greek shipowners have done better than their competitors.

The extent and nature of the shipping crisis in the next five to ten years is difficult to foresee with precision, as it depends on a host of economic and political factors in many countries. Whatever the shape of things to come, however, Greek shipowners somehow always seem to come up with the Golden Fleece.

—ANTONY M. ECONOMIDES



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SAND-CASTLES IN THE SKY

L EAFING through a copy of *Time* magazine the other day I came across an article entitled 'Coping with How-to-Cope Books' which featured, among others, a book entitled *Your Erroneous Zones*. At first, I thought it had something to do with Gerald Sussman's *The Official Sex Manual* — a delightful spoof of the sexual-behaviour books that proliferated in the late fifties and early sixties. Subtitled 'A Modern Approach to the Art and Techniques of Cognus', Sussman's book contains drawings of a fully-clothed man and a fully-clothed woman with arrows pointing to seventy-five 'Erroneous Zones of the Male Partner' and one hundred and eighty-seven 'Erroneous Zones of the Female Partner' listed as 'the nubis vivaldi, the groppa, the umbril, the umbrilla, the Ventis:Labora, the Isle of Blumberg, the pons minorca, the pons majorca, Portnoy's glands, Strindberg's Straits', etc.

It turned out that the 'Erroneous Zones' in this case had nothing to do with sex but contained valuable advice by the author, psychotherapist Wayne W. Dwyer, on how to cope with the emotional strains of modern living. Apparently Dwyer underwent oral surgery without an anaesthetic and felt no pain by fantasizing erotic images and recalling positive things in his life. Dwyer says you must try not to deny yourself anything in life unless it is absolutely necessary — and it rarely is.

Another point he makes is that nothing is more important than anything else. The child collecting seashells is not doing something more right or wrong than the president of General Motors making a corporate decision.

'Always live in the present,' Dwyer advises, 'and live each moment fully. Prisoners of war survived in the most terrible circumstances. Their secret was learning to appreciate the small things that made up their daily existence — a tiny crust of bread, sunrise from a cell window.'

After reading this I said to myself: 'By Jove, this fellow is absolutely right. Why should I worry about anything when a few decades hence I and most of the people I know will be dead anyway, and a few billion years hence the sun will become a red giant and fry the earth to a frizzle and nobody will care about inflation, the high price of bananas or what happens in post-Mao China any more.'

I decided to follow Dwyer's advice immediately and instead of taking two aspirins to relieve a splitting headache, I went to bed and conjured up visions of myself in an oriental harem tended hand and foot by the winners of the Miss Universe contest from 1965 to 1976 inclusive, plus Candice Bergen, Linda Lovelace and Maria Schneider. I fell asleep just as Miss Universe of 1972 was slipping a muscatel grape into my mouth, and in the morning my headache was gone.

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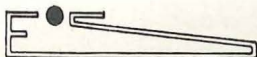
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When I tried to run my bath and discovered the hot water system had collapsed, I did not fret. I went down to the basement and drew simple joy from the iridescent patterns on the puddle of fuel oil that had formed around the leaky burner.

With a happy heart I decided to give the office a miss. Instead, I drove to the beach at Rafina and spent the entire morning building sand-castles, firm in the knowledge that what I was doing was neither more nor less important than answering the mail or attending business conferences. On the way back I sped along the road, feeling the fresh autumn air rushing past the open car window and relishing the warm scents of the countryside. I smiled at the traffic cop who stopped me and admired his beautiful handwriting as he wrote out the ticket.

Throwing self-denial to the winds, I went to an expensive restaurant for lunch, for starters tucked into a huge plate of spaghetti and followed this up with one of those schnitzels that come with cheese and ham and a fried egg on top. I washed it all down with two bottles of ice-cold beer and ended the meal with a bowl of *profiteroles* crowned with whipped cream. The guilt complex that would have accompanied such self-indulgence at any other time was simply not there. I was possessed by

a feeling of absolute well-being and contentment. The effects on my waistline were a thing of the future and I was living in the present and living each moment fully — in more senses than one.

The future, however, caught up with me pretty quickly in the form of acute indigestion. This was soon dismissed with a hefty dose of bicarbonate of soda and a nap under a tree during which I took up where I had left off with Miss Universe of 1972.

On my return home I listened to the shrill barrage of questions that greeted me and marvelled at the capacity of the human voice to convey so accurately sounds of anger, concern, indignation, exasperation and, in the end, to be silenced so utterly and completely by the news that I had spent the morning building sand-castles at Rafina.

As I write this from my bed in a clinic which has barred windows and padded walls, I sometimes wonder why it is that I am no longer allowed to enjoy life to the full as I was doing for about two weeks before I ended up here. But I cast such thoughts aside. They belong to the past and I live only for the present. Soon, the sun will rise and I shall watch it casting its rays through the bars of my window with sheer and blissful joy in my heart.

—ALEC KITROEFF

THE CRUISE OF THE BEATNIK PART TWO OF OUR ADVENTURE STORY

Last month we promised our readers a sequel to the adventures of the Beatnik, morosely cruising the waters between the land of the Freaks and the land of the Jerks (See *The Athenian*, Oct. 1976, p. 19).

We were waiting for that wise old judge known as The Vague to answer the appeal of the handsome Prime Minister of the Freaks, the redoubtable Caramel Cream. Well, The Vague refused to order the Beatnik to stop its peregrinations, probably because he was a little frightened of it and was afraid it might come after him some dark night and gobble him up. So he passed the buck back to his old friend You-know and You-know had to sit patiently once more and listen to the two foreign ministers, Mr. Bits-and-pieces and Mr. Ching-aling-aling calling each other names and warning You-know that the end of the world would

surely come about if he didn't take a firm stand.

You-know sighed, suppressed a yawn, sighed a second time and, using all his charm, he managed finally to persuade the two angry foreign ministers to try and talk things over among themselves again, over a cup of coffee or an ouzo or a game of backgammon at which both were expert.

So talks were scheduled for November and, meanwhile, the Beatnik went back to its lair and reported to the Jerk premier, Demi-tasse, that all it had seen on the last part of its journey was the conning tower of a Freak submarine. 'And under that, I can assure you, there was no treasure,' it added. 'Only sweaty sailors!'

—A.K.

Mr. Kitroeff will, from time to time, bring us up to date on the on-going saga of the Beatnik.



The facade of La Belle Helene in 1955, with Agamemnon and his daughter standing in the doorway.

LA BELLE HELENE

GREEK archaeology, and particularly that of the Bronze Age has been one of the great popular romances of the last century, but its story, without the story of La Belle Helene, a small inn at Mycenae, cannot be quite complete.

When I returned there last month to visit the site of Mycenae on the centennial of Heinrich Schliemann's discovery of the famous shaft graves and their fabulous gold treasures, it was just twenty years since my own first visit.

I had left Athens early one afternoon in October, 1956, my head full of the bloody legends of the House of Atreus: of Agamemnon murdered by his wife, Clytemnestra, and her lover, Aegisthus; of Clytemnestra herself murdered in turn by her son, Orestes, with the assistance of his sister, Electra.

As the old bus hurtled through the gorge of Dervenaki, down from the hills of Nemea into the plain of the Argolid, my bench companion — and it was a bench, insecurely screwed into the corroded floor of the vehicle — began poking his finger alternately out of the left window and into my right side. Becoming aware that I could not understand him, he started to shout, and finally, exasperated with my stupidity,

he threw himself onto the floor of the aisle, closed his eyes and began to snore. At first I thought he was having some sort of fit, but as several of the other passengers now began to shout and point as well, I realized he was trying to communicate something of importance. At last he roused himself and began to

speak slowly, pointing out of the window. I suddenly realized that the spot towards which he was pointing — a brown knoll rising from behind two lower hills to the east — was the citadel of Mycenae, where Agamemnon had been buried three thousand years before.

A moment later the bus was careening into Phychtia, the village nearest to Mycenae which is served by bus from Athens. I was handed down my valise from the roof of the bus along with a wicker basket which I had never seen before, but I understood the accompanying gestures to mean that I was to deliver it 'up there' in the direction of the site. Suddenly alone in a cloud of exhaust smoke and chicken feathers, I wondered what might be 'up there'.

As the cloud drifted away, I saw a long, narrow road lined with eucalyptus trees across the road from where I stood. It led across the valley and up to a small village on the side of the hill. Consulting my guide book I discovered that its name was Harvati and that it had an inn: La Belle Helene de Menelas — 'eight beds, very simple but clean'.

I crossed some railroad tracks, passed the tiny Mycenae train station, and started up the narrow road. The shadows of the trees were lengthening when I noticed a tag attached to the basket on which I made out the first words 'To Mr. Orestes...' It suddenly and irrationally occurred to me that, if I looked under the coarse black cloth covering the contents of the basket, I might find the severed head of Clytemnestra.



A rear view of La Belle Helene. Heinrich Schliemann's study is in the foreground to the left and storage house is to the right.

It was almost dark when I reached the village. Kerosene lamps were burning in the windows of La Belle Helene, where I was greeted by a tall man with a limp who announced that he was the innkeeper and that his name was Agamemnon. My astonishment was increased by the innkeeper's face which, with its firm mouth and eyes set very closely together, strongly resembled the famous gold mask I had seen a few days earlier in the national Archaeological Museum and which Schliemann had pronounced to be the Mask of Agamemnon.

I felt that I had stumbled into the House of Atreus, but I soon learned that instead I had entered one of the most famous hostelries in Greece and that my reactions on arriving had been shared by many travellers before me. Today La Belle Helene still has only five rooms to let, and although the cost has risen to seventy-seven drachmas per bed, the inn's official category is fifth class. This is irrelevant however, as among all the hostelries in the country, it is in a class by itself for its connections with the history of archaeology.

In the last century, there have been four particularly fruitful periods of excavation carried out at Mycenae by four generations of archaeologists. During this time the owners of La Belle Helene have not only served them as innkeepers but have worked on their most important excavations, frequently as foremen. The first, or Schliemann period, was brilliant but brief, and ended in 1877. A second period began in 1886 when Christos Tsountas, promoted by the Schliemanns, started excavations that lasted until 1902. In 1920, a third period began when the director of the British School of Archaeology, Alan Wace, encouraged by both Mrs. Schliemann and Tsountas, acquired permission to continue their work. He, and the American archaeologist, Karl Blegen, together with an outstanding team, had particularly productive years in and around Mycenae in the early twenties and late thirties. A fourth period dates from 1952, when John Papadimitriou, director of the Archaeological Service and personal friend of Alan Wace, uncovered the Outer Grave Circle. George Mylonas, closely associated with Papadimitriou, has continued work down to the present. All of these men, famous in the world of archaeology, and many others only a little less well-known, have stayed for long periods at La Belle Helene, spending there many of the most triumphant days of their careers.



Members of the Dassis family assembled in front of La Belle Helene in 1946. From the left Vasso with her son Ajax in her arms, Agamemnon, Ioanna, Stella and her husband Orestes.

ALTHOUGH Heinrich and Sophia Schliemann had stopped two years earlier for a brief survey of Mycenae, it was in August 1876 that they came to stay. There were only six dwellings in Harvati at that time and the largest of these was the two-storey stone structure, the home of the Christopoulos family, built in 1864. Christopoulos, one of the first workmen to be engaged by Schliemann, agreed to rent out most of the rooms to the Schliemanns, and the Christopoulos family moved into one of the three outbuildings behind. The two upstairs front rooms became the Schliemanns' private apartment, and ever since, to occupy these rooms is a proof of prestige in the archaeological world.

The inn was given its name at this time by Heinrich Schliemann in honour of his wife. Three years earlier at Troy he had adorned her with a priceless hoard of jewels they had just unearthed together and conferred on her the sobriquet La Belle Helene, in the certainty that they had found the jewels which had once hung about the head and shoulders of Helen of Troy.

Schliemann also suggested the motto that is still spelt out over the front door:

ΧΑΙΡΕ ΞΕΙΝΕ
ΠΑΡ ΑΜΜΙ ΦΙΛΙΣΣΕΑΙ

'Hail, Stranger, welcome shalt thou be' — these being the words with which Telemachus greets the disguised Pallas Athena on her arrival in Ithaca at the beginning of the *Odyssey*. The Schliemanns occupied La Belle Helene during the last five months of 1876 when they uncovered the riches of the shaft graves. The first celebrated tourist

to the excavations was Dom Pedro II, Emperor of Brazil, whose visit Schliemann describes in his vivid account, *Mycenae*, published in 1878:

'Coming from Corinth, His Majesty rode direct up to the Acropolis and remained there for two hours in my excavations... Afterwards [we went] to the Treasury of Atreus, where dinner was served. The meal, in the mysterious dome-like underground building nearly forty centuries old, seemed to please His Majesty exceedingly.' That he stayed the night of October 30 at La Belle Helene is probable, although there is no record of it.

The greatest discoveries, however, were made in November, culminating in the excavation of a masked, semi-mummified body smothered in gold which Schliemann pronounced to be Agamemnon himself. Schliemann telegraphed George I, King of the Hellenes of his finds on November 28. By this time the news of the discovery had spread like wild-fire through the villages of the Argolid and hundreds of country folk had begun to gather at Harvati. Beacons burned at night on the neighbouring hills to protect the finds. The procession bearing this royal treasure down from the citadel passed by La Belle Helene on its way to Argos and eventually was brought to Athens. The Schliemanns left in December, returning only briefly in the spring of the following year.

The next important excavator and resident at La Belle Helene was Christos Tsountas, the first great Greek-born archaeologist to specialize in prehistory. In 1886, when he began

clearing the palace on the Acropolis of Mycenae, he employed a number of girls as site workers, one of whom was Ioanna Christopoulos. Being the daughter of the proprietor of La Belle Helene, she was locally considered to be an heiress. Later archaeologists remember her as being grand in manner, although always followed by a gaggle of geese. Also among the workers whom Tsountas employed was a young man from Epirus, Dimitri Dassis, whose skill Tsountas particularly valued.

While excavating on the Acropolis, Dassis's eyes fell on Ioanna, or, as one of his sons says today, they had already fallen on her father's inn. Christopoulos opposed the match, but Dassis, encouraged by Tsountas, with the assistance of several young friends abducted Ioanna — presumably with as little difficulty as Paris did Helen three millennia earlier — and made her his wife. This was how La Belle Helene became, on the death of Christopoulos, the property of the Dassis family.

Dimitri Dassis continued to work with Tsountas not only at Mycenae but at other sites. He was his foreman in 1889 when Tsountas excavated the partially pilfered Vaphio tholos tomb near Sparta where he found the famous cups of the Tame and the Wild Bulls now in the National Archaeological Museum. Years later, during the celebration that followed the opening of the unlooted Dendra tomb some miles south of Mycenae, Dimitri was on hand to drink Nemean wine from the now equally famous Octopus Cup that had been just uncovered. Remembering that he had drunk wine from the Vaphio cups over a third of a century before, he exclaimed that he could now contentedly die.

DIMITRI and Ioanna Dassis had six children. One daughter died young but the second, Eleni, continuing the name of the inn, was a great beauty, and herself referred to by archaeologists as the Fair Helen. Today she lives in America. Of the four sons, Spyros was killed in Asia Minor in 1922, but Kostas, Agamemnon and Orestes live today within a few steps of La Belle Helene, which is now managed by Kostas's son, Dimitri and Agamemnon's son, Achilles Yorgios.

Kostas Dassis today is a vigorous man in his eighties and attributes his good health to his childhood diet of bread, olives and garlic. The only elementary school in the upper Argolid then was in Phychtia. Kostas and about twenty children walked there and back everyday from Harvati. The school had

three hundred pupils who came from all the neighbouring villages, and one teacher. 'No wonder,' he says, 'we did not learn our letters very well there.'

One of Kostas's earliest memories from the turn of the century is being sent down, barefoot as usual, to the railway station with a pair of donkeys to fetch Mrs. Schliemann on the afternoon train from Athens. She was a widow by then — Schliemann had died in Naples in 1890 — and she returned occasionally to La Belle Helene, although she never visited the ruins after her husband's death. Kostas also remembers the Crown Prince of Sweden, later King Gustav VI, an accomplished archaeologist who dug at Asine near modern Tolo. As a young man Kostas

led the Crown Prince's party up the Argolid from Asine to Harvati where he stayed a few days.

Kostas's brother, Agamemnon, began his career as a foreman in 1920 when Alan Wace at Mycenae began the most systematic series of excavations to date in the annals of Greek prehistoric archaeology. Today Agamemnon lives just across the road from La Belle Helene where he and his wife, Vasso, run a small boardinghouse. When he speaks of the past, Agamemnon likes to get the mythological facts straight. 'King Agamemnon's brother, you will remember, was Menelaus and Queen Clytemnestra's sister was Helen. So they were all part of the family here.' Being younger than Kostas, his memory



A few principals of La Belle Helene assembled at the front door. From the left: Orestes; Kostas; Agamemnon's son Achilles-Yiorgos; Thomas, the Wace's driver; Agamemnon.



La Belle Helene today, after having endured over the years a few alterations for the sake of modernization.



Before one dismisses such signs as modern vulgarities, it is well to remember... that they may just as well refer to their proprietors as they do to the personae of Homer.

does not go so far back, but he remembers Harvati 'when it had nothing, not even mosquitoes, because there was so little water.' After the Second World War, when Agamemnon became president of the community, he saw that a water supply to serve the village was brought down from the Perseia Spring behind the citadel which had been the source of water for Mycenae during the Bronze Age.

In October, 1951, while working on the restoration of the Tomb of Clytemnestra just outside the walls of the citadel, Agamemnon discovered some carved stone, suggesting the existence of a nearby grave monument. This led to the discovery of the Second, or Outer, Grave Circle by John Papadimitriou, who together with George Mylonas, brought to light the most spectacular finds at Mycenae since Schliemann's, and which are exhibited next to his in the great Hall of Mycenaean Antiquities in the National Archaeological Museum in Athens.

Agamemnon, however, remembers with deepest affection the great American archaeologist, Karl Blegen. Blegen, whose field work was carried through with a finer scientific exactitude than any of his predecessors, is best known for his work at Troy in the thirties and his excavation of the Palace of Nestor at Pylos begun in 1939. In the twenties, however, he excavated at Prosymna, three miles south of Mycenae. Blegen's close association and lifelong friendship with Alan Wace is one of the most fruitful and inspiring chapters in Greek archaeology. They frequently worked together — at Troy and Pylos, as well as

at Mycenae. Their chronology of mainland Greek pottery is a landmark in archaeological methodology which led to a famous controversy with Sir Arthur Evans, the great excavator of Knossos, as to whether Mycenae dominated Minoan Crete in the Late Bronze Age or Crete dominated the mainland.

An anecdote illustrates both the beginnings of the controversy and the prestige connected with La Belle Helene's upstairs front rooms. In 1920, when Wace led the first British excavations at Mycenae, he and Blegen drove down from Athens in a jeep. Several miles before reaching their destination, they were stopped by a flagman to let a train go by. As the train slowly passed the crossing, they recognized in one of the carriage windows, the formidable presence of Sir Arthur Evans. Evans, whose major concern in visiting Mycenae was to try to find some evidence that would make Knossos more important, was delayed at the Mycenae station with his luggage. The younger archaeologists, with their jeep at full throttle, reached La Belle Helene first. They were escorted up to the front rooms, and Sir Arthur had to content himself with one in the back.

Kostas, Agamemnon and Orestes all worked under Wace at Mycenae and under Blegen at Prosymna, and although the brothers speak affectionately of Blegen's kindness and generosity, it was Kostas who led a workers' walkout for a fifty-lepta increase in their daily wage. 'We used to earn about twenty drachmas a day then, and we won the strike right away. A few years

ago when the newspapers arrived at the grocery in Harvati announcing Blegen's death, all of us in the shop wept.'

After their father's death, the Dassis brothers shared in the work as innkeepers at La Belle Helene. Agamemnon had the dubious honour of serving Goering and Goebbels in the thirties and Himmler right after Germany completed its occupation of Greece. He remembers Goering best who stopped at Mycenae for a meal during a propaganda tour of Greece. 'He began with a large plate of anchovies, olives and sardines. He then went through a roast chicken and some okra. He was so fond of the okra that he had three extra portions wrapped up which he took away with him.'

Agamemnon worked with British Intelligence during the war, eavesdropping on the German guests at La Belle Helene, and an official commendation from Field-Marshal Alexander, British commander in chief in the Middle East, is one of his most treasured possessions. While Agamemnon frequently served at La Belle Helene, Orestes was usually in the kitchen. A fine foreman himself who often worked with Wace, he was even more celebrated as a cook. Another great banquet which was held, like the Emperor of Brazil's, in the Treasury of Atreus took place in 1939. On this occasion many luminaries in the world of archaeology gathered to wine and dine on the occasion of Alan Wace's sixtieth birthday, and the feast was catered by Orestes.

‘WHERE have all those beautiful years gone?’ Kostas Dassis ask today. ‘Wace, Blegen, Papadimitriou, they are all gone. We are all just passers-by here at Mycenae.’

Today Harvati is not as it was twenty years ago, but it has not altered as greatly as it might. Kostas is aware that there are thirty car-owners for sixty houses and that the donkey population is greatly depleted. Nearly every house has a telephone, whereas two decades ago La Belle Helene had the only one — a wheezy old machine that rarely talked back. And everyone seems to have a refrigerator in a village which did not have electricity ten years ago.

Yet Harvati is still a place where few travellers spend the night. Most tourists are on a quick day - tour from Athens or stay in Nauplia where they can recover from the archaeological rigours in greater comfort. At sunset when the archaeological site closes and the last Pullman has roared back down the road, a kindly quiet settles over the villages

which will not be disturbed till morning.

La Belle Helene has altered, too. The front of the lower storey was concealed a few years ago by the addition of a new reception room, and the interior of the sitting-dining room has been modernized, but some of the old photographs and paintings and the famous guest books are still there to be perused. The five bedrooms upstairs 'for the stranger, welcome shalt thou be' are intact, too. Although the Dassis family-house behind the inn has been demolished to build a new kitchen, the other two outbuildings remain, one of which served as Schliemann's study and the other as his storage area. From the terrace the gentle view into the Argolid can be seen over what Lawrence Durrell (quoted by Henry Miller) called 'heraldic fields of green', and the pepper trees still stand beside the hotel under one of which Miller's colossus, George Katsimbali, napped after a hearty lunch surrounded by learned German tourists on the eve of World War II.

Today the main street is lined with signs: 'Orestes Parking', 'Iphigenia Youth Hostel', 'Homer Bar', 'Electra Rooms' and 'Greek Art: Maison d'Agamemnon'. Before one dismisses such things, however, as modern vulgarities cashing in on the past, it is well to remember that there are a number of Agamemnons, Oresteses, Iphigenias, Electras, and at least one Clytemnestra, walking about Harvati today, and the signs may just as well refer to their proprietors as they do to the personae of Homer.

The story of ancient Mycenae has a vividness that Olympia and Delphi lack for being a chronicle of a family whose members are all well-known. And, modest as it may be, modern Mycenae has its chronicle of a family as well.

The eucalyptus trees, although in great need of pruning, still line the road leading up to Mycenae and the little railroad station at which Mrs. Schliemann and, later, Sir Arthur Evans, descended is still there, even though the trains don't stop there any more.

And one discrepancy remains, too: the Treasury of Atreus has been quite closely dated as belonging to a period long before the Trojan War, but despite the evidence of sherds the inhabitants of Harvati have insisted, still insist, and will most likely go on insisting, that it is the Tomb of Agamemnon, and that he alone will live on — even though he sleeps.

—S.E.

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

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Educating for the Future: The American Farm School for Girls

‘WHEN you educate a man, you educate an individual. When you educate a woman, you educate a whole family,’ Dr. John Henry House used to say. From the time he founded the American Farm School for boys in Thessaloniki in 1904, it had been his dream to include a girls school as well. Although he had been about to buy land for such a school before his death in 1936 at the age of ninety-one, he never saw his hopes materialize. His wife, however, who lived to be ninety-six, saw his life-long wish come true in 1945.

Today, with fifty boarding students, eight faculty members, and ten academic and craft courses, the Girls School has won respect and recognition as an important educational and progressive influence in the villages of Northern Greece. Although the program of both schools is continually changing to meet the needs of rapidly developing communities, the basic purpose remains the same: to educate minds, train hands, and build character.

It was on these precepts that the Girls School was begun under the direction of Joice and Sydney Loch. The Lochs had been in Greece since 1922, working with Quaker Relief for refugees from Asia Minor, and using the Farm School as their headquarters. In 1928 they moved to Ouranoupolis, a refugee village on the border of Mount Athos, where Mrs. Loch taught the women to make rugs based on Byzantine designs brought back by her husband from the Holy Mountain.

Over the years the lives of the Lochs continued to be intertwined with the life of the Farm School. When the school was reopened after the war, Sydney Loch was appointed temporary director in the absence of Charles House, the founder’s son. Seeing the devastation of the surrounding villages which were being terrorized during the Civil War of 1945-9, the Lochs opened the wooden barracks that had housed Farm School staff during the Occupation, and they used them as a sanctuary for sixty village girls from Macedonia. With the help of the Houses and the Farm School, the Lochs fed and clothed the girls, and eventually the Friends Service Council in London provided money, supplies,

and later, teachers. In 1959 the British Quakers constructed a permanent building to replace the leaky, mouse-infested barracks.

During and after the fierce Civil War the chief need was to create an atmosphere of caring, reconciliation, and peace for the students. Due to the primitive conditions of that era, the main features of the girls’ curriculum were the growing, cooking and preserving of food, and childcare and hygiene,

as well as elementary academic subjects. The school thus introduced an aura of calm into the students’ lives and a new climate of hope into the troubled countryside.

After supporting the Girls School for twenty years, the Quakers decided in 1965 to turn over their program to the American Farm School. Today the Girls School is just a ten-minute walk from the Boys School, six miles from Thessaloniki at the foot of the



The original wooden barracks building which housed the staff during the Occupation and served as a sanctuary for the village girls.



Students assembled for a meal in the dining room of the original building.



The permanent building, which was constructed by the British Society of Friends in 1959 to replace the wooden barracks. Today it contains classrooms and serves as a dormitory.



Panorama hills and Mount Hortiati, overlooking the Thermaic Gulf.

Through the efforts of committees working for the Girls School in Greece and in the United States, funds were provided in 1969 to extend and modernize the buildings. The kitchen was expanded to include room for demonstration cooking classes, and a modern gas stove replaced the old wood-burner. The open shed was glassed in to make a large weaving workshop, and the dining room was converted into a sewing room. Space has always been at a premium as the school continues to grow and so the new dining room was built to be a multi-purpose room. It serves as a sitting-room and classroom, a place for morning chapel, a library, and an exhibition room for rugs.

There are still aspects of the Girls School that are far from modern. The girls sleep in double bunks in three unheated dormitories. The dyeing shed is located in the former pigsty, with an old bathtub functioning as a dye pot, and the girls stir the skeins of wool in kettles over an open fire. Only half a basketball court has been constructed so far, and classes still begin and end by the clanging of the goat bell used since Quaker days.

There is a staff of twelve, including a cook, a handyman and a night guard. Mrs. William Hamilton, the director of the school, came to Thessaloniki originally in 1964 as the wife of the American Consul General. She was appointed to the position four years ago, following her husband's death. As a member of the Farm School's executive staff, she is a liaison between teachers and administration.

The school has long practiced the belief that a Greek can more effectively



The Girls School students of today at work on a variety of projects.



teach another Greek than a foreigner can. The only non-Greek teachers are those who have certain specialized skills: Phil Smith is a weaver-designer from the Rochester Institute of Technology; and Else Regensteiner, a world-famous American weaver, visits the school for six weeks each year and counsels teachers and students in methods and design.

Because all students are from rural backgrounds, they do not have the ability to pay the full tuition fees. The school produces more than fifty percent of its budget, but the rest, \$460,000 per year, must be raised elsewhere in Greece, Europe, and the United States. Of the \$1,700 per year that it costs the school to educate a girl, the girl's family generally contributes \$135. It is often difficult, however, for some families to raise even this amount.

At any time of day one is likely to find the girls involved in a variety of activities. Their day begins at six o'clock with the ringing of the hand bell. Two girls have already been up since five-thirty making breakfast. The students are completely responsible for the care and upkeep of their school; after breakfast each girl has a housekeeping duty — washing windows, mopping floors, sweeping, cleaning lavatories, making beds, watering flowers, washing dishes, or preparing food. At eight o'clock, classes start. The girls divide their time between theoretical and practical subjects. They study Greek, mathematics, history, religion, art, and English, as well as sewing, embroidery, weaving, machine-knitting and rug-making. Classes finish at four o'clock in the afternoon and, except for the girls who work in the kitchen, all have an

hour's free time before dinner. Study hall follows from seven-thirty to nine, with lights-out at ten o'clock.

In addition to the demanding daily routine there are lessons in Greek dancing and music, as well as physical education which includes volleyball, basketball, soccer, and modern dance. Once a week, speakers from outside the school come for discussions ranging from hair care to Greek folklore — any topic that might serve to open up new areas of thought for the girls. Besides bringing in various leaders of the community, the Girls School staff takes students on field trips to museums, theatres, churches, and nearby places such as The School for the Blind in Thessaloniki. After a recent visit there, the girls reciprocated by inviting the blind children to visit their own school.

On Saturday evenings there are

skits, dances and films at the Boys School, and on Sunday all gather for the liturgy at the Farm School church. The *volta* — something the girls look forward to all week — follows church, before dinner in the boys' dining room.

In keeping with the villagers' parental protectiveness the girls have no contact with the boys except for these weekend activities. Even then they are strictly supervised. Girls are not allowed to go unescorted into the city or to use the telephone freely either to make or receive calls. In many cases, Girls School Monitor C. Angeladaki comments, 'A girl wouldn't be allowed to live away from home were her parents not sure that she would be this closely guarded.' Adapting the curriculum and teaching methods to ever-changing needs is the job of Mrs. Vouli Proussali, academic dean. A graduate of the

University of Thessaloniki in philology, Mrs. Proussali's first stay at the school was from 1948 to 1952. She returned in 1967 and has remained ever since. 'In classes, we encourage the girls to read, to judge critically and to articulate,' she explains. 'No matter what future they have — as wage-earners or homemakers or both — they'll enrich their own lives by developing such skills now.' History classes become involved in civics and current events, while practical hygiene courses emphasize first aid and preventive medicine, all useful for rural life.

'Usually a village girl has had little access to books, and here, often for the first time in her life, she has a library available to her,' Mrs. Proussali says. The library, which has been sponsored by Sigma Kappa Sorority in the United States, includes reference volumes as well as books by Greek writers such as Kazantzakis, Penelope Delta and Myrivilis, and translations of Mark Twain and Dickens.

In their free time, the girls wash their own clothes, or work on projects such as embroidered placemats and napkins, macramé glasses cases, book markers, and baskets. These, together with handwoven rugs, stoles, pillows, and materials adapted from traditional Greek designs, are sold in the school boutique. Some of the proceeds go toward an annual school trip. It is hoped that the school will become a centre for the preservation and promotion of traditional crafts of Northern Greece. Also, it is hoped that the boutique will eventually serve as a market outlet for those who can produce the high-quality work for which it has already become famous. To this end some graduates have been hired as apprentices, living at the school and earning a salary.

Upon graduation, most girls return to their home villages with new ideas and skills. They are able to supplement their families' incomes as well as lead satisfying and productive lives. One graduate who worked in an urban shoe factory for six months said recently: 'I prefer life in my village. In the city, I could drop dead and no one would care.'

Each girl who returns to her home can be compared to the priest who during the Easter service passes the light of his candle to another. Then the light is passed from neighbour to neighbour, and soon the village is illuminated. In a similar way, the girls of the American Farm School, by sharing and by example, are bringing new light and hope to their villages.

—TAD LANSDALE AND CHRIS HOBBY

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cinema

As the Season Begins...

IT IS a superficial film, without believable characters, without an important story, without intellect, without wisdom, without depth. The script is a catalogue of clichés from old movies; the actors are mostly amateurs, and the dialogue is sometimes unintelligible. But quibbling aside, *Bugsy Malone*, opening this month in Athens, may be the happiest film treat of the season. It is a musical gangster film, or rather, a parody of Hollywood musicals and gangster films, with all the roles played by twelve-year-old kids. *Bugsy* is a rare work — not of art, but of imagination — which carries an absurd idea to logical extremes, creating its own genre, and defying comparison with anything that has been done before. It is a children's film for adults, and an adult film for children.

New York, 1929. The various enterprises of racketeer Fat Sam (including sarsaparilla stills and bootleg cabbages) are being appropriated by rival gangster Dandy Dan, with the help of a secret weapon — the dreadful splurge gun. Fat Sam's gang is gradually wiped out, and Sam hires the dapper Bugsy Malone to help him steal the splurge gun and force a showdown with Dandy. Meanwhile, Tallulah, a singer in Fat Sam's club, has eyes for Bugsy, but Bugsy is hooked on Blousey Brown, another singer and aspiring Hollywood movie star. In the end, the showdown comes, and as the gangs merge into one happy family, Bugsy and Blousey sneak off to Hollywood and certain stardom.

With generous shades of James Cagney, Gene Kelly, Peter Pan, and Daffy Duck, the juvenile cast of *Bugsy Malone* performs splendidly. They are mostly amateurs, yes, but guided by a super-professional British television director, Alan Parker.

With six hundred television commercials to his credit, Parker's style is as slick as the hair on Bugsy's head. As both writer and director, Parker knows what is cute; he knows what is funny; and he knows what fine touches will endear an audience to his product. The film is calculating, but the fine touches work so well that it is hard to keep from smiling through most of the film's ninety minutes.

First of all, the sets, props, and costumes are delicious. The producers obviously spared no expense in con-

structing the slightly miniature, slightly sleazy sets (at London's Pinewood Studios). The New York street is complete with flashing shadows from a ghostly elevated railway; Fat Sam's speakeasy is lavishly dressed — art deco at its glittery best — and the other interiors, including a Chinese hand laundry, a mission hall soup kitchen, and a boxers' gymnasium, are dripping with atmosphere.

The costumes are exquisitely detailed copies of prohibition chic, but the props are something else: Bugsy & Co. drive antique cars with pedals instead of motors, guzzle drinks of technicolor fizz instead of whiskey, and shoot guns loaded with whipped cream instead of bullets. The effects are ingenious, and so seriously handled by the characters, that we soon find ourselves taking the most absurd conventions for granted.

This is the magic of *Bugsy*. Once we enter their outrageous world, we are trapped into almost believing, almost caring about pretentious Munchkins — like poor Fizzy, the speakeasy janitor-stagemanager who can tap rings around Fred Astaire, but cannot get to audition for Fat Sam. And Bangles, the chorus girl, who cannot become glamorous no matter how many ruffles she wears. And Leroy, the tough young black, who rises from streetfighter to prizefighter with a functional vocabulary of one word.

There are ten musical numbers in *Bugsy Malone*, from torch songs to speakeasy production extravaganzas, and composer-lyricist Paul Williams manages a perfect balance between good songs and good parody. The choreography by Gillian Gregory is fast and amusing, and helped by the sprightly editing of Gerry Hambling.

The many 'fine touches' in *Bugsy Malone* are funny enough in themselves, but everything is funnier if one is familiar with the Hollywood gangster and musical films that are parodied. Chances are the young actors in *Bugsy* have not seen the oldies themselves, but every move they make is clearly dictated by a director who has seen hundreds. Parker's script is full of wit, and his direction manages to be broad and subtle at the same time: broad comedy, and subtle satire.

Bugsy Malone is an elaborate joke. It will hardly earn a footnote in film history. But as the English ads say,



Bugsy and Blousey

'There's never been a movie like it', and that's almost reason enough to go.

NOVEMBER is traditionally the most exciting month for filmgoing in Athens. Major motion pictures from abroad have been accumulating in distributors' vaults and since no new films were released during the summer, we will be swamped this month with pictures. The most outstanding film will be the long-awaited *All the President's Men* — a detailed re-creation of the Watergate affair, based on the book by Carl Bernstein and Bob Woodward. William Goldman wrote the screenplay, and Alan J. Pakula directed the film with a great deal of taste and restraint. Other good-to-excellent fare this month includes Hitchcock's *The Family Plot*, Martin Scorsese's *Taxi Driver*, Lena Wertmüller's *Seven Beauties*, Stanley Kubrick's *Barry Lyndon*, and Arthur Penn's *The Missouri Breaks*.

On the whole, the season ahead looks only moderately interesting, although we might expect to see one worthwhile film every fortnight or so. Lest some of these pictures sneak into town prior to notice in *The Athenian*, here are some of the better bets to keep an eye out for: Mel Brooks's *Silent Movie*, Nicolas Roeg's *The Man Who Fell to Earth*, Martin Ritt's *Souther*, Roman Polanski's *The Tenant (Le Locataire)*, Michael Richie's *The Bad News Bears*, Richard Donner's *The Omen*, Brian De Palma's *Obsession*, and Ingmar Bergman's *Face to Face*.

The Studio Cinema has bought twelve recent film versions of classic dramas, made under the auspices of Ely Landau's American Film Theatre. Three of these will be on view at the Studio during the winter: Brecht's *Galileo*, Ionesco's *Rhinoceros*, and O'Neill's *The Iceman Cometh*.

—GERALD HERMAN

Pandelis Voulgaris and Happy Day

THE SCENE is the Greek prison island of Makronissos. A wind-whipped, barren, brutal clump of stone sitting just a few miles off Cape Sounion on the southernmost tip of Attica, the island gained infamy during the Civil War that immediately followed World War II. Eighty-thousand Greeks spent time there before being transferred to other island jails, nearly all of them political prisoners. The rest were common criminals often enlisted as guards and torturers by the military officials in command.

The physical and psychological punishment, the dehumanization, indoctrination and boredom that typified life on Makronissos belong to more recent Greek history as well. Under the Junta, the country's prisons and prison islands were filled with victims of political repression. Once more, behind stone walls erected by the state, could be heard the screams of men and women on the rack.

Happy Day is the first Greek film to deal specifically with this subject. Made

by a man who was himself imprisoned by the colonels, it could have been much less the film it is. Like most of the literature dealing with this period, it could have settled for surface realism, emotional fervour, black-and-white characterization: Good (the prisoners) against Evil (the authorities). Pandelis Voulgaris, the writer-director of *Happy Day*, has attempted and achieved much more, however, than a successful political film making a worthy statement. Instead, he has gone his own way, using indirection and understatement to dramatize the complexities and ambivalences involved in man's relationship to power and authority.

Voulgaris's portrait of Makronissos is subjective, impressionistic, almost abstract in style. Little is explained. The prisoners do not have names, nor do the jail-keepers. We are not told why the prisoners are there, nor for how long. While the light and landscape and surrounding sea are clearly Greek, the flag that flies over the camp is an unknown one. Voulgaris's prison island



is both real and unreal, history and mythology. The point of view, the mood, the detachment, the suffocating horror, are all Kafkaesque.

Voulgaris leaves it up to our imagination to fill in the spaces left by his quick, deft brush-strokes. The film is full of surprises, bold choices. In the film's opening scenes, a group of prisoners are seen on a hilltop erecting a small, barbed-wire enclosure obviously destined to hold one or several of them. Voulgaris builds the scene in such a way so as to prepare us for a final close-up of

‘WHY DID I become a director? Well, I suppose you end up in the movies if you can't pass the tough university exams we have in Greece.’ Pandelis Voulgaris, ‘with nothing better to do’, enrolled in a cinema school. It had been advertised as having elaborate facilities, but in reality had only an old sixteen-millimeter projector. After a year at the cinema school, he entered the field of commercial filmmaking as an assistant director. During those years, between 1961 and 1967, about one hundred and twenty films a year were being made in Greece, most of them, he explains, formula films made for a quick profit. ‘In a negative way, I learned a lot from the commercial cinema — what *not* to do in making a film.’ He does acknowledge, however, the influence of Greek film directors such as Koundouros, Dimopoulos and Cacoyannis, as well as the Italian neo-realist directors of the sixties.

Voulgaris, who was born in Athens in 1940, began his career as a director in 1965 with a short film, *The Thief*. The next year he achieved international recognition for his second short film, *Jimmy the Tiger*. The traditional pre-Lenten carnival celebration on the island of Skyros was the subject of *The*

Dance of the Billy Goat, a documentary made in 1969. This was followed by his first feature film, *The Engagement of Anna*, in 1972, and in 1973 his first musical *The Great Herodotus* based on seven love songs by Manos Hadzidakis.

After the Polytechnic uprising in 1973, Voulgaris was imprisoned by the Junta. He was accused of having made a film of those events and smuggling it out of the country. ‘It wasn't true,’ he says. ‘I took part in the uprising, but didn't shoot any film. A television crew from Holland was there and doing a good job, so I didn't see what more I could do.’ He believes he was imprisoned because of his previous films and his outspokenness, and as a lesson to the rest of his generation.

Voulgaris does not believe that the conditions under which Greek filmmakers work have changed much since the fall of the Junta. ‘The Establishment here has always been afraid of the power of the cinema. Today the censors seem more sensitive than ever. During the Junta years, they had a heavy hand, of course. Now they are more difficult and subtle, in a way. The censorship board is comprised of different people: a professor, a churchman, a policeman, a writer — right-wing — and various civil

servants. The board operates under the Ministry of Industry, with the Minister himself sometimes taking part. They are always worried about political problems... political repercussions.’ Voulgaris once proposed making a film on the Greeks living in Germany, but ‘permission was refused because they were afraid the film would insult the Greeks in Germany and cause a row...’

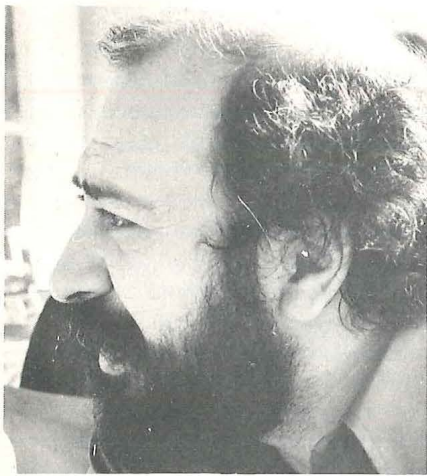
Happy Day, Voulgaris's latest film, cost five million drachmas (about \$150,000) and was financed in 1974 by the Hellenic Industrial Development Bank, a state institution. ‘Many people had just returned to a normal life after having been imprisoned [during the Junta]. There was a new feeling in the air. My script was warmly received.’ He believes, however, that now he would have difficulty raising the money for such a script.

In *Happy Day* Voulgaris has moved from a neo-realistic style to a more personal, impressionistic technique. ‘The challenge to my generation is to rid ourselves of forces and personalities outside of Greece... I hope to find a way of creating my own language, using Greek space and light... the roots I have here.’ Cinema is at the stage that Greek writers and painters were in the



someone (perhaps the hero, 'B', who later emerges as the one uncompromising rebel among them?) peering out piteously from behind the barbed wire. Such a shot could elicit quick and easy compassion. Voulgaris is too much of an artist for that. Instead of the expected close-up — a conventional climax — he suddenly cuts away from the hilltop to another part of the island.

Throughout the film, surprise follows surprise. Layer upon layer of camp life is peeled away, character and truth revealed, with a minimum of dialogue.



Pandelis Voulgaris

mid-thirties. 'They had to break away from influences like Eliot, Picasso, Hemingway, and so on. People like Elytis made the breakthrough, became Greek — not European or American — artists.'

Political pressures continue to be exerted upon artists, Voulgaris notes. 'There is a lot of pressure on us, especially from the Left. They want a political statement they approve of, so they can put their stamp on it. But I feel I should say what I believe, not what they want me to believe, no matter what.'

—W.M.

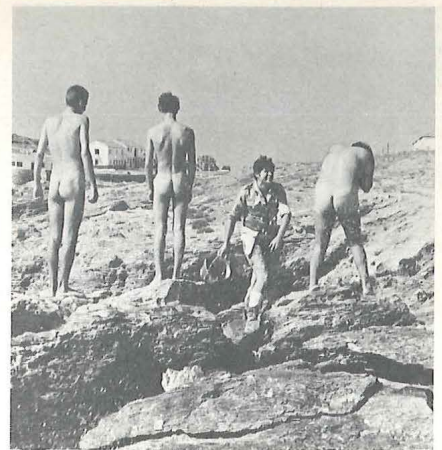


A few scenes from Happy Day

Most of the dialogue in the first half of the film consists of barked orders and responses; clichés are what pass for communication here. The commandant is first shown as a martinet, even a madman (each prisoner must catch and present twenty flies a day as part of 'the fight against pollution'), but in the end we know that he, too, has some shreds of humanity left. He weeps when he must send the unrepentant 'B' to his death, knowing he is committing an injustice. We understand that he respects 'B' for his courage in having defied and almost outwitted the system ('B' has refused to sign a loyalty oath and has survived a vicious beating). In the end, the commandant, as well as an eccentric priest who is the other symbol of authority, are but components of a larger apparatus that controls their lives.

The real power is elsewhere, dictated by orders from the outside, from the state itself. The embodiment of this higher order is the 'Great Mother', whose regal visit to the concentration camp is cause for a festival, the 'Happy Day' of the film's title. The prisoners assemble and rehearse an entertainment for the Great Mother's delectation. This is where Voulgaris subtly explores all sides of the master-slave relationship. The Great Mother represents absolute authority, the force that has incarcerated them; but she is also shown as a sympathetic figure — grave, dignified, austere, confronting her subjects with kind, even loving eyes. She expects their deference, which they seem only too willing to give, grateful as they are for her warm, maternal presence, and her comforting glances.

The prisoners have not been forced to put on this entertainment. They could have refused to sing or dance or recite poetry for the enemy. Yet there is something in them that makes them kow-tow to their masters. Tyranny exists because we acquiesce to it,



Voulgaris implies, but at the same time he recognizes that there are times when, to survive, we must play the fool.

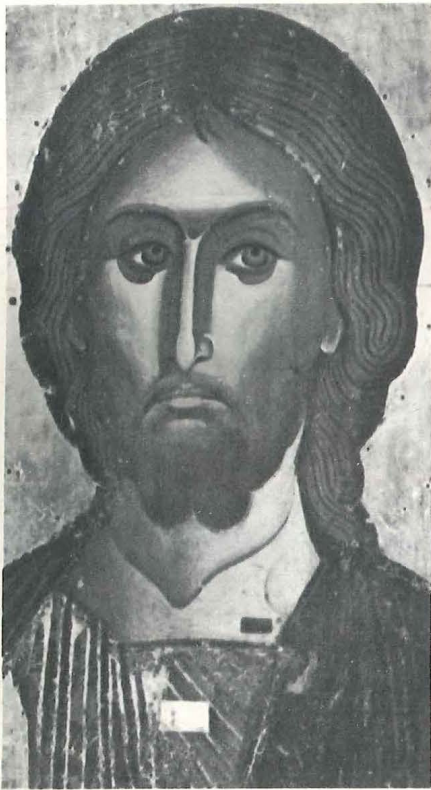
This is the other side of the prisoners' acquiescence. They are delighted at being able to dress up and play a role, to take part in a revue. Not only is it a way of escaping their drab, grim lives, it is a chance to speak their hearts, preserve what is left of their manhood, to pass on the gift of joy and laughter and life to each other. A trifle deliriously, but happily, they recite their crude but deeply-felt poems and speeches, do their dance turns and strong-man acts, entertaining and defying their jailers at the same time.

Only 'B' does not take part in the Happy Day. The next morning one of the prisoners finds him drowned, tied to a pole in the sea. In the final scene, a comrade places a kiss on the lips of 'B', bestowing a promise of life upon the dead man's struggle to resist.

Happy Day speaks eloquently of man's hope and man's fate. It establishes Pandelis Voulgaris as a director of the first rank, someone to whom international attention must be paid.

—WILLARD MANUS

Happy Day won two major awards at the 1976 Thessaloniki Film Festival: the First Prizes for Best Film and Best Film Score (which was composed by Dionysios Savvopoulos).



Christ (detail); end of the 12th century; from the Monastery of Arakas, Lagoudera.



The Virgin Eleoussa; end of 12th century; from St. Neophytos, Paphos.



St. Paraskevi (detail); 16th century; from the Church of St. Theodore, Letymbou.



St. Nicholas (detail); 15th century; from the Church of Virgin Chryseleoussa, Arediou.

art

BYZANTINE MURALS AND ICONS

THE FIFTEENTH international conference on Byzantine studies which in September brought to Athens some of the most eminent scholars in this field occasioned two current exhibitions: one at the National Gallery of Art of Byzantine murals and icons, and another at the Benaki Museum of Cypriot icons. These exhibitions provide a rare opportunity to compare the two major types of painting practiced during the Byzantine era. When viewing icons or murals in churches and monasteries, the diverse results of the media may not be apparent to the untutored eye but they emerge clearly in the context of these simultaneous exhibitions. Icons, executed on panels, are single, movable works, the objects of formal worship. The egg tempera usually used in icon painting allows for bright colours and great detail since quick execution is not necessary. The murals — frescoes adorning the interiors of Byzantine churches — are inseparable from their symbiosis with Byzantine church architecture. In simplest terms, the church represents the cosmos: the dome, where it exists, representing the heavenly sphere, and the lower part of the church,

the terrestrial region. Images in the murals are positioned in their analogous areas and arranged in strict, hieratic order. The mural's boundaries are dictated by the interior of the church whose walls it adorns and fills the entire field of vision without breaks or pauses so that the effect is global. Since fresco paint dries very rapidly, quick execution is necessary and leads to a uniform, rhythmic and harmonious whole, and the colours are more muted than on icons because the paint, applied to the plaster when it is wet, tends to be absorbed.

The murals at the National Gallery's exhibition display only a small part of the wall painting masterpieces of Greece. Those exhibited date from the fourth and fifth centuries, represented by two examples of tomb painting from Salonica in which the Roman influences are evident, to fifteenth and sixteenth century frescoes exemplified by the Cretan School. One of the main features of the exhibition is the frescoes rescued from the Church of the Episkopi in Eurytania in central Greece. The church, which dates from between the seventh and ninth centuries, was inundated in 1965 after the construction

of a dam at Kremasta. Hastily executed rescue work before the church disappeared under a lake revealed three levels of frescoes. Most interesting and rare is the *aniconic* decoration (non-figurative ornamental designs) on the remnants of the oldest layer; there are very few surviving examples from this period, which was closely related to early Christian decorative painting. The very few frescoes which survive from the second layer, dating from the eleventh century, are of good quality revealing that important wall paintings, comparable to those found in such important centres as Salonica, were at that time being executed even in remote provinces of Greece. The most characteristic device of the eleventh century was the use of the linear style: facial features are strongly outlined, the eyes are intense, and the drapery of the garments stiff. The third layer executed in the thirteenth century is considered to be among the best wall painting of this period. The figures are imposing with a tranquillity achieved through soft modelling and the well-drawn, harmoniously arranged draperies; decorative motifs were used extensively and the faces are almost 'classical'. 'Dormition of the Virgin', 'The Last Supper' and 'Pentecost' are characteristic of the period.

Frescoes from other parts of Greece show local influences and differ stylistically from those created at the main art centres. The murals from the Church of The Virgin Drosiani on the island of Naxos where the later frescoes date from the twelfth to fourteenth centuries are linear, flat, and simplistic. In 'The Dormition of the Virgin', the sophisticated moulding of the countenances of the later Episkopi frescoes is absent and the garments are without the suggestion of volume. The murals were decorated with highly intricate designs, however, suggesting that they may have been intended to be primarily ornamental. The frescoes from the Church of Archangel Michael in Preveliana, Heraklion, Crete also show distinct local influences. The thirteenth-century 'The Deisis' has strong expressionistic qualities achieved through a deliberate and curious distortion of the face of Christ.

The high level of iconography achieved on Cyprus and the existence of a strong Greek tradition over the centuries is demonstrated by the Benaki Museum's exhibition of icons from that island. Beginning in the eighth and ninth centuries, and continuing through the sixteenth century, Cyprus was an important centre of Byzantine painting. Influenced by various schools, particu-



The Prophet Elijah (detail); 11th century; from the Church of Episkopi, Eurytania.



The Virgin (detail); 11th century; from the Church of Episkopi, Eurytania.



Fragment of the 'Deisis'; 13th century; from the Church of the Archangel Michael, Preveliana, Heraklion, Crete.

larly those of Constantinople and Asia Minor, as well as by trends in Alexandria and Egypt, the peak of Cypriot iconography coincided with the development in the twelfth century of painting 'monumental' in concept — elevated in idea, and simple in conception and execution. The trends prevailing during different periods can be traced through the examples in the show. In the eleventh-century 'Fragment of an Icon with Three Apostles', the faces, the eyes, wide open and startled, are executed in simple, self-assured lines and sparse brush strokes. The Egyptian influence even at this date is still discernible. The exquisitely fine twelfth-century 'Virgin Eleoussa', at the Enkleistra of St. Neophytos in Paphos, is particularly striking. The Virgin's hands, raised in supplication, the perfectly curved head, the fine facial lines set off by large, grief-stricken eyes, the vestments delicately adorned with gold, are all the work of a highly skilled artist. Paintings ceased to be naturalistic after the first half of the twelfth century. Extravagant mannerisms appear in the late twelfth-century 'Christ' from the Monastery of Arakas in Lagoudera. The facial details are characteristic: the nose is long and aquiline, the eyes are deep-set with a slightly oblique gaze; all

are accompanied by a distinct but exaggerated plasticity. The hands are contorted and schematic, the hair finely linear and stylized, the drapery flat, its folds sharply highlighted by bold, decisive lines.

The thirteenth century saw the ultimate in linear stylization depending for effect on the outline of forms represented. There are many examples from this period showing the trend and fuller development toward the distorted and extravagant, mannerist style, the schematic quality based on intellectual preconceptions rather than visual perceptions. The figures no longer have natural proportions. The draperies, linear and stylized, often cling to thin, elongated thighs. The faces are charged with emotive, tense, contorted or agitated expressions, qualities achieved through the vigorous linear manner. In 'The Crucifixion' from the Church of Saint Luke, Nicossia the arms of Christ are painfully thin, the beautifully delicate, unnatural curve of the crucified body highly mannerist. Many icons are over-crowded with figures usually of the same size, as seen in the 'Descent into Hell', from the monastery of Saint John *Lampadistis* at Kalopanayiotis. Although 'Prophet Elijah' from the same Monastery and 'The

Apostle Paul' from the Church of the Virgin Chrysaliniotissa differ in mood (Paul appears ascetic and composed while Elijah seems somewhat awed) both are highly schematized, with the faces exaggeratedly elongated and distorted, the drapery 'hard'.

There is a return to the naturalistic approach at the end of the fourteenth century. The faces are modelled, the drapery begins once again to suggest volume. The 'Archangel Michael' and the 'Apostle Peter', both from the Church of the Virgin Chrysaliniotissa, clearly reveal this revival. The colours are now dark and sombre. The naturalistic style continues into the fifteenth century when the frontal pose is almost entirely abandoned, the figures often shown in three-quarter view, with the heads slightly tilted, evidence of Western influences. There is extensive use of gilt-backgrounds decorated with patterns in low relief. Gold lines often highlight the folds of the garments. An exception to the naturalistic rendering is 'Saint Nicholas' from the Church of the Virgin Chryseleoussa in which the linearly represented but calm countenance is placed against a heavily decorated, gilded, low-relief background.

Two parallel schools of painting emerge in the sixteenth century, the one more popular in character and affiliated to folk art, with traces of Western influences, the other decidedly Western in character. The former was practised in small villages and country churches whereas the 'Western School' was predominant in the cities. 'The Virgin Glykophiloussa' from the Monastery of the Virgin Augassida is obviously Byzantine in character despite the modelled faces. 'St. Paraskevi' from St. Theodore's in Letymbou has a very naive and unsophisticated character. The influence on the 'Western School' can be seen in the rendering of realistically modelled faces. The treatment of the drapery, however, does follow the post-Byzantine linear tradition. The gilt background is still widely used and the inclusion of architectural features in the background rendered according to true perspective, as seen for instance, in 'Christ Before the High Priests' from the Monastery of St. Neophytos in Paphos.

Although the catalogue to the National Gallery's exhibition states that the show will continue through December, it may end in November. The Benaki's exhibition, however, will definitely be on until the end of the month.

—CATHERINE CAFOPOULOS



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music

A NEGLECTED HERITAGE: Music of the Bicentennial

OF THE many interesting discoveries and re-discoveries to have emerged from all the sounding brass and tinkling cymbals heralding the two-hundredth anniversary of the independence of the United States, perhaps the unique heritage which is eighteenth-century colonial American music is, in the long run, the most significant.

Generations of Americans have been raised in total ignorance of their varied and splendid musical tradition which is in so many ways a composite reflection of the multinational American character. This cultural oversight is only now being redressed. This is not to say that America gave birth to a musical tradition to be compared with the rich classical inheritance of European musical development over the past thousand years. Indeed, the largest part of the American musical inheritance is only a pallid image of the glory their ancestors forsook for values which were to them more immediate and real.

America's own self-image has also affected the way in which foreign peoples regard the New World's music — that is, as a shallow and uninteresting copy of the European model, enlivened only by the emergence of jazz (which, after all, is African in origin).

The true picture is quite different. Although dependent upon Europe for many of its early forms and structures, the American musical tradition adopted its own idiom very quickly. Personal and regional idiosyncracies, and in some cases the preservation of antiquated styles and peculiar innovations which might otherwise have been lost in the mainstream of the central cultural development of countries such as England or France, were transplanted and even enriched in the fertile environment of the New World. Recent discoveries in the musical archives of Latin America, for instance, have brought to light a remarkable extension of Spanish polyphony at the viceregal courts of Mexico and Peru a century or more after the same traditions had all but died out in Spain. Similarly, the rural musical tradition of Tudor England took root in the remote reaches of the Appalachian mountains in the

eastern United States where it survives to this day in highly individualized and curious forms.

As a nation of religious dissenters, the Americans in the United States have drawn, for the most part, on a patchwork of their Christian sectarian groups for the basis of their musical development. The many Christian



groupings that made up the original thirteen disparate colonies all contributed to the considerable body of music that was America's on the eve of its independence — from the New England Puritans, whose rigid precepts tolerated only the most simplistic rendering of psalms, to the deeply-pietistic Moravians of Pennsylvania and North Carolina to whom music, both choral and instrumental, was an integral part of their daily lives.

And what an eclectic collection it was! The Governor's Palace at the restored colonial town of Williamsburg,

Virginia echoes today, as it did during its early history, with the unsurpassed chamber music of the transplanted Hanoverian court composer, George Frederick Handel, and his many native English imitators and disciples. Few colonial Americans beyond the Tidewater in Virginia, however, ever heard such strains. Even fewer knew the delightfully naive love songs of Francis Hopkinson, one of the signers of the Declaration of Independence and one of America's first noteworthy composers.

For most Americans of that era, music consisted of the repeated cycles of folk tunes and hymns brought over from former homelands and preserved for generations during which time they acquired a very definite New World flavour. By 1776 a considerable body of native compositions had developed, particularly in Boston, where William Billings (1746-1800), the social-outcast tanner, dominated the many local Singing Schools of New England with his memorable tunes (among them the first American national anthem, 'Chester'). These were supported by starkly hollow harmonies which in recent years have enjoyed a significant revival.

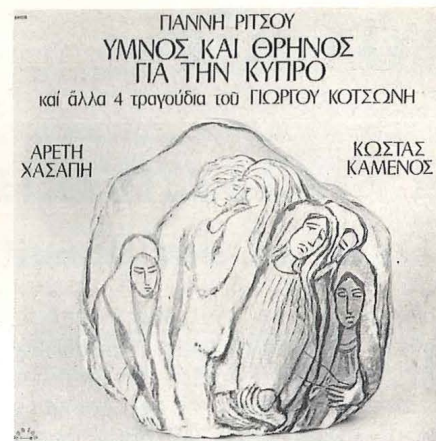
Primitive as these works may sound to our contemporary ear, they provided a basis for future development. They eventually led to the nineteenth-century flowering exemplified by the music of Horatio Parker and his renowned pupil, Charles Ives, one of the outstanding composers of our era. Ives (1874-1954) drew heavily on the popular tradition, both religious and secular, in the American musical idiom, much as contemporary Greek composers do today. In this respect both countries share a common heritage, rich in anonymous composers as well as those whose radical and innovative departures place them in the forefront of musical development in our era.

—ROBERT BRENTON BETTS

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A VARIED SPECTACLE

THE NEW releases of the past two months present a pleasingly varied spectacle. The most ambitious and original album is undoubtedly *Erotokritos*. This consists of an expanded version of excerpts from Vincenzo Cornaro's verse Romance *Erotokritos* presented by Nikos Xylouris at his boite Aposperida last winter. The crowning achievement of the seventeenth-century Cretan Renaissance, *Erotokritos* is a lengthy narrative poem that tells the love story of Erotokritos and Aretousa. Although originally a written composition, it eventually made its way into the oral tradition of Crete. Even today no Cretan celebration or wedding is complete unless passages from the poem are sung. It has long been Xylouris's ambition to produce a recording of *Erotokritos* and it has now been realized successfully with the assistance of the talented young composer Christodoulos Halaris and the respected singer Tania Tsanaklidou.

Halaris's score is firmly based on the traditional melodies employed to accompany the poem. His interpretation of them, however, produces the now unmistakable Halaris sound established in his last two albums reviewed in this column in February 1976: *Akolouthia* (Divine Service) and *Drosoulites* (Day Break Riders). In *Erotokritos* Halaris displays his usual good taste, verve and originality not to mention his ability to orchestrate a wide variety of traditional folk instruments he himself has constructed. Both Xylouris and Tsanaklidou sing with great energy and expressiveness. Xylouris's timing and tonal versatility are as impressive as they have ever been. It is extremely

difficult to separate single tracks from such a consistently good LP, but perhaps Tania Tsanaklidou's *Parapontis Aretousa* (Aretousa's Complaint) and Xylouris's *To Paramithi* (The Tale) are particularly striking. Moreover, *Erotokritos* has the most useful and well-produced cover I have ever seen: it contains a synopsis of the legend, the full text of the lyrics, a brief glossary, some very attractive sketches of instruments and a reproduction of 'Erotokritos and Aretousa', a painting by the modern primitivist artist Theophilos.

Again from EMIAL we are offered an unusual delight in the form of *Solo Santouri* by the instrument's greatest exponent, Aristidis Moschos. The *santouri* is a large dulcimer the strings of which are stretched between two sets of bridges and are struck with small cotton-tipped sticks. Great speed and accuracy are required to play it. Moschos, who comes from a famous musical family in Western Greece, has been playing the *santouri* since his youth. During his long career he has performed with nearly all the distinguished folk and *rebetika* musicians. His selection of traditional pieces for this album is both varied and interesting: among others, three different *zeibekika*, two excellent renderings of Thracian dances and a very moving, slow, Smyrna-number *I Hira* (The Widow). After this tasty soupcon it will be churlish if EMIAL does not produce a second volume of Moschos's remarkable virtuoso performances.

Moschos is also to be heard on a new disc *Epistrofi stis Rizis* (Return to the Roots) which is substantially made up of old *rebetika* numbers sung by Yiota Lidia. The title is in honour of Yiota

Lidia's return to the musical scene and the notion of returning to the roots of popular urban music. Yiota emerged in the very last year of *rebetika* and was extremely successful during the early sixties. However, her voice is better suited to folk song than to either the Smyrna style or the classic *rebetika* style. Incidentally two of the old numbers chosen, *Hasapaki* and *Mortissa*, were done infinitely better by Alexandra on her *Sto Stavrodromi* (At the Crossroads) reviewed in *The Athenian*, July 1976. However, the record is pleasurable to listen to and Yiota Lidia's voice has retained its force and range.

Continuing their series of recordings of *rebetika* 78s, EMIAL has brought forth a selection of the old hits by Ioanna Georgakopoulou. Her name is not well known mainly because she retired before *rebetika* was taken up on a grand scale, but this record should remedy this unjust obscurity. She is an important personality in the story of *rebetika* not only because she was the first woman to sing the late classic style of *rebetika* song — her first discs came out in 1938 — but also because she was a prolific songwriter. Indeed, on this LP all but three of the songs are her own, which in some respects is a pity since her earlier successes singing the compositions of Toundas, Semsis and others are not represented. Nevertheless, this is a minor point since the spirit and production of the disc are admirable and it is excellent that Ioanna Georgakopoulou, whose tough, no-nonsense voice is the obvious forerunner of Sotiria Bellou's, should be easily available again.

Finally from EMIAL we have



Yannis Markopoulos's *Ergates* (Workers) and a re-issue of Theodorakis oldies-but-goldies from the sixties under the title *Politia* (The State) sung in their original versions by Grigoris Bithikotsis, Stelios Kazantzidis and Marinella. The songs are well chosen and re-recorded, and it is an extraordinarily nostalgic experience sitting down to a whole LP of them. This is a record well worth buying if you do not have the originals. As for Markopoulos's *Ergates*, one cannot help feeling that it is too overtly aimed at a particular market (students?) and grossly patronises rather than honours the working classes with the unconscious self-parodying simplicity of its music and lyrics. A number like *Ikodomos dichos Spiti* (Builder without a House) is frankly embarrassing, but Kostas Tahtsis's wicked little epilogue about a lovely, young construction worker is great fun.

We close with LYRA's *Imnos kai Thrinis yia tin Kypro* (Hymn and Lament for Cyprus) with lyrics by Yiannis Ritsos and three Cypriot poets set to music by Yiorgos Kotsonis. The LP is well arranged with Ritsos first reading the lines from his poem, from which the album takes its title, before they are sung. The effect is serious and moving, and the two Cypriot singers employed, Costas Kamerios and Areti Hasapi, acquit themselves impressively. Yiorgos Kotsonis's music is appropriate and not overly dramatic. The only curious feature is the fact that the music for the song *Thalassofiliti mou Gi* (My Sea-Kissed Land) is unquestionably similar to *Romiosini mi Klais* (Greece Do Not Weep) from Theodorakis's album *Dekaohito Lianotragouda* (Eighteen Bitter Songs). However, Kotsonis's version actually sounds better than the Theodorakis so one need not fret much, especially since the overall effect of the album is dignified and competent.

—RODERICK CONWAY-MORRIS

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books

Ilias Petropoulos

TIS FILAKIS — FROM THE JAILS

Athens, Pleias. 1975. 110 pages. 110 Drs.

Readers of my review of Ilias Petropoulos's *Rebetika Songs and Kaliarda* in the May 1975 issue of this magazine will know that Petropoulos was imprisoned for the publication of those books and a lyrical text entitled *Body*. The seventeen long months he spent in jail were by no means wasted. *From the Jails*, a book of prison handicraft and folklore, is only the first fruit of his incarceration. The second is to be an extensive dictionary of Greek under-world lingo, and the third he describes as 'a book-dagger about jails whose cutting edge will be turned against those who serve the Establishment' — though Petropoulos assures us that by the time he publishes it (in a foreign language, naturally) he will be a thousand miles away from his fatherland. (At present he is living in Paris.)

On its title page he proudly describes *From the Jails* as 'ten small studies written by the marked and habitual criminal Ilias Petropoulos'. In an epilogue he vents his fury against all forms of Authority and reveals himself as an authentic Romantic, a true child of the French Revolution, who castigates all smug authority as criminal, asserts the eternal guiltlessness of the exploited, the inevitable guilt of the exploiter. Petropoulos rages not against the criminal himself but against the guilty society which drives him to crime and makes of him an unknowing anarchist.

'I stand by the side of the slandered men of the underworld,' he says defiantly, 'just as I stand by the side of all men who have suffered hard knocks their life long. I love the "bad guy", the vagabond, the thief, the whore, the hashish smoker, the rebetis, the queer and the idler because they battle every form of the Establishment. And I love them even more because they have managed to survive by going counter to the Penal Code, to Police Records, to the horrid Ethics of the Middle Class, and to their own flaming Selves.' In the section on tattoos he describes how one prisoner known to him had a fish tattooed on his tongue to denote that he could keep as mum as a fish. Another, with scurrilous contempt, had the initials A.P. (which in Greek stand for City

Police) tattooed on the tip of his penis. So much for the police!

'In jail,' says Mr. Petropoulos, 'I won my freedom. With what can this freedom be compared? This is what I am planning to describe in the book I am preparing.' In the meantime, he presents us with this small book of prison handicraft and folklore as an expression of the prisoners themselves and not of what he wants one day to say about prisons. It is, confessedly, a pittance in which he simply and superficially presents photographs of work he has smuggled out of jails or has himself reproduced in sketches (cameras are not permitted in prisons), accompanied by brief accounts which do not delve deeply into the problems involved. This is a book, he writes, more to be looked at than read. Of the one hundred and ten pages, about seventy-five are given over to illustrations, some in colour. For the convenience of the English reader, summaries of his brief notations are added, translated by Katharine Butterworth.

The work illustrated in *From the Jails*, therefore, is that made by prisoners to while away the long hours, to make some pocket money, to survive in sanity and retain some form of identity. The devil knows, they have the time. The materials are those permitted in prisons, easily available, and inexpensive. Mr. Petropoulos divides his collection into ten categories: tattoos, woodwork, tapestry, beadwork, games of chance, graffiti, a few written documents, and objects made with matchsticks, with velvet and sequins, or decorated with straws.

Tattoos, we are informed, are worn by sailors and prisoners, never by members of the middle class. They identify the criminal among those of his own ilk or betray him to society when he is out of jail. They are crude work, executed in most cases by amateurs who use needles, red and green ink, and blue made from the soot of prison boilers. The traditional designs used are hearts encompassing names or pierced by arrows, anchors, crosses, knives, girls, fish, and flowers.

Cloth that can hardly be dignified with the word 'tapestry' is woven with

coloured threads on wooden frames in cross-stitch designs; they are in great demand by working-class girls for their dowries.

The most common and beautiful craft is beadwork. Beads are manipulated into necklaces, slippers, *komboloi*, baby bonnets, snakes, women's purses and wallets. In my own collection, I have an ouzo bottle expertly encased in beads stitched together by prisoners in Corfu to form flowers and the Greek flag. The usual designs are bleeding hearts, birds, flowers, butterflies, women's names, ships, and the flag. A woman's purse may contain as many as five thousand beads; a woman's bag, about ten thousand. Mr. Petropoulos reports seeing a bikini made of gold beads for a cabaret dancer.

Because few jails have woodworking shops with lathes, and the available wood is of inferior quality, the woodwork is usually imitative, crude, usually varnished into a cheap gloss. The objects made are vases, spoons, salt shakers, knives, *komboloi*, necklaces, cups and goblets, boxes, and trays or picture frames cut with bas-reliefs. The most interesting technique is that called 'scraping': the wood is covered with several coats of three different colours, and finally with black. A design is then traced over the black, and the various colours revealed by scraping down to the desired layer of colour.

Political prisoners are the only ones who construct objects made with matchsticks because only they are permitted to possess matches. The sulphur heads of the entire contents of boxes of matches are set aflame, quickly snuffed out, and then the matches are glued together to make, among other things, book or chest covers, and frames for photographs. Mr. Petropoulos presents us with photographs of a book cover and an awkwardly designed photograph frame. Very elaborate objects are constructed with matchsticks. I have in my own collection a reproduction in matchsticks of a cottage I once lived in on Poros. My model is complete with windows and chimney, porch and breakfast pavilion, and steps leading from the courtyard to an imagined sea. My cottage was named 'The Medusa' because the artist Ghika had created, with debris from the garden, a Gorgon to be placed over the lintel. On the model, in place of the Medusa, is the legend — constructed with matchsticks, of course — 'The Medusa, Villa of Kimon Friar.'

The most intricate handiwork of prisoners are objects decorated with various colours of rye straw: trays,

chessboards, vases, frames, and jewelry boxes. Most designs are traditional: diagonals, meanders, stars, dot-and-dash, triangles, chevrons, and daisies. The value of the work is often determined by the number of straws incorporated; a poor work will have about one thousand straws, a good work about five thousand. Photographs, icons of saints, wallets, women's purses, slippers, miniature dressing tables are often covered with velvet and then decorated with sequins sewn with coloured threads to form simple designs.

One of my prized possessions is such a framed area made by my mother, not in jail but on the island in the Sea of Marmara where she and I were born. On a large background of black velvet, and using large fish scales polished to an ivory sheen, she designed two large peacocks holding a wreath between their beaks as around them fall various fish-scale flowers. Within the wreath and in the hearts of the flowers lie photographs of her brothers, Agamemnon and Heracles, her sisters Meropi and Pulheria, while my own eight-year-old visage, imprinted on a metal button, grins out of a fish-scale bow!

Prisoners have a passion for all games of chance. Mr. Petropoulos reproduces boards for two games called *Kiosi* and Race Track, and explains at some length how they are played. Dice are made of pieces of dried bread or soap, and playing cards of cardboard cigarette boxes appropriately numbered and designed.

Ever since cave dwellers, man has scratched things on every available wall surface. Of particular interest are the sophisticated and erotic graffiti in the caves of Santorini. In European countries and in the United States, elaborate studies of various wall-writings and designs, taken primarily from public urinals, have been published. Since in the United States the graffiti in men's rooms are almost exclusively and unabashedly erotic (and more boldly so in women's rooms, I have been told), I was interested to note, when I first came to Greece, that the graffiti in public urinals here are almost exclusively and contemptuously political! Mr. Petropoulos reproduces the graffiti he copied from the walls of various cells in which he had been detained. Political slogans are conspicuous by their absence. As is to be expected, there are many 'pornographic' sketches, smutty jokes; rowdy yet witty doggerel, and advertisements of sexual invitation or sexual prowess. Here are the proud signatures (always with surname pre-

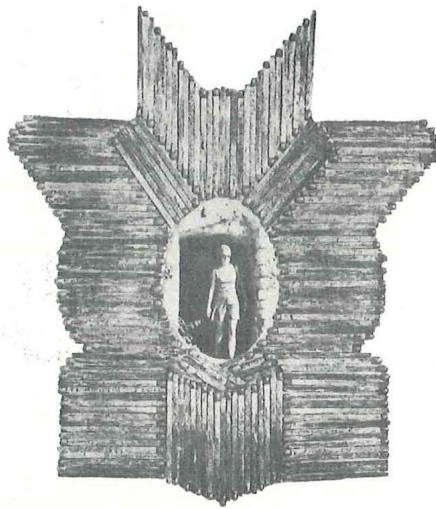
ceding) which indicate that 'Kilroy was here', along with many complaints of injustice done, protestations of innocence, jaunty admissions of deeds committed, from possession of hashish to murder.

The criminal is capable of extreme sentimentality as well, particularly when he is far from his mother's bosom. 'Mana,' sighs one framed complaint, 'why did you give birth to me?' Another rambles on in exquisite self-pity: 'Mana, you are the sweetest thing in the world, Mana mine, I wouldn't listen to you and I stole and now that they've taken me to the cooler, it's now I see your true worth. My dear little God (*Theouli mou*), keep my mother strong.'

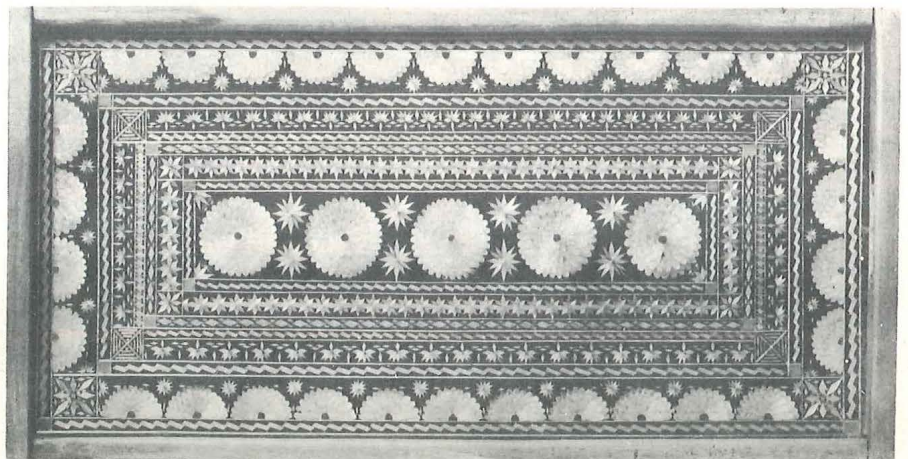
At the end of his book, Mr. Petropoulos publishes material not strictly relevant but which he considers illuminating and heart-rending: a love poem, pages from a diary, and petitions to the public prosecutor, written in a pathetic *manga katharevousa*, exposing merciless and debilitating beatings by police guards. These do more credit to

his heart than to his scholarly instincts, no matter how criminal they may be. But then, thank heaven, Mr. Petropoulos is an eccentric scholar at best, and does well to rake over hot coals the professional folklorists and academicians who are too cowardly or too shortsighted to compile and study such fascinating material. He also reproduces a poster put up in jails by religious organizations urging the prisoners not to blaspheme because to do so is to be un-Christian, un-Greek, un-manly, worse than a beast, and even worse than Satan, who never blasphemed, and trembled before the Holy Cross. Such is the healing advice the Church has to offer these unknowing anarchists.

—KIMON FRIAR



Inexpensive, easily available materials are used by prisoners to construct rather elaborate handicrafts, as shown in these illustrations from Tis Filakis: a picture frame made of matchsticks, a tray decorated with various coloured straws, a picture frame embellished with sequins.



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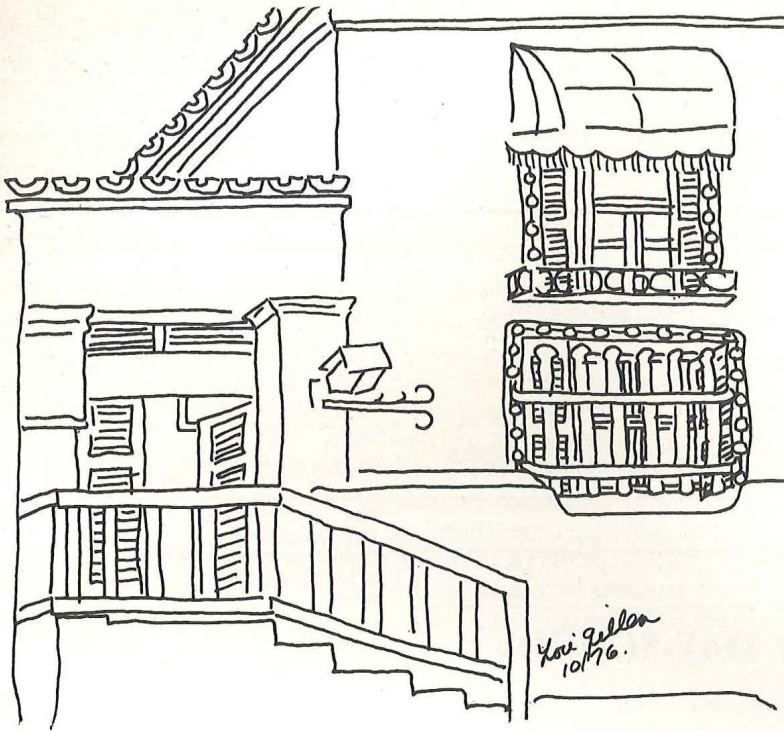
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food

THE FOURNO

THE neighbourhood bakery (*fournos*) is a lively centre which functions in Athens in much the same way as it does in hamlets and towns. Open daily (including Sundays) and closed only for special bakers' holidays (when *all* bakeries close), the *fournos* not only sells baked goods and whole wheat flour and fresh yeast for your own baking, but provides community-oven facilities as well. Even those who enjoy the luxury of an oven at home (which is the exception in Greece) often prefer to use the local *fournos* for baking, either out of habit or because it is more economical and less fuss.

Like the *platia* (square), the *fournos* is a meeting place around which neighbourhood life revolves. Beginning early in the morning, a family member will go there to buy hot rolls or bread for breakfast. Toasters are not commonplace here in Greece and freshly baked bread is preferred to the sliced, packaged variety. Later in the morning, mother may be seen delivering a roast pan filled with food for that day's meal. After giving instructions to the baker, she will return home and he will bake it. Before dinner, someone in the family stops by, pays a nominal fee and picks up the food, now baked and ready to serve. It is not unusual in Greece for

men to shop for food; in the morning uncle or grandfather may stop by the fish market, buy a fish, ask the fishmonger to wrap it in a special paper, and then take it directly to the *fournos* to be baked for the family's dinner.

As for the baker (the *mastora*), he is a marvel of dedication and skill. On the job at 4 a.m. to mix the dough and heat the oven (although in the past gas or wood was used, most have now been converted to electricity), the *mastora* is by his oven until about 2 p.m. He knows how to prepare the traditional baked goods, may have some specialties of his own, and is constantly learning new tricks. He also has an uncanny ability to associate faces with baking pans and to learn his customers' preferences and habits. I will never forget the baker in Koroni, my father's village, standing on his ladder, holding a long-handled stick, pulling out dozens of pans of cooked food. Although it was my first visit, he remembered which was mine.

There are 2,500 bakers in the Athens area (not including Piraeus) and they publish their own newspaper, *Efimeris ton Artopion*. Many bakeries are family operations, where mother, father, sister and brother share in the baking.

If you do not have an oven in your

home, or if you wish to savour a little local colour, visit your neighbourhood *fournos*. (You will find, by the way, that your baking will emerge with an unusual 'nutty' flavour.) Here, then, are a few hints when using your neighbourhood *fournos*:

Become acquainted with the baker. If unfamiliar with the language, try to learn a few pertinent phrases. Before you use the *fournos* for the first time, ask the *mastora* for a convenient time. Foods are usually taken to the *fournos* between 8:30 and 11 a.m. Pick-up time is usually between 12:30 and 2 p.m. Any baking utensil is acceptable: cookie sheet, roasting pan (*tapsi*), aluminum, earthenware, or tin-lined copper. Write your name or initials on the side of the pan if you are a new customer. The casserole or pan will be hot when you arrive to pick it up, but the baker will provide you with newspaper to use as a 'pot holder'. The bottom of the pan will be soiled from oven ash; be sure to wipe it off before placing it on your table or counter.

Bakers have individual styles: some bake food longer, some use more liquid when it is required than others. Charges begin at about five drachmas and are slightly higher on Sundays.

FISH BAKED IN LADOHARTO

Have your fishmonger wrap a frozen *sfirida*, *sinagrida* or *milokopia* in heavy waxed paper which he keeps for this purpose (your name can be written on the paper), and deliver it to the *fournos*.

At home: Unwrap and discard the waxed paper. Carefully peel off and discard the skin, since it will not have been scaled, and place the fish on a warm platter. Dust with salt and pepper. Beat two to three tablespoons of oil together with the juice of one lemon and pour over the fish. This is delicious hot or on the second day, cold. Serves two.

BAKED EGGPLANT

Place at least two large eggplants on a pan and take to the *fournos*.

At home: Peel the eggplants while still hot. Discard the peels. Chop the eggplant pulp and beat together with butter, warm milk and seasonings. Serve with game, poultry or veal dishes. For *melitzanosalata*, pound or whip the eggplant pulp constantly while adding three mashed garlic cloves, one or two peeled tomatoes (optional), one-third cup of olive oil and as much wine vinegar, salt, pepper, chopped parsley and dried oregano as you wish. Chill. Serve as an appetizer. Serves four to six.

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ROAST LAMB WITH POTATOES

½ leg of lamb
lemon juice
dry wine
garlic
thyme or oregano
1 tomato, peeled and quartered
6-8 potatoes, quartered

Marinate lamb overnight with lemon juice, dry wine, garlic and thyme or oregano. Season tomatoes with salt and pepper, potatoes with salt, pepper and lemon juice. Arrange all ingredients in baking pan. Do not add liquid. Serves four to six.

BAKED LAMB AND KRITHARAKI

4 lamb steaks (cut from leg)
Salt, pepper, garlic, oregano, basil
1 tomato, sliced
250-260 grams *kritharaki* (similar to orzo or related pastas)
Mizithra or *kefalotiri* cheese for grating

Prepare the lamb steaks as you would for baking: Sprinkle with salt and pepper, insert a sliver of garlic in each, and dust with oregano. Arrange in a baking pan (23 × 31 cm) and tuck the tomato slices, dotted with chopped basil and salt, around the lamb. Take the pan and the *kritharaki* to the *fournos*. (The *kritharaki* should be in a separate container or a bag; the baker will add the *kritharaki* and water after the lamb is partially baked.)

At home: Grate the cheese and serve warm with green vegetables or salad. Serves four.

QUICK PASTITSIO CASSEROLE

2 eggs
¼ cup milk
2 handfuls *feta* crumbles
500 grams macaroni
Freshly ground pepper
300 grams *kima* (ground meat)
Cinnamon
Tomato
Nutmeg
2 cups thick white sauce
Breadcrumbs and grated cheese

Beat one egg with the milk. Combine with *feta* and partially cooked and drained macaroni. Season with pepper. Layer the bottom of an oiled medium-sized pan or casserole with half of this mixture. Separate the remaining egg. Mix the white with the cooked *kima*, seasoned with cinnamon and some tomato and spread this over the macaroni mixture in the pan. Cover with the remaining macaroni. Stir the egg yolk into the white sauce, seasoned with nutmeg, and spread over the top. Dust with breadcrumbs and grated cheese. Serves four to six.

Note: *Pastitsio* when baked at the *fournos* requires two hours to cook thoroughly, and therefore needs more liquid than when baked at home if it is not to be dry.

—VILMA LIACOURAS CHANTILES

pikilia

On the Trail of the Pita

AMONG the most appetizing foods made in Greece are the small pies, or *pites*, which can be found everywhere. In fact, they are often as tasty and filling as 'real' meals. Unlike so-called 'fast foods' found in other countries, these splendid Greek versions may be of the highest quality and prepared with lavish care.

One must, however, be able not only to recognize all their varieties but also to know how to choose a good shop from a bad one at a glance. We will begin with a brief survey of the extensive pie family which can be classified by the filling and pastry used.

There are basically three types of *pites* which are differentiated by the pastry used. The first and most common type is made of flaky pastry and comes in a variety of shapes. (The shapes help the shop workers differentiate between the fillings.) A second type is made of very fine *filo* pastry and is shaped like a pocket. This may be called the *bougatsa*-style (a *bougatsa* is a custard-filled pie which is a breakfast favourite). The third type is made of a rather crisper *filo* and is baked in large rectangular pans. It is then cut into individual squares. This may be called *spitiki* or *horiatiki* (home-made or country-style) and is not usually available in shops. Various fillings are used for all three types of *pites*, the most common being a soft, white cheese. These cheese-filled pies are called *tiropites*. Some lesser known varieties of *tiropites* are the *parmezana* (flaky pastry with cheese similar to Parmesan) and the *tiropita me roktor* (flaky pastry with blue cheese).

Spinach is the second most common filling for pies. This pie is called a *spanakopita* and, again, can be found in all three different types of pie. In *horiatikes spanakopites*, a little cheese is sometimes added for interest.

The remaining fillings are found only in flaky and *bougatsa* styles. There are meat pies (*kreatopites*) which are filled with chopped meat and often contain onions and chopped, hard-boiled eggs.

Ham pies (*zambonopites*) and occasionally cheese and ham pies (*tirozambonopites*) may be found, but these vary tremendously in flavour depending on the quality of ham used. Sausage pies (*loukanikopites*) are made with a frankfurter and are reminiscent of the

American 'pigs in blankets'. Chicken pies (*kotopites*) are stuffed with a mixture of sliced chicken and bechamel sauce.

There are thousands of shops throughout Athens and Greece which sell pies of one variety or another. You had better avoid shops near schools or in isolated locations. School children in particular are a captive audience and are therefore forced to patronize shops that do not have to compete in order to insure good quality. Two shops to the east of Kolonaki, one above and one



below the Maraslion School, are perfect examples of shops which sell bad quality pies.

You should look for shops which have a big turnover — in business districts, for example. The pies are always fresh because there is a large, guaranteed clientele. Shops that make their own pies or get them from their own central bakery are better than shops that just keep a few pies in a warmer. It is also a good idea to look for shops that make only one or two varieties of pie. The quality control is easier, and the product is much better than that of shops which make nearly every variety. Bakeries often make their own *tiropites*, but these are not always very good. Bakeries that cater to upper-class patrons seem to make tasteless *tiropites* since they think their clientele cares only for 'subtle' flavours. A splendid exception is the bakery on Ploutarchou, just below Patriarchou Ioakim near Kolonaki Square. In all other cases, it depends on the cheese

used; if it is old and strong, look out! You should be very wary of village *tiropites* recommended by archaeologists or anthropologists who have been living out in the bush for months on end. They tend to develop a taste for the most extraordinary concoctions! Also beware of pie shops in bus or train stations and avoid *tiropites* sold from warmers in *kafenia*. Small *tiropites* (*tiropitakia*) sold in restaurants as hors d'oeuvres are not always good.

As there are thousands of shops, I will mention only a few here: they are almost all in central Athens, and if I've missed your favourite, I'm sorry.

Kolonaki: There are two shops, one at the corner of Tsakalof and Iraklitou, the other on Iraklitou, which are, perhaps, the best in Athens. They make a wide variety of pies and, if you wish, you can buy several to eat in the park at Dexameni. They both make doughy Greek pizzas and a few exotic specialties such as *piroshki*.

Syntagma: A number of shops below the square sell *tiropites*, but they are not really satisfactory. However, the Cafe Bill, at the end of the stoa between Voukourestiou and Amerikis just above Stadiou, has a marvellous *bougatsa*-style *kreatopita* (a bit greasy for some) that is surely the best of its kind in Athens. Incidentally, they also have the finest bottled lemonade anywhere. Another shop is on Voulis just before Karageorgis Servias. It only makes flaky *tiropites* and has been jammed with people for at least fifty years.

University-Omonia area: This area is filled with shops, some of which make bizarre specialities. One features a special '*rosbif kreatopita*'; roast beef it's not, but it is quite good. Almost any side street in the area (the south side at Kaningos Square, for example) is likely to have numerous shops. In all of them, the turnover is constant, and so the pies are very fresh.

Athinas-Monastiraki area: Near the central market can be found a few good pie shops; one across from the market entrance nearest Athinas on Sofokleous is excellent. They make only *tiropites* and *spanakopites*, to which they give great attention. There is not a single good pie to be found in Monastiraki; they're all reheated and often rather soggy or stale.

Like fast foods everywhere, *pites* can be delicious, or they can be dull. The shops described above offer, in my opinion, good *pites*. There are many others. Search them out, join the queue, choose your *pita*, and indulge yourself.

—ALAN WALKER

KOSMOS

SEPTEMBER 15:

A suitcase containing twelve guns and rifles is discovered at Ellinikon Airport. Destined for Beirut, the suitcase was mistakenly unloaded in Athens in June and left in a storage room.

The statue of Simon Sinas is moved from the interior of the Academy of Athens to a prominent position in front of the building. Baron Sinas, a Macedonian Greek who amassed a fortune as a banker in Vienna, moved to Athens soon after the War of Independence where he became a great public benefactor. The Athens Observatory and the Academy, completed in 1859, were built through his munificence.

Michael Dukakis, Democratic governor of Massachusetts, arrives in Athens with his wife for a two-week visit. At the airport the governor tells journalists: 'Perhaps we will have a Democratic Administration in the White House next January which will be able to solve the problems between Greece and Turkey.'

SEPTEMBER 16:

A three-day international backgammon tournament is concluded aboard the cruise ship *Atalanta*. Not surprisingly, the main prizes are won by three Greeks: Stamatis Floros, Theodore Petrakis and Panos Trouboukis. Backgammon (*tavli*) is a popular pastime here, particularly among the habitués of men's *kafenia*.

A new program designed to control industrial pollution and sewage in the Kifissos River should transform the polluted Bay of Faleron into a swimmers' paradise within ten years, according to the Ministry of Public Works.

Minister of Transportation Voyatzis announces that a recent report shows that fifty percent of pollution in Athens is accounted for by buses.

SEPTEMBER 17:

Prime Minister Karamanlis begins a brief sojourn at the Corfu Hilton where he will relax and play golf.

SEPTEMBER 19:

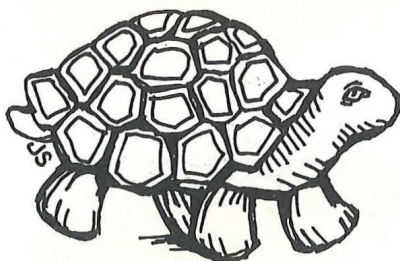
To protest difficulties in exporting peaches, Thomas Katsambalidis dumps twenty-five tons of the fruit into the central square of Edessa just in front of the Town Hall. He is arrested for obstructing traffic.

SEPTEMBER 20:

Vassiliki Davi, 108 years old, dies in

the village of Nea Karya near Kavalla leaving eight children, twenty-nine grandchildren, twenty-three great-grandchildren, and four great-great-grandchildren.

Corfu may once again be the playground of royalty. In the past, the Empress Elizabeth of Austria, Kaiser Wilhelm II, and the monarchs of Greece all entertained the titled heads of Europe at their summer residences there. Now the royal family of Saudi Arabia hopes to acquire the islet of Vido, situated just outside the harbour of Corfu town, and build a number of luxurious villas. The town council has



rejected an offer from the Petrola Company, a subsidiary of Latsis Enterprises, to participate in the financing of the project, but the National Tourist Organization is reconsidering the matter.

SEPTEMBER 21:

State schools open today, but many teachers still have not been assigned to schools.

The government announces its intention to introduce compulsory military service for women between the ages of twenty and thirty-two.

SEPTEMBER 22:

Reforestation of five hundred acres of publicly-owned land in various areas of Athens will begin in November. The desolate tract on top of Tourkovouno rising next to Psyhiko accounts for half. It was here that the 1967-74 dictatorship government intended to build its grandiose Cathedral of the Tama to commemorate the Junta's salvation of Greece. Other areas to be reforested are scattered throughout the city.

SEPTEMBER 26:

A telephone call to a local cemetery interrupts the funeral of seventy-five-year-old Eleni Tsitou. The anonymous caller claims that Mrs. Tsitou had been

poisoned. The funeral is postponed until an autopsy can be performed.

SEPTEMBER 27:

One hundred and twenty crates containing nearly two thousand long-range and automatic rifles are found on the Cypriot merchant ship *Destiny* in the port of Halkis.

SEPTEMBER 29:

A benevolent haberdasher, Dimitri Koufalis, distributes free clothing to nearly a thousand needy Athenians.

Prime Minister Karamanlis goes for a stroll on and around the Acropolis. In a culturally buoyant mood he decides that the Caryatids and other sculptures on the Acropolis will be removed and replaced by replicas; that a new museum will be erected within three years at the foot of the Acropolis; that the Acropolis Museum next to the Parthenon will be demolished; that the ancient paths around the Acropolis will be opened to pedestrians; that the car park at the entrance to the Acropolis will be removed; that the Philopappou Hill will be reforested; that the ancient theatre of Dionysos next to the Odeon of Herod Atticus will be restored to accommodate three thousand people; and that the Ministry of Industry will take steps against pollution in the area. Transferring his attention to other areas of the city, the Prime Minister simultaneously approves the creation of a Museum of the City of Athens; the restoration of the National Theatre; the construction next to it of a small, four-hundred seat theatre; the foundation of a new State Theatre; and the building of a new National Library.

SEPTEMBER 30:

A fiesta is held in Rhodes as one hundred and eighty knights from twenty-three countries gather to elect their new Grand Master. It is the first gathering of its kind in Rhodes since 1522 when the Knights Hospitallers were driven from the island which they had held for over two hundred years.

OCTOBER 2:

Police spot-check school buses and reveal that among five hundred vehicles examined, over one in three are operating to some degree in violation of the law.

Two children playing in an empty lot in Kifissia find a sack containing ten hand-grenades.

Alexander Andreadis and Christina Onassis Andreadis are reported to have begun divorce proceedings.

OCTOBER 4:

The feminist movement gets a boost

in Piraeus when Maria Tournesaki is appointed head of the Sanitation Department. The department's uniformed street-cleaners, dressed from head to foot in spotless white, are conspicuous figures in the city's streets.

Parliament opens its third session since the restoration of democracy in 1974.

The seventeenth annual Thessaloniki Film Festival ends. Melina Mercouri, president of the Committee of Critics, expresses the disappointment of its members at the low quality of most of the films submitted.

The Argentinian schooner *Libertad* stops at the island of Hydra to honour two Greeks who participated in the Argentinian War of Independence which began in 1810. The two Hydriots were Nicholas Yiorgiou and Spyros Samouil.

OCTOBER 5:

The mayor of the Athens district of Moschato inaugurates Clean-up Week. Over one hundred school children clean streets, prune trees, remove rubbish from empty lots, and make house-to-house calls asking residents of the area for their cooperation.

The Ministry of Finance announces that in future match boxes will carry advertisements. Match production is a state-controlled monopoly.

Unidentified robbers make off with a telephone booth in Thessaloniki.

OCTOBER 7:

A bus goes out of control hitting and uprooting the 'Olive Tree of Plato' on the ancient Sacred Way, now a traffic-congested thoroughfare connecting Athens with Elefsis. According to tradition Plato taught under its shade. The ancient tree is replanted in hope that it will reroot itself.

OCTOBER 10:

The Telephone Company of Greece (OTE) announces that it has received over ten thousand applications for one hundred and fifty jobs.

OCTOBER 11:

On the eve of the thirty-second anniversary of the liberation of Athens from Nazi occupation, members of all wartime resistance groups of Right and Left gather at the Panionian Field. It is, however, officially attended by only three political parties: the United Democratic Centre, the United Democratic Left, and the Communist Party of the Interior.

Three prisoners escape from Korydallos prison. They plotted their getaway by studying the methods of Theodore Vernardos, the famous bank robber, who escaped from the same prison in 1974. The nation is relieved to hear that the three prisoners are not members of the Junta, currently incarcerated there.

OCTOBER 12:

In another ceremony commemorating the liberation of Athens, Manolis Glezos is present when the flag is raised on the Acropolis before a gathering of two thousand people. In May 1941, shortly after the fall of Athens, Glezos climbed up the 'The Holy Rock', pulled down the swastika, and raised the Greek flag. In the years that followed the liberation of Greece, the World War II resistance hero was repeatedly imprisoned for his left-wing political views.

OCTOBER 13:

The Kos water trial opens. The sensational case of the water from Kos, which was alleged to cure cancer, filled the newspapers late last winter. George Kamateros and his 'Group of Twelve' are standing trial for the illegal practice of medicine and the illegal circulation of a medical product.

IN mid-September, on the eve of the opening of schools, an official pamphlet was circulated proclaiming the great achievements made in education during the past year. Meanwhile many teachers were circulating at an even greater velocity, as they tried to find out where they were going to teach, what they were going to teach, and whom they were going to teach. Some threatened to go on strike, others to resign. Schools which normally operate with a shortage of teachers, found themselves more understaffed than usual. Premises had not been allocated for new schools scheduled to open this year for the first time. Fourteen assigned textbooks had not been published. Many teachers called upon to teach courses for the first time in demotic Greek which has, once again, been reintroduced as the official language (in place of *katharevousa* reintroduced in 1968 by the Junta), had not completed retraining courses. In the midst of this academic confusion Minister of Education George Rallis, made the following announcement:

'The beginning of the school year does not mean the beginning of lessons. As in other countries, during the first

days of school, teachers here devote their time to the psychological adjustment of their students, to help them re-enter school life gently after the summer holiday.'

The following are the entries in the diary of Kikitsa, a fourteen-year-old student entering the last year of the *Gymnasion* which now covers only the seventh, eighth and ninth years — the final three years are now called the *likion* — recorded during those first days of 'psychological adjustment':

September 21: First day of school. We went to school at 9:30 for the Blessing. It ended at 10. Then we went home.

September 22: First period: a teacher arrived and led us to the courtyard and we did some exercises. Second period: nothing. Then we went home.

September 23: First period: the Principal came and talked to us about the exams for entering the lyceum. Second period: no teacher appeared. Third period: our last year's teacher came and we reviewed. Then we went home.

September 24: First period: no teacher appeared. Second period: the

gym teacher came and said she would be our geography teacher. Third period: math teacher from a higher grade came and told us to be careful this year because the exams for the *lykion* are very difficult and only half of us will enter.

September 25: First period: no teacher came. Sat in classroom. Third period: the math teacher (ours) came and we reviewed.

September 27: First period: the Principal came again. She told us why she disagrees with those who say we should no longer be taught Ancient Greek. She says it is the only way to come in contact with ancient writers. Second period: math teacher (ours) came. He explained to us that the younger generation is useless, that we are all dolts, and ungrateful for the sacrifices made by our elders. Third period: no teacher came. Then we left.

September 28: First period: the teacher who will teach us Ancient Greek reviewed grammar. Second period: we are given books in all subjects except for those in Biology, History, and Grammar. Third period: no teacher. We left.

September 29: Lessons begin.

GRAB BAG

• Did you know that there are many small wholesale shops around Athens where one can buy cigarettes by the carton, saving about ten percent? Make inquiries to locate one in your neighbourhood.

• Use confectioner's sugar instead of granulated sugar when making whipped cream or meringues. The results will be lighter and greater in volume, and less likely to 'weep' when stored.

• A toothbrush is ideal for cleaning hard-to-reach spots such as those around chrome, bathroom fixtures, knobs, small panels on appliances, or the ornamental work on silverware.

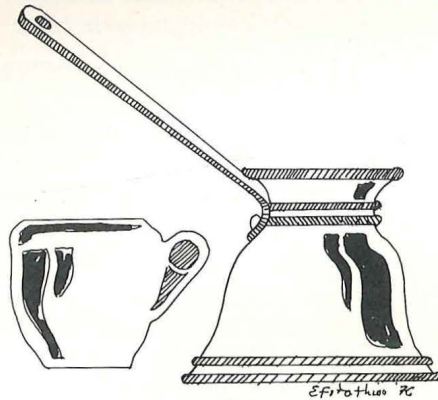
• In June we mentioned a shop behind the statue of Kolokotronis which sells polyester 'beans' for beanbag chairs. Beside it is a shop called 'Salon de Bricolage' which specializes in all kinds of glue as well as spray paints.

Melting chocolate is usually a messy business, but the mess can easily be avoided by covering a small strainer or sieve with aluminum foil, and melting the chocolate in this. Place the sieve over boiling water in a saucepan and cover with a lid. The steam heat will melt the chocolate which can be scraped off the foil with no waste and little work.

• One of the best ways to store leftovers from opened tins of food is to transfer them to small plastic bags, seal the bags tightly by twisting the tops closed, and placing them in the tins

which have been rinsed. These take little space in the refrigerator and the labels immediately identify the leftovers.

• French Toast is a delicious way to use stale bread. Recipes usually call for a mixture of beaten eggs, milk, vanilla, salt, a little nutmeg and cinnamon, but there are superb variations to this basic recipe. Here are a few: substitute generous amounts of any liqueur such as



curacao, peach or apricot brandy, or Cherry Herring, for the spices. The alcohol will evaporate but the flavour will remain. You may mix several flavours for infinite variety. Sweeten the toast with honey or powdered sugar rather than a marmalade which will eclipse the delicate flavour.

• While on the subject of recipes: mayonnaise is very easy to make, especially in a blender, less expensive than the store-bought, and infinitely superior. Blend together 1 egg, 1

teaspoon of ground mustard, ½ teaspoon of salt, 1 teaspoon sugar and ¼ cup salad oil. When thoroughly blended, add another ½ cup of oil and 3 tablespoons lemon juice very slowly. Blend well. Add a final ½ cup of oil and blend until thick. This is a foolproof recipe — I have even had success when I once had to substitute vinegar for the lemon juice and prepared for dry mustard! Mayonnaise is supposed to be better when mixed by hand (using only the egg yolk) but I hardly think the results worth the extra effort. Of course, one can use a mixer, using the same technique as with a blender. However made, it is essential that all ingredients be at room temperature.

Salad oil is a matter of personal taste and how concerned one is with cholesterol content. In Greece, safflower oil is the best. Olive oil is considered the best salad oil, but many object to its strong flavour and prefer corn oil. It is tasteless and therefore does not overwhelm other flavours. Soybean, peanut and sesame oils are good but cottonseed oil is strongly suspect because it often contains residues from pesticides.

• Here is another hint on popcorn, one of the finest real-food snacks there is. For a delicious and different taste, stir a generous spoonful of peanut butter into melted butter before pouring over the popcorn.

• Dental floss will wear much better and last longer than regular thread for sewing buttons on work clothes and children's play clothes.

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Dry Cleaners, Furniture, Hardware, Optical, Pharmacies*	8 am - 3 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 1:30 pm 4:30 - 8 pm	8 am - 3 pm
Groceries, Fruits and Vegetables	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5 - 8:30 pm	7:30 am - 2 pm 5 - 8:30 pm
Fish	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7:30 am - 3:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 3:30 pm	7:30 am - 3:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm	7:30 am - 2:30 pm 5 - 8:30 pm
Wines and Spirits	7 am - 4 pm	7 am to 10 pm	7 am - 4 pm	7 am - 4 pm	7 am to 10 pm	7 am to 10 pm
Barbers and Hairdressers	8 am - 2 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 2 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 1:30 pm 4:30 - 8:30 pm	8 am - 5 pm
Florists Open Sun. 8 - 2:30	8 am to 9 pm	8 am to 9 pm	8 am - 2:30 pm	8 am to 9 pm	8 am to 9 pm	8 am to 9 pm

* Pharmacies remain open 24 hours a day according to a rotating schedule. The names and addresses are posted on the door or window of pharmacies which are closed.

television

What Athenians will be viewing this month is, as usual, unpredictable since the networks habitually change their programs on short notice. One local newspaper protested by listing the networks' phone numbers and suggesting that their readers telephone their complaints. We follow suit: ERT's number is 659-5970 and YENED's is 770-7060. The news is broadcast over ERT at 2:30, 7, 9, and midnight; over YENED at 2, 6, 9:30 and midnight. Both networks begin broadcasting in early afternoon, take a brief siesta, and resume in late afternoon. ERT is on the air continuously from 1:30 to midnight on Sundays, YENED on both Saturdays and Sundays. The following is a selection of programs of interest to the foreign community. Programs in Greek are followed by an asterisk (*).

SUNDAY

ERT 2:15 Songs and Dances*... 5:10 Children's program*... 6:00 Children's program*... 8:00 The Big Adventure with Jennie Karezi*... 9:30 Sports*... 10:00 Foreign film.

YENED 1:30 Folk Songs and Dances*... 2:15 Classical music... 4:30 Joe 90... 5:00 Children's program*... 6:30 Children's Program*... 7:30 Music — For the Young, by the Young*... 8:30 Jo Gaillard (French series with Bernard Fresson based on a novel by Jean Paul Devivier)... 11:00 The Rogues (with David Niven and Charles Boyer).

MONDAY

ERT 6:30 Bolek and Lolek (cartoons from Poland)... 6:40 Lassie... 7:15 Sports*... 7:30 Music Program*... 8:30 Jennie (the Thames Television series based on the life of Lady Randolph Churchill, starring Lee Remick)... 11:30 From the World of Jazz.

YENED 1:30 The Persuaders (with Tony Curtis and Roger Moore)... 6:15 Our National Stage (discussion)*... 7:00 Program on Cyprus*... 7:15 Combat with Vick Morrow and Rick Jason speaking Greek (dubbed)*... 11:00 Foreign film.

TUESDAY

ERT 6:30 Children's program*... 7:15 Doctor at

Large (British comedy series starring Barry Evans)... 8:00 Life of Paul Gauguin (French Series)... 9:30 Musical Evening*... 10:30 Dark Forces (police series)*... 11:30 Historical Archive*.

YENED 6:15 Tourist Greece (news from EOT)*... 6:45 Emergency! (American hospital drama)... 7:45 Flight 272 (French series)... 10:00 Foreign film.

WEDNESDAY

ERT 6:30 Bugs Bunny or Puppet Theatre*... 7:15 Program on Cyprus*... 7:30 Sports*...

YENED 1:30 Cannon (American detective series)*... 7:00 Documentary... 10:30 Foreign film.

THURSDAY

ERT 6:30 Fairy Tales*... 7:15 Stories of the Far West... 9:30 Freddy Germanos interviews known and unknown personalities*... 10:30 Pain Noir (French historical serial).

YENED 1:30 High Chaparral (adventure on an Arizona ranch)... 6:15 Documentary... 7:00 The Little House on the Prairie (dubbed)*... 8:00 Emma (dramatization of Jane Austen's novel)... 10:00 Theatre*... 11:00 Rich Man, Poor Man (dramatization of Irwin Shaw's novel).

FRIDAY

ERT 6:30 Submarine Stingray (children's science fiction series)... 7:15 Documentary... 9:30 Ilias Venezis's *Galini* dramatized for television*... 10:30 Topical chat show*... 11:00 Police Stories.

YENED 1:30 The Rookies (life among the police cadets)... 7:00 Documentary... 10:15 Immortal Love Stories: Pericles Yiannopoulos — Sophia Laskaridou*... 11:00 Kojak (with Telly Savalas).

SATURDAY

ERT 3:30 British Soccer... 4:15 Sports program*... 4:45 Swiss Family Robinson... 7:40 Musical program... 9:30 Hawaii Five-0 (cops and robbers in Honolulu)... 10:30 Musical Show*... 11:30 (Interviews with well-known personalities*).

YENED 1:30 Kung Fu... 2:45 The Lucy Show... 3:15 Documentary (dubbed)*... 3:45 Sports Afternoon*... 6:15 Puppets*... 7:00 Father, Dear Father (comedy series)... 7:30 Documentary... 8:30 The Saint (with Roger Moore)... 10:00 Film*... 12:15 Music and Dance with international performers.

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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.

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).

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).

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.).

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.

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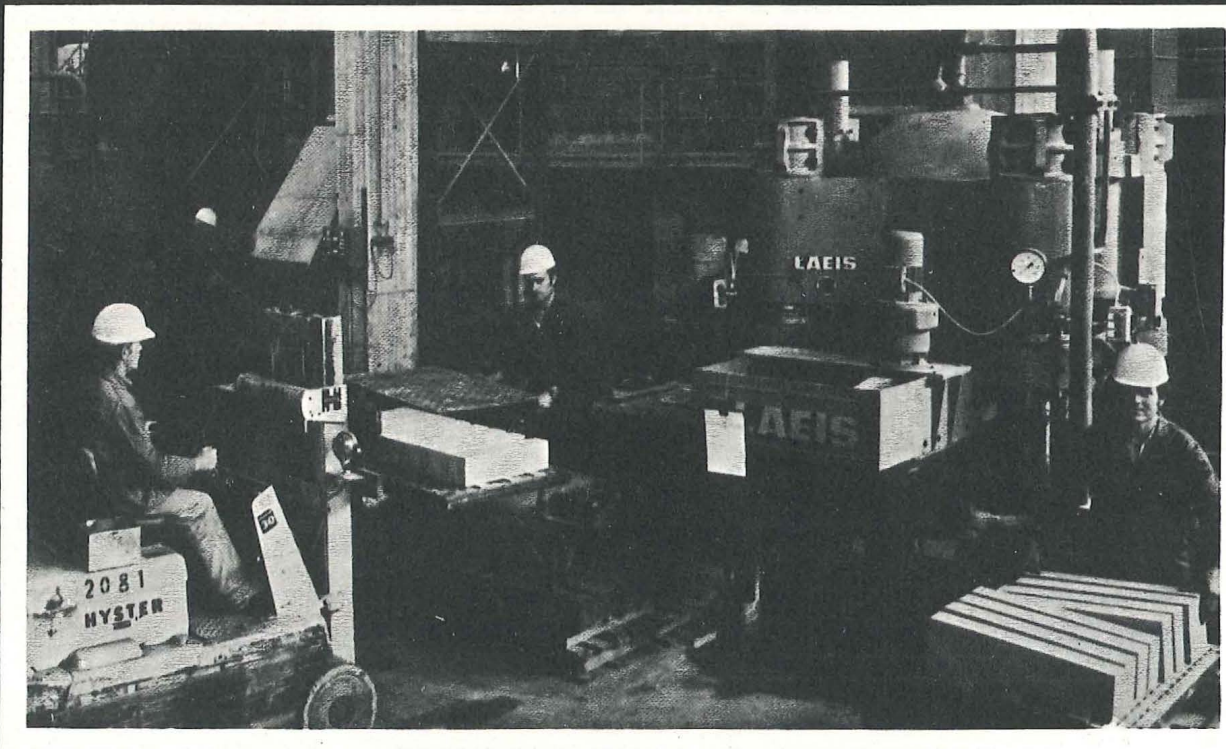
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Jimmy Carter on Cyprus:

In a news release issued September 1, Jimmy Carter made the following statements regarding his position toward Cyprus. He said:

The policy of the Ford Administration of tilting away from Greece and Cyprus has proved a disaster for NATO and for American security interests in the Eastern Mediterranean... The continuing tensions between Greece and Turkey damage the NATO alliance and endanger stability in the Eastern Mediterranean. If these two allies of the United States are to play a vigorous role in the alliance, there must be a just and rapid settlement of the tragic situation in Cyprus.

In the same declaration, Mr. Carter assessed the problem of Cyprus and the Aegean crisis as follows:

The lack of progress is disappointing and dangerous. Peace must be based upon the United Nations General Assembly Resolution 3212 of 1 November 1974 endorsed by Cyprus, Greece and Turkey, calling among other things for the removal of all foreign military forces from Cyprus. The widely reported increase in colonization of Cyprus by Turkish military should cease. Greek-Cypriot refugees should be allowed to return to their homes. Both Greece and Turkish Cypriots should be assured of their rights, both during and after the withdrawal of all foreign troops from Cyprus.



If and when I am elected President, I intend to enforce and carry out the provisions of the statement.

We the members of the Hellenic American Society, consisting of graduates of American Universities in Greece, strongly endorse Mr. Carter's assessment and urge that US policies in

the future reflect the sense of fairness, balance, and dedication to the best interests of the United States and the Western World that Jimmy Carter's assessment reflects.

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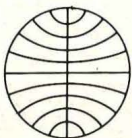
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