

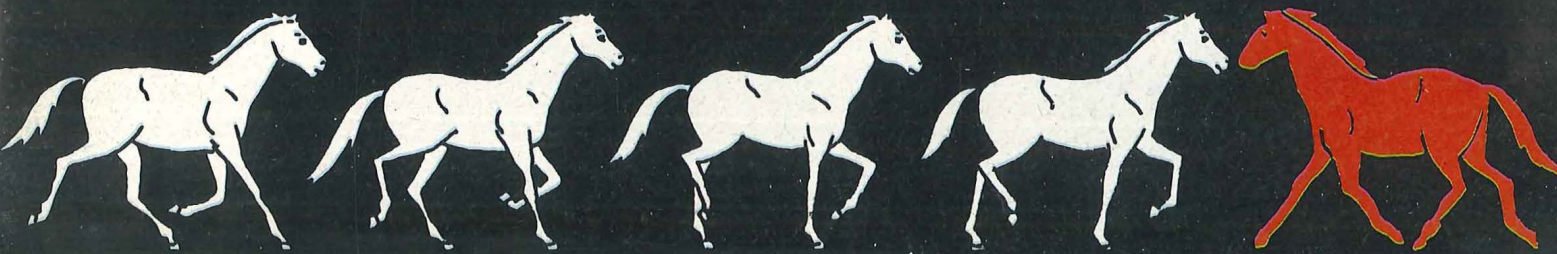
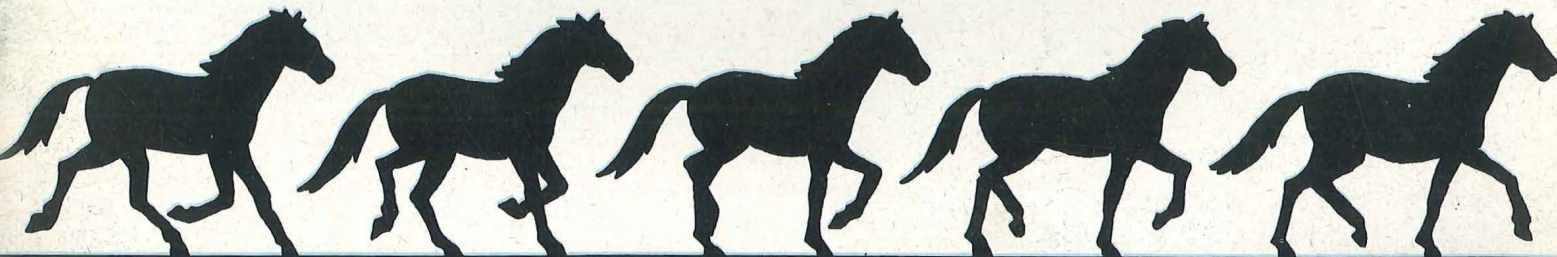
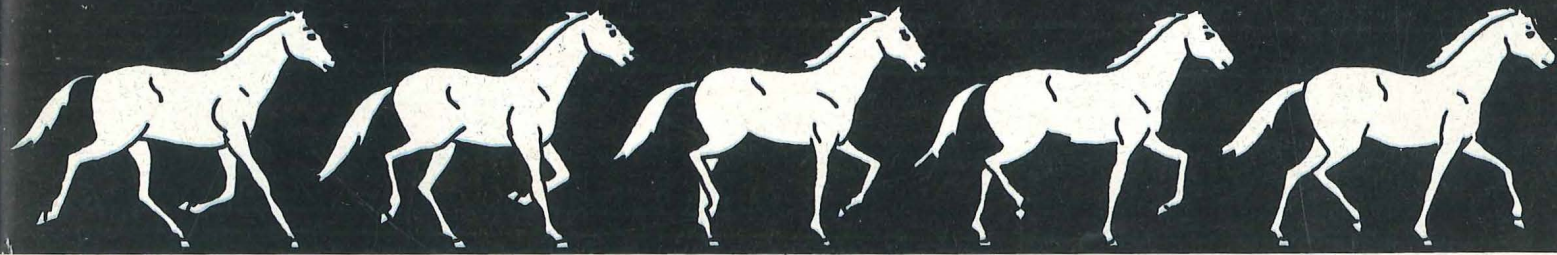
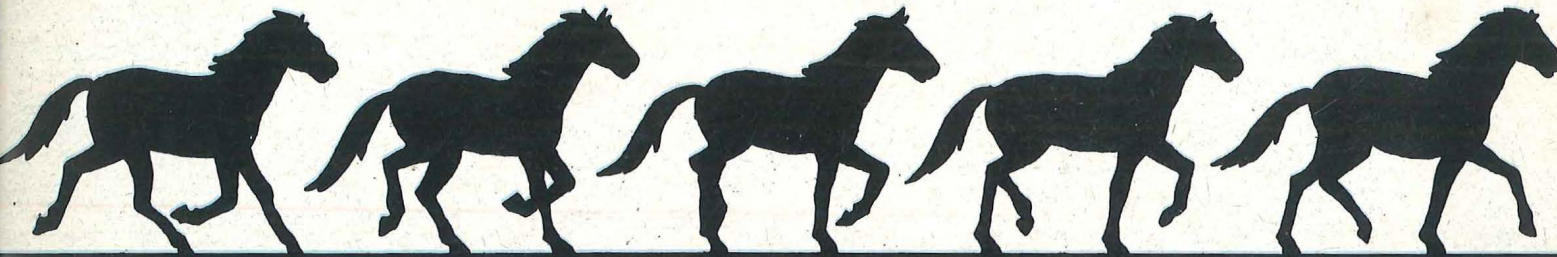
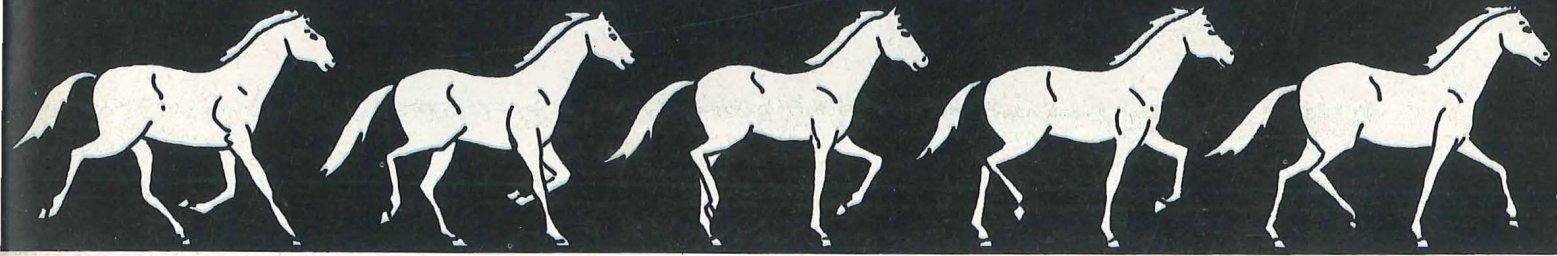
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# ATHENIAN

Greece's English Language Monthly





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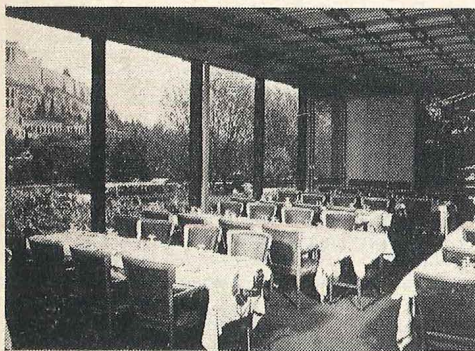
Moussaka, Taramosalata, Souvlaki, Dolmades . . . You may have trouble getting your tongue around the menu but you'll have no trouble with the real thing.

Throw in a bottle or two of Retsina, some lively bouzouki music, traditional Greek hospitality – and you have all the ingredients for an unforgettable night out in Athens.

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**Ta Nissia.** Elegant island-taverna atmosphere with a wide assortment of Greek and international dishes. In the evenings live music of old and new Greek songs. Daily 12.30pm to 3pm and 7pm to 11.15pm. Athens Hilton. Tel: 720201.



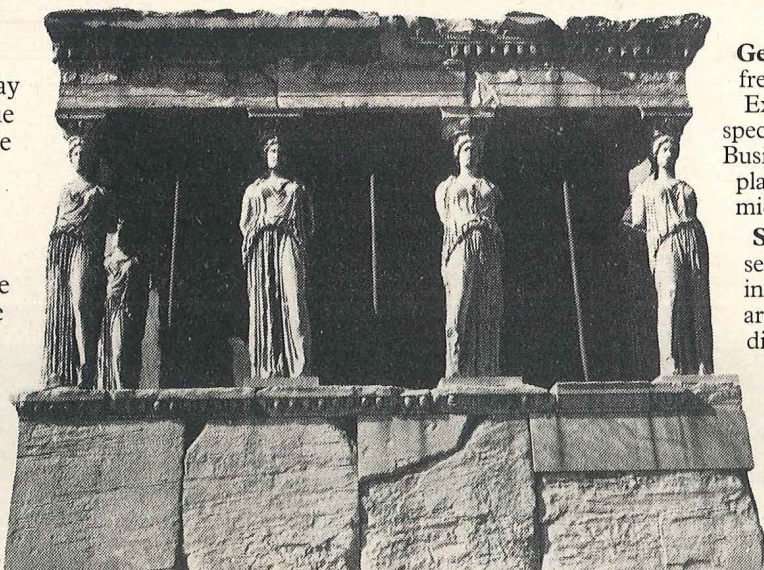
**Dionysos** (above). Outstanding feature of this restaurant is its location which provides a magnificent view of the Acropolis. Open terrace, international cuisine. Daily noon to 4pm and 7pm to 1am. 43 Robertou Gali. Tel: 9233182.

**The Amalia Taverna.** Luxury restaurant (180 seats), known for its international gourmet cuisine and Greek specialities. Caravel Hotel. Tel: 790721 or 790731.

**G. B. Corner.** Lunch or dine in the heart of Athens and in the oldest, most elegant and perhaps best known hotel. Daily 10am to 2am. Grande Bretagne Hotel, Syntagma Square. Tel: 3230251.

**Candari.** Reservations are recommended for this popular restaurant. Not only will you feast on Greek cuisine, but you just might find yourself joining in on the live entertainment – singing and dancing a la Zorba! Dioharous 9. Tel: 741706/711330.

**Corfu Restaurant.** Extensive menu which includes the popular Greek specialities as well as a few variations from the island of Corfu. Frequenting by local businessmen and tourists. Quick and attentive service. Daily from midday to midnight. Kriezotou 6 (next to King's Palace Hotel). Tel: 3613011.



**Michiko.** A multi-roomed Japanese restaurant, where you'll be served delectable fish and other specialities. Visit them daily 1pm to 3pm and 8pm to midnight. Closed Sundays. Kidathineon 27, Plaka. Tel: 3220980.

**Al Convento.** A charming restaurant where you can relax and be served Italian gourmet specialities by attentive staff. Open daily 8.30am to 1pm. Closed Sundays. Anapiron Polemou 4-6, Kolonaki. Tel: 739163.

**Volto.** For superb French and international cuisine in a quiet, sophisticated atmosphere, try this restaurant, decorated in the Aegean island style. Daily 8pm to 2am. Xenokratous 43, Kolonaki. Tel: 740302.

**Mr. Yung's Chinese Restaurant.** Entering this restaurant is like stepping into China itself. Chinese décor, furniture and background music all contribute to your enjoyment of the authentic cuisine. Open daily noon to 3pm and 7pm to 1am. Lamahou 3, Plaka. Tel: 3230956.



**Bagatelle** (above). Warm and intimate atmosphere with piano music in the evenings. French and international cuisine. Daily noon to 3.30pm and 7pm to 1am. Closed Sundays. 9 Ventiri. Tel: 730349.

**L'Abreuvoir.** Oldest French restaurant in Athens where food and service are consistently good. Reservations necessary for dinner. Daily noon to 4pm and 8pm to 1am. Xenokratous 51. Tel: 729106.

**Gerofinikas.** Renowned restaurant frequented by Athenians and visitors. Extensive Greek and Oriental specialities. The sweets are exceptional. Businessmen's preferred meeting place. Reservations. Daily 12.30 to midnight. Pindarou 10. Tel: 3636710.

**Scorpios.** A pleasant night-spot, serving high-class French cuisine and international specialities. Reservations are recommended. Open only for dinner, from 8.20pm, and closed on Sundays. 1 Exrou St. Tel: 7796805.

**Prince of Wales.** If you like your steaks charcoal grilled, this is the place for you! Open for lunch and dinner, closed Sundays. Sinopis 14, Ambelokipi. Tel: 7778008.

**Stagecoach.** "Wild West" décor provides appropriate background for the standard American cuisine.

Good service. Daily noon to 4pm and 7pm to 1am. Loukianou 6, Kolonaki. Tel: 743955.

**Dionysos.** Located on top of one of the Athenian landmarks with a view of the entire city. Accessible by cable car from Ploutarchou St., above Kolonaki Sq. Extensive menu. Open continuously from 8.30am to midnight. M. Lycavitos. Tel: 726374.



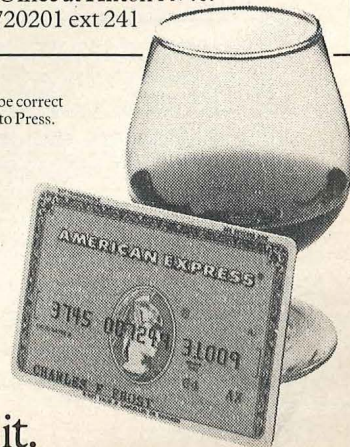
**Prunier** (above). You'll find a quiet, relaxed atmosphere in this Parisian style restaurant. Superb French cuisine. Reservations are necessary. Open daily noon to 3pm and 8pm to midnight. Closed Sundays. Ipsilandou 63, Kolonaki. Tel: 727379.

## Your American Express Travel Service Office in Athens:

Syntagma Square. Tel: 3244975.  
Office hours: 8.30am-1.30pm and 5pm-7pm.  
Branch Office at Hilton Hotel

Tel: 720201 ext 241

All information  
was believed to be correct  
at time of going to Press.



# community calendar

## NOVEMBER 1

Duplicate Bridge — American Club, 7:30 pm.

## NOVEMBER 2

St. Andrew's Women's Guild—Lecture by Rev. Macaleer: "Religion and Politics: Do They Mix?", Halkidos 84, Nea Kifissia, 9:30 am. For transportation call 970-6279.

American Club—Japanese Night, Americana Room. Reservations necessary.

Hellenic American Union—Round-table discussion: "Problems of Pre-adolescence", 8 pm.

## NOVEMBER 5

Propeller Club—Luncheon meeting with an address by Mr. T. Farnsworth, Management Development Director of 3M United Kingdom Ltd.: "Pitfalls and Perils of Company Politics", Foyer, Athens Hilton Hotel, 1 pm.

## NOVEMBER 6

Duplicate Bridge — American Club, 10 am.

Bingo — American Club, 7:30 pm.

## NOVEMBER 7

American Club—AWOG Party Bridge, Friendship Room, 10 am.

German Community Centre—Coffee afternoon for elder members, 5 pm.

Helianthos Yoga Union — Lecture (in English) by Bob Najemy: "Why I Believe in Reincarnation", 8:30 pm.

## NOVEMBER 8

American Women's Organization of Greece — Luncheon fashion show, Athens Hilton Hotel, 11:15 am.

Duplicate Bridge — American Club, 7:30 pm.

## NOVEMBER 9

American Club — Greek Night.

## NOVEMBER 12

Athens Cosmopolitan Lions Club — Dinner meeting, 9 pm. Call Mr. Baganis (Tel. 360-1311) for further information.

## NOVEMBER 13

Duplicate Bridge — American Club, 10 am.

Bingo — American Club, 7:30 pm.

Italian Institute — Seminar on Dante and his *Divine Comedy*, 8 pm.

## NOVEMBER 14

American Club — AWOG Party Bridge, Friendship Room, 10 am.

German Community Centre — Coffee afternoon for younger members with a talk on Greek cooking, 4:30 pm.

Goethe Institute—Lecture by Bernhardt Tzeller: "Hermann Hesse (1877-1962): His Life and His Work", in German with Greek translation, 6 pm. Conference with Prof. Tzeller: "Alternations of Fame: Thoughts on Hermann Hesse's Influence", in German with Greek translation, 8 pm.

Helianthos Yoga Union — Lecture (in English) by John Waterman: "The Power of the Pyramids", 8:30 pm.

## NOVEMBER 15

Duplicate Bridge—American Club, 7:30 pm.

Goethe Institute — Conference and round-table discussion with Prof. Tzeller: "The German

Literary Archives of Marbach", in German with Greek translation, 8 pm.

## NOVEMBER 20

Duplicate Bridge—American Club, 10 am.

Bingo—American Club, 7:30 pm.

Goethe Institute—Lecture, with slides, under the auspices of the Greek-German Medical Society: "Christos Xenaris: An Exercise in Self-concentration", in Greek, 9 pm.

## NOVEMBER 21

American Club—AWOG Party Bridge, Friendship Room, 10 am.

Helianthos Yoga Union—Lecture (in Greek) by Panayotis Koumendakis: "How to Combine Food Properly", 8:30 pm.

## NOVEMBER 22

School Closings—American Community Schools of Athens, Hellenic International School and LaVerne College will close for the Thanksgiving holidays through Nov. 25.



American Club—Thanksgiving dinner, both dining rooms, noon-11 pm. Reservations necessary for the Americana Room.

## NOVEMBER 23

Goethe Institute—Lecture, with slides, by Ursula Knigge: "New Excavations at Keramikos", in German, 8 pm.

## NOVEMBER 26

Athens Cosmopolitan Lions Club—Dinner meeting, 9 pm. Call Mr. Baganis (Tel. 360-1311) for further information.

## NOVEMBER 27

Duplicate Bridge—American Club, 10 am.

Bingo — American Club, 7:30 pm.

Italian Institute—A commemoration for the Italian composer Ottorino Respighi, 8 pm.

## NOVEMBER 28

American Club—AWOG Party Bridge, Friendship Room, 10 am.

Republicans Abroad Committee—Discussion of overseas tax laws by a tax expert and voter registration. For information telephone 681-5747 or 671-3200.

American Club—USAFE Combo "Galaxy" will appear in the Independence Room, 7:30 pm (only 16 years and over admitted). Wine and Cheese Night.

Helianthos Yoga Union—Lecture (in Greek) by Maro Papatthanassiou: "An Astronomical View of Greek Mythology", 8:30 pm.

## NOVEMBER 29

Duplicate Bridge—American Club, 7:30 pm.

## NOVEMBER 30

American Club—*She Stoops to Conquer*, performed by the Players, Independence Room, 8:30 pm.

## DECEMBER 1

American Club—*She Stoops to Conquer* (see Nov. 30).

## DECEMBER 5

Helianthos Yoga Union—Lecture (in English) by Bob Najemy: "Man, God, and the Universe", 8:30 pm.

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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

## NAME DAYS IN NOVEMBER

- Nov. 1 Kosmas, Damianos, Anargyros, Argyris, Argyro  
 Nov. 8 Michael, Gabriel, Angeliki, Angelos, Angela  
 Nov. 14 Philip  
 Nov. 16 Matthew, Mattheos  
 Nov. 21 Mary, Maria, Panayiota, Panayiotis, Panos  
 Nov. 25 Katerina, Katy, Katina  
 Nov. 30 Andreas, Andrew, Adrianna

## DATES TO REMEMBER

- Nov. 1 All Saints' Day  
 Nov. 2 All Souls' Day—Catholic holiday  
 Nov. 5 Guy Fawkes Day—England, Commonwealth  
 Nov. 6 Election Day—USA  
 Nov. 11 Veterans' Day—USA  
 Remembrance Day—Canada  
 Nov. 22 Thanksgiving Day—USA  
 Nov. 28 National Day—Mauritania  
 Nov. 29 National Day—Yugoslavia

## MISCELLANEOUS STUDIES

**ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, Archimidou 48, Tel. 701-2268.** Classes in modern Greek (all levels), studio art, modern dance and movement, creative jazz dance, "keep fit" exercises, and yoga. Annual registration fee 250 Drs., tuition 3,600 Drs. for each eight-week session. Registration for the winter term is Nov. 12-19. Classes start Nov. 19.

**BALLET LESSONS.** The following schools use the London Royal Academy of Dance 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, Patisson 75, Athens, Tel. 821-3535... Sofi Katsouli, Mikras Asias 19, Ilissia, Tel. 777-9052 and Theofanous 33, Ambelokipi, Tel. 642-6782... Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965... Carol Hanis, Tsouderou 27, Kalamaki, Tel. 981-6310.

**FIBREWORKS, Iperidou 5, Tel. 322-9887.** Courses in spinning and dyeing, basic and intermediate weaving, tapestry, and batik. Tuition approximately 2,000 to 3,000 Drs. Second session starts Nov. 1. All are welcome to visit.

**HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886.** Courses in beginning, intermediate and advanced modern spoken Greek. Placement test fee (for those with a prior knowledge of Greek) 125 Drs., annual registration fee 260 Drs., tuition 2,960 Drs. for each 36 hour session. Registration Nov. 13. Art classes in several techniques for beginners through advanced. Tuition 3,300 Drs. per session. Registration through Nov. 14. Classes run from Nov. 14 through Jan. 10, 1980. Modern dance and choreography classes. Tuition 600 Drs. for one hour per week and 1,000 Drs. for two hours per week. Registration through Nov. 13. Classes run from Nov. 13 through Dec. 13.

**HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychico, Tel. 671-1627.** Bio-energy massage classes in the art and science of locating and releasing nervous and muscular tension. Registration through mid-November when the classes begin.

## EXOTIC PURSUITS

The Joint Travel Committee brightens up November with the following trips. India (with visits to Khatmandu, New Delhi, Varnasit, Jhapur, and the Taj Mahal): Nov. 11-19, \$1,100 For further information call Diane Philips (Tel. 671-7826). Egypt: Nov. 21-28, \$680 (including hotel accommodation on full-board basis and a trip to the Pyramids). For further information call Scharlene Franks (Tel. 813-4254). Trips to look forward to in December include a skiing holiday in Italy: Dec. 22-29, \$555, call Diane Philips for further information. Istanbul: Dec. 26-29, \$304, for further information contact Jan Inman (Tel. 894-3396).

# THE ATHENIAN

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## publisher's note

*Shelley spoke of poets as the unacknowledged legislators of the world. Surely one of the more remarkable aspects of modern Greek culture is that poets are still acknowledged as its legislators. The reason is clear: the poets of modern Greece have not only been dedicated to their art but have seriously considered their contributing role and responsibility to society around them. Palamas, Sikelianos, Kazantzakis, Seferis, among others, are in this sense all ethnic poets. Yiannis Ritsos, whose seventieth birthday is being widely celebrated this year, followed this great tradition. In "Yiannis Ritsos: The Path towards the Myth", Katerina Plassara concerns herself less with Ritsos' poetry than with the man who writes it, and the men and women who read it.*

*Recurring oil shortages have led countries throughout the world to re-examine their natural sources of energy. Sara Mazumdar reviews this field as it pertains to Greece with emphasis on solar energy. A more local shortage, water, is now in the process of solution with the completion of the Mornos Dam, one of the largest hydraulic projects in Europe. Such projects, however, necessitate some sacrifice. Aliko Ammerman, with her husband William R. Ammerman, describes the fate of her native village as it disappears into the rising lake behind the dam.*

*World Music Days, the major annual festival of the International Society of Contemporary Music, was celebrated this year in Greece in honour of the composer Nikos Skalkottas who died in obscurity thirty years ago. According to Professor Peter Gradenwitz, who has attended these festivals throughout the world for many years, it was the most ambitious and stimulating in recent times, with Greek composers and musicians taking the lead. Much of the success of this year's festival was due to the untiring dedication of musicologist John G. Papaioannou, General Secretary of ISCM's Greek Section.*

*The cover is by Rodi Constantoglou. Mrs. Constantoglou, who attended Parson's School of Design and St. Martin's School of Art has been active as an illustrator and a textile and fashion designer in London and New York.*

# goings on in athens

## MUSIC

**ATHENS STATE ORCHESTRA.** Rex Theatre, Panepistimiou 48, Tel. 362-8670, 361-4344 (box office). Performances are every Monday at 8:30 pm. Program was not available at the time of going to press. Please call for details.

**LYRIKI SKINI** (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on Tuesdays, Wednesdays and Fridays and at 7 pm Saturdays and Sundays. Call for program details.

**PARNASSOS HALL.** Agiou Georgiou Karytsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth-century. The full program of lectures and musical events includes regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Call for full program information. The hall is near Syntagma Square, just below Kolokotronis' statue off Stadiou Street. Admission free. This month's musical events include: Concert by the Telesila Musical Society (Nov. 8 at 8:30 pm) ... Concert by the Friends of Music (Nov. 17 at 7 pm) ... The Eviyros Assoc. with works by contemporary Greek composers (Nov. 24 at 8 pm) ... Concert of classical music by the Greek Quartet of the Blind (Nov. 29 at 8 pm).

## CONCERTS AND RECITALS

*The addresses and phone numbers of the cultural institutes are listed in the Organizer. Call for ticket information.*

**ROSE POPE AND MICHAEL FREYHAN**—Cello and piano recital with works by Chopin, Beethoven, Bridge, Skalkottas, and Mendelssohn. Nov. 1 at 8 pm. British Council.

**GARZICI AND CARSAGNA**—Guitar recital. Nov. 2 at 8 pm. Italian Institute.

**GUITAR RECITAL**—Nine guitarists perform. In collaboration with the Greek-Italian League. Nov. 15 at 8 pm. Italian Institute.

**MANDALENAKI**—In a vocal recital sponsored by the Society for the Assistance of the Mentally Handicapped. Nov. 15 at 8 pm. Hellenic American Union.

**SCHNEIDER-GORITSKI-LEVIN TRIO**—In a concert of works by Mozart, Beethoven and Brahms. Nov. 20 at 8 pm. Parnassos Hall, Karytsi Sq. 8. Goethe Institute.

**SOPHIA PIMENIDES AND YOLANDA SEVERI**—Violin and piano recital. Nov. 20 at 8 pm. Hellenic American Union.

**PETER O'LEARY AND GERASSIMOS PYLARINOS**—Tenor and guitar in a recital of music from the 15th and 16th centuries. Nov. 22 at 8 pm. British Council.

**TOTO BLANCHE'S ELECTRIC CIRCUS**—In a concert of jazz, pop, and electronic music. Nov. 26 at 8 pm. Goethe Institute.

**HIS-LAVERNE CONCERT SERIES**—Piano recital by Aris Garoufalas. Nov. 28 at 8:15 pm. Hellenic International School.

**ROULA LOUCOUMI**—Recital of ancient folk songs from England, France and Italy, spirituals, and Greek folk songs of the last thirty years. Nov. 29 at 8 pm. Hellenic American Union.

**STRING QUARTET**—Concert, in collaboration with the Greek-Italian League. Nov. 30 at 8 pm. Italian Institute.

## GALLERIES

*Unless otherwise noted galleries are open Monday through Friday from around 10 to 2 and reopen in the evenings from 6 to 9 or 10. On Saturdays, they are usually open in the morning only. Since the hours may vary, it is best to call before setting out.*

**ARGO,** Merlin 8, Kolonaki, Tel. 362-2662. An exhibition of sculpture by Gerasimos Sclavos (Nov. 1-10). Marco Veneo, paintings (Nov. 12-27). Zoe Skeadaresi, paintings (Nov. 28 - Dec. 27).

**ART AND ENVIRONMENT,** Thespidos 11, Plaka, Tel. 322-4618. Exhibition of marble sculpture from the island of Paros, by young American artist Sheila Preble (Nov. 2-15). Exhibition of

paintings by three young Greek artists, Yiannis Posnakoff, Bedres Aslanian and Yeorgos Savakis (Nov. 17-30).

**ASTOR,** Kar. Servias 16, Tel. 322-4971. Call for exhibit details.

**ATHENS,** Glykonos 4, Tel. 713-938. Group exhibition of surrealist artists which includes works by Dali, Engonopoulos, Leonore Fini and Magritte (Nov.).

**JEAN AND KAREN BERNIER,** Marasli 51, Tel. 735-657. Paolo Colombo (through Nov. 24).

**CONTEMPORARY GRAPHICS,** Haritos 9, Tel. 732-690. Mara Karepsos, paintings and sculpture (Nov. 1-19). Dimitris Koukos, oils (Nov. 20 - Dec. 9).



**DESMOS,** Akadimias 28, Tel. 360-9449. Call for exhibit details.

**DIOGENES INTERNATIONAL,** Nikis 33, Tel. 323-1978. An exhibition of paintings of Greece by Italian artist Armeno Mattioli (Nov. 1-14). Andonis Minos, paintings (Nov. 16 - Dec. 1).

**DIOGENES INTERNATIONAL,** Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.

**EL GRECO,** Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Gallery reopens this month so call for exhibit details.

**GALERIE GRAVURES,** Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth century Greek engravers.

**KREONIDES,** Iperidou 7 (at Nikis St.), Tel. 322-4261. Ion Neokorydis, oils (Nov. 1-7). Lazaros Pandos, egg tempera (Nov. 8-24). Katerina Fildisakou, collage (Nov. 27 - Dec. 12).

**NEES MORPHES,** Valaoritou 9a, Tel. 361-6165. Yiannis Michaelides, paintings (ground floor) and Yugoslavian engraver, Velizar Kristic (first floor) (Nov. 1-5). Panayotis Gravvalos, paintings (Nov. 6-24). Takis Sideris, paintings (Nov. 26 - Dec. 12).

**GALERIE O,** Haritos 8, Tel. 717-669. Call for exhibit details.

**ORA,** Xenofontos 7, Tel. 323-0698. Kiriakos Mortarakos and Zoe Zegali, oils (Nov. 1-9). Eva Boulgoura and Yeorgos Vakalo, oils (Nov. 12-28).

**POLYPLANO,** Dimokritou 20, Tel. 362-9822. Call for exhibit details.

**ROTUNDA,** Skoufa 20, Tel. 362-2945. Call for exhibit details.

**STOA TECHNIS,** Voukourestiou 45, Tel. 362-4139. John Clonaris, paintings of Macedonia and

Thrace (Nov. 1-3). Manolis Emanolidis, paintings (Nov. 5-24).

**THOLOS,** Filhellenon 20, Tel. 323-7950. Hours: Mon. - Sat. 6-10 pm and Wed. 11 am - 1 pm. An exhibition of portraits of famous Greek literary figures, including Palamas, Papadiamandis and Samarakis, from private collections (Nov. 5-30).

**TO TRITO MATI,** Loukianou 21b, Tel. 714-074. Massoura, oils (Nov. 1-20).

**JILL YAKAS,** 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Susan Jameson, Michael Fairclough, and others. Call for appointment to view.

**ZOUMBOULAKIS,** Kolonaki Square 20, Tel. 360-8278. Closed Mondays. German artist Gudrun Von Leitner (early Nov.).

**ZOUMBOULAKIS-TASSOS,** Kriezotou 7, Tel. 363-4454. Mimi Vassilikou, paintings (Nov. 1-10). An exhibition of jewelry designed by Greek artists (Nov. 20-30).

**ZYGOS,** Iofondos 33 (near the Caravel Hotel), Tel. 729-219. An exhibition of sketches and watercolours from private collections of works by the Greek expressionist painter Yeorgos Bousianis (Nov. 1-12). Vrasidas Tsouchlos, sketches and watercolours (Nov. 14-28). Takis Katsoulidis, paintings (Nov. 30 - Dec. 14).

## EXHIBITS

*The addresses and phone numbers of the institutes are to be found in the Organizer. Exhibitions may be visited during the institutes' and museums' hours.*

**AMERICAN CLUB,** Kastri, Tel. 801-3971. Exhibition of watercolours, etchings, etc. by Paul Bennett, professor of art at LaVerne College (Nov. 5-12).

**BRITISH COUNCIL**—Exhibition on "The Age of Shakespeare" (Nov. 9-20).

**GOETHE INSTITUTE**—Exhibition on Hermann Hesse, with photographs and various documents (Nov. 14-30).

**HELLENIC AMERICAN UNION**—Exhibit of paintings by Ann Ryan and Martin Miles (Nov. 13-23). "Some Colour Photographs", an exhibition of photographs under the auspices of the Greek Photographic Society and UCIA (Nov. 26-Dec. 7).

**ITALIAN INSTITUTE**—Exhibition of paintings by local Greek artists (from Nov. 5).

**NATIONAL ARCHAEOLOGICAL MUSEUM,** Patission and Tositsa, Tel. 821-7717. Exhibition of richly documented ancient Greek musical instruments (through Dec.).

**NATIONAL GALLERY OF ART (PINAKOTHIKI),** Vas. Konstantinou, opposite the Hilton, Tel. 711-010. "Under the Classical Spell: Memories and Revivals of Antiquity", exhibition from the Metropolitan Museum in New York (through Jan. 7, 1980). Exhibition of paintings by four Greek and Bulgarian artists (through Nov. 4). Polish and Greek landscape paintings from the 19th and 20th centuries (Nov. 5-Dec. 9). Belgian drawings and prints of the 16th and 17th centuries (Nov. 5-Dec. 10). Italian prints inspired by Dante's *Divine Comedy* (Nov. 7-Dec. 9).

**ZAPPION,** next to the National Gardens, Tel. 322-4206. Exhibition '79 (Nov. 4-21). Exhibition of stamps (Nov. 22-30).

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				1	2	3
4	5	6	7	8	9	10
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18	19	20	21	22	23	24
25	26	27	28	29	30	

## POINTS OF INTEREST

**THE ACROPOLIS.** Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Open daily 9 am to 3:30 pm. Admission 50 Drs. Free on Sundays. (See also Museum listings.) Guides available on request.

**THE ANCIENT AGORA.** Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic centre of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Open 9 am to 3:30 pm daily. Admission 25 Drs. (See also Museum listings.)

**THE EVZONES.** The Presidential Guard makes its home on Irodotou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

**KERAMIKOS CEMETERY.** Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou Street below Monastiraki. Open Mon. through Sat. 9 am to 3:30 pm. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum which is open. Mon. through Sat. 9 am to 3:30 pm. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**LYKAVITOS (Lycabettus),** Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavitos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarhou and Aristipou Streets in Kolonaki) which operates daily from 8:30 am-midnight.

**NATIONAL GARDEN** (entrances on Amalias, Vass. Sofias, Irodotou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PLANETARIUM,** Syngrou Ave. (opposite the race course), Tel. 941-1181. The Planetarium's roster of activities: Conferences on scientific subjects every Wed. and Fri. at 7:30 pm; Exhibition of Experimental Physics every Sunday 9 am to 1:30 pm and 5:30 to 8:30 pm; film, *A Trip to the Moon* (for children under 12), every Sun. at 11 am and 5:30 pm; film, *From the Earth to the Moon* (for adults), every Sun. at noon. Most shows are in Greek, but group shows in English, German and French may be arranged.

**PROTO NEKROTAFIO** (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

## MUSEUMS

*Museum hours may change at short notice. Be sure to call before setting out.*

**ACROPOLIS MUSEUM,** on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9

am to 3:30 pm daily. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

**AGORA MUSEUM,** Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 3:30 pm daily. *Closed Tuesdays.* Admission 25 Drs., students 10 Drs. Free on Sundays.

**BENAKI MUSEUM,** Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guidebooks in English, French and German. There is a coffee shop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

**BYZANTINE MUSEUM,** Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of 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. Open 9 am to 3:30 pm daily. *Closed Mondays.* Admission 50 Drs., students 20 Drs.

**GOULANDRIS NATURAL HISTORY MUSEUM,** Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 am to 5 pm. *Closed Fridays.* Admission 25 Drs., students 10 Drs.

**JEWISH MUSEUM,** Melidonii 5, Tel. 325-2773. A museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon., Wed., Fri. and Sun. from 9:30 am to 1:30 pm.

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM,** Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 3:30 pm daily. *Closed Mondays.* Admission 25 Drs., students 10 Drs.

**MARATHON MUSEUM,** at Marathon about 42 kms. from Athens, Tel. (029) 455-462. Located a few kilometres beyond the tomb of the Athenians and near the Plateau burial mound, the museum is the gift of American-Greek shipping magnate Eugene Panagopoulos. 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) may be seen in a building nearby. Open daily 9 am to 3:30 pm and Sun. 9 am to 1 pm. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**MUSEUM OF GREEK FOLK ART,** Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly from the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 10 am to 2 pm daily. *Closed Mondays.* Admission free.

**MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION,** Areos 1 (in former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open from 10 am to 2 pm. *Closed Tuesdays.* Admission free.

**NATIONAL ARCHAEOLOGICAL MUSEUM,** Patission and Tositsa, 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 (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera

(Santorini) after a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9 am to 3:30 pm daily. *Closed Mondays.* Admission 50 Drs., students 25 Drs. Free on Sundays.

**NATIONAL GALLERY OF ART** (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dali. Open Tues. through Sat. 9 am to 4 pm, Sun. and holidays 10 am to 2 pm. *Closed Mondays.* Admission 20 Drs. Free on Wednesdays and Sundays. No admission charge for students.

**NATIONAL HISTORICAL MUSEUM,** Stadiou, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with mainly relics, memorabilia, and mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English, for use in the Museum. Open daily 9 am to 1 pm. *Closed Tuesdays.* Admission 20 Drs., students 5 Drs.

**NAVAL MUSEUM,** Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 9 am to 12:30 pm, 5 to 8 pm, and Sundays 10 am to 1 pm. *Closed Mondays.* Admission 10 Drs. Free on Tuesdays and Fridays.

**PANOS ARAVANTINOS MUSEUM,** Agiou Konstantinou St. (in the Dimotiko Theatro of Piraeus), 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. and Sat. 11 am to 1 pm. Special arrangements made for groups, Tel. 416-9711.

**THEATRE MUSEUM,** Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theatre books and magazines are on sale in the lobby. The museum is open daily 10 am to 1 pm and the library 10 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 4 pm to 7 pm. *Closed Saturdays and Sundays.* Admission 20 Drs.

**TRAIN MUSEUM,** 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnese, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. This new museum is open Friday evenings only from 5:30 to 8:30 pm. Admission free.

**WAR MUSEUM,** Vas. Sofias and Rizari, Tel. 742-440. Blood and thunder glorified (to the delight of war buffs and school-boys and to the distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present day. Outside are model boats and aeroplanes, machine-guns and real aeroplanes, for all enthusiasts. Open 9 am to 2 pm daily. *Closed Mondays.* Admission free.

## 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 church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

**KESARIANI.** A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery on the lower slopes of Mt. Hymettus. The church has seventeenth-

and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalias St., take bus 39/52 to the terminus. It is then a 35-45 minute uphill walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

**PENDELI.** A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and a "secret school", open daily from 8:30 am to 7 pm. The grounds are open all day. Near the monastery is the Rododafnis Palace, built for the Duchesse de Plaisance, and converted in 1961 to a royal residence, but it is closed to the public. A taverna is nearby. In Athens, take bus 105 from Othonos St. and in Piraeus bus 191 from Felaneron.

## 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, Koubari 1** (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.

**GREEK WOMEN'S INSTITUTION, Voukourestiou 13**, Tel. 362-4038. Exquisite embroideries, handwoven 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, handwoven fabrics sold by the metre, etc. Some special orders accepted.

**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.

## SPECIALTY AREAS

**KOLONAKI.** The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, 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. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

## BAZAARS AND FAIRS

*The annual holiday fund-raising bazaars offer a large variety of gifts and other treats, including handiwork, Christmas cards, decorations, new and used books, glassware and toys. Most have booths selling such goodies as plum puddings and chutneys.*

**HELLENIC ANIMAL WELFARE SOCIETY BAZAAR**, at the British Council, Kolonaki Square 17. Friday, November 23 from 11 am to 7 pm and Saturday, November 24 from 10 am to 7 pm.

**HELLENIC INTERNATIONAL SCHOOL MUSIC FUND BAZAAR**, at the high school, Xenias and Artemidos, Kifissia. Saturday, November 10 from 11 am to 4 pm. For further information telephone 692-9884.

**ST. PAUL'S ANGLICAN CHURCH CHRISTMAS BAZAAR**, at the British Embassy, Loukianou 12. Saturday, December 1. For further details contact Mrs. Wilcox (Tel. 801-7329).

## RECREATIONAL

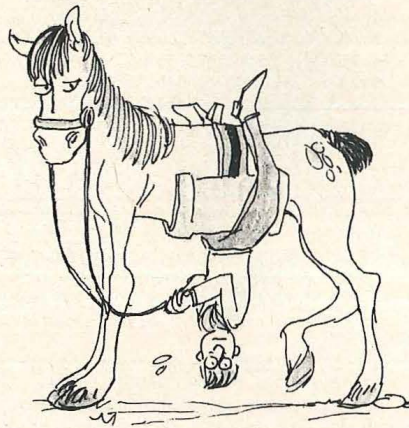
### SPORTING CLUBS

**AOK, Tatoiou, Kifissia**, Tel. 801-3100. Five tennis courts. Sponsorship required for regular membership. Six month membership also available. Annual fee 8,000 Drs. (5,000 Drs. for six months); 2,000 Drs. for minors (1,500 Drs. for six months). Open daily from 8 am to 7 pm.

**ATHENS TENNIS CLUB, Vas. Olgas, Athens**, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Initial fee 20,000 Drs., 6,000 Drs. annually. Open daily from sunrise to sunset.

**ATTICA TENNIS CLUB, Filothei**, Tel. 681-2557. Seven tennis courts, restaurant. Initial membership fee 7,500 Drs. for adults, 3,750 Drs. for minors; annual fees 7,000 Drs. for adults, 3,000 Drs. for minors. Open daily 7 am to 11 pm. (For further information and registration ring Mons. and Fris. 6-8 pm.)

**EKALI CLUB, Ekali**, Tel. 813-2685. Five tennis courts, two swimming pools, sauna and gym room. Restaurant open daily from 1:30 pm to 3:30 pm and 9 pm to 1 am, closed Mondays. Initial fee 30,000 Drs.; annual fee 15,000 Drs.



(Tel. 813-4284, Tues.- Sat., 10 am to 2 pm for information and registration.)

**GLYFADA GOLF CLUB**, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fees: weekdays 600 Drs., weekends, 1,000 Drs., weekly membership 3,200 Drs. Rental of golf clubs, cart, and caddy additional.

**PARADISSOS TENNIS CLUB, Paradissos**, (off Leof. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis courts, bar, snack-bar, swimming pool, pro shop, rentals. Initial fee 5,000 Drs., 10,000 Drs. annually; 2,500 Drs., 5,000 Drs., for minors. Temporary residents of Greece may acquire special membership. Open daily from sunrise to sunset.

**POLITIA CLUB, Viarionos 3, Politia**, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground, restaurant. Initial membership fee 20,000 Drs. per family, individual membership 10,000 Drs., monthly fee 500 Drs. Open daily 8 am to 1 pm.

**SPORTS CENTRE, Agios Kosmas** (across from the Domestic Airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), minigolf (20 Drs.) ping-pong (10 Drs. each), tennis (court fee 40 Drs. an hour, rackets 15 Drs. an hour). Open daily from 7 am to 7 pm.

### RIDING

**THE HELLENIC RIDING CLUB (Ipiikos Omilos tis Ellados), Paradisos**, Tel. 681-2506, 682-6128. Initial fee 10,000 Drs., annual membership fee 4,500 Drs., plus 2,500 Drs. per month for eight hourly lessons.

**VARIBOBI RIDING SCHOOL, Varibobi**, Tel. 801-9912. Annual membership fee 4,000 Drs.; monthly fee 800 Drs. For non-members hourly fees are 350 Drs.

## LIBRARIES

**AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17**, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.

**AMERICAN LIBRARY, Hellenic American Union, Massalias 22** (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. through Fri. 9:30 to 2 and Mon. through Thurs. 5:30 to 8:30.

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

**BENAKI Koubari 1**, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. through Sat. 8:30 to 2.

**BRITISH COUNCIL, Kolonaki Square**, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9 to 1 and Mon. and Thurs. 6 to 8:30.

**BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma**, Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. Daily 9 to 2, Tues. and Wed. 4 to 7.

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

**THE GENNADIUS, American School of Classical Studies, Souidias 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 4:30, Sat. 9 to 1.

**GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1**, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 1:30 and 5 to 8. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists.

**GOETHE INSTITUTE, Fidiou 14-16**, Tel. 360-8111. Books, periodicals, references and 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, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9.

**ITALIAN INSTITUTE, Patission 47**, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1 and 5 to 7:30.

**NATIONAL LIBRARY, Panepistimiou St.**, Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon. through 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 Sat. 8:30 to 1:30, Mon. through Fri. 4 to 8:30.

**PARLIAMENT LIBRARY, Vas. Sophias**, Tel. 323-5030. Mon. through Sat. 8 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 8 to 1 and 5:30 to 8, Sat. 8 to 1.

**PLANETARIUM, Syngrou Ave.** (opposite the Race Course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Fri. 9 to 2:30 and Wed. and Fri. 5:30 to 8:30.

**POLYTECHNIC SCHOOL, Patission St.**, Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 7:30 and Sat. 8 to 12:30.

**UNITED NATIONS INFORMATION CENTRE, Amalias 36**, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 9 to 2.



THE PLAYERS

The Players theatre group will be performing Oliver Goldsmith's *She Stoops to Conquer* at two locations: Hellenic American Union, Massalias 22; Nov. 22, 23, 24 and 25 at 8:30 pm; American Club, Kastri, Nov. 30 and Dec. 1 at 8:30 pm.

**THEATRE**

*A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabout. There are usually 6 pm matinees on Wednesdays and Thursdays and always on Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.*

**THE NATIONAL THEATRE OF GREECE** — The season opens this month on the "Central Stage" (*Kentriki Skini*) with Moliere's classic comedy *Bourgeois Gentleman* directed by Alexis Solomos. The "New Stage" (*Nea Skini*) is presenting a revival of Gregory Sinopoulos' *I am Not Reasonable* (Ego then ime i Logiki). Directed by Kostas Michaelides and starring Vilma Kyrou and Nikos Tzoyias.

**ACH!** — Marietta Rialdi is the director, playwright, producer and star of a new off-beat musical with Angelos Andonopoulos, Takis Miliadis, Katy Lambropoulou. Music by Mimis Prekas and choreography by Maria Gouti. (*Minoa*, Patission 91, Tel. 821-0048)

**ANNA KARENINA** — Tolstoy's novel adapted and directed by George Michaelides and starring Kakia Dandoulaki, Vassilis Diamantopoulos, Despo Diamantidou. (*Dionysia*, Amerikis 10, Tel. 362-4020)

**BEDROOM FARCE** (Farsa Krevatokamaras) — Written by Alan Ayckbourn, it is adapted and directed by Kostis Tsonos. Sets by Yannis Karydis and starring Dinos Iliopoulos, Kostas Rigopoulos, Kakia Analyti, Jenny Roussea and George Siskos. (*Moussouris*, Platia Karytsi, Tel. 322-7748)

**ENEMIES** (I Echthri) — Maxim Gorki's play directed by Stavros Doufexis and starring Katerina Vassilakou and Thanassis Mylonas. (*Orvo*, Voukourestiou 1d, Tel. 323-1350)

**EVENING OF ACQUAINTANCE** (Vradia Gnorinias) — An autobiographical play written by and starring actress Jenny Karezi. It alternates with *Mama, Mother, Mom* (Mani, mitera, mama) by George Dialemenos and directed by and starring Kostas Kazakos. (*Athineon*, Akadimias 3)

**FILOMENA MARTURANO** — Eduardo de Filippo's smash hit of last year. Starring Elli Lambetti. (*Super Star*, Agiou Meletiou and Patission, in the Broadway Stoa, Tel. 840-774)

**FIVE FINGER EXERCISE** (Askissi pente daktilon) — Peter Shaffer's play, directed by and starring Dimitri Potamitis. Also starring Lili Papayanni. (*Erevna*, Ilission and Kerassountos, Tel. 778-0826)

**FORBIDDEN COPYBOOKS** (Apagorevmena Tetradia) — Last year's success of the Alma de Cespedes play will continue this autumn. Starring Voula Zouboulaki and Dimitri Myrat. (*Athinon*, Voukourestiou and Panepistimiou, Tel. 323-524)

**GHOSTS** (Vrykolakes) — Henrik Ibsen's memorable play, directed by Stamatis Fassoulis and starring Yannis Fertis and his cast. Sets by Despina Bebedeli. (*Athina*, Derigny 10, Tel. 823-7330)

**I DON'T, DON'T PAY** (Den plirono, den plirono) — A Dario Fo comedy translated by Anna Varvaressou, with Stefanos Lineos and Elli Fotiou. (*Alpha*, Patission 37, Tel. 523-8742)

**IPHIGENIA IN LIXOURI** — An old parody of the Commedia dell'Arte style written in 1720 by Petros Katsaitis and presented for the first time. Performed by Spyros Evangelatos' Amphitheatre with sets by George Patsas and music by Stefanos Gazouleas. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

**THE LADY AT MAXIMS** (I Kyria tou Maxim) — Sardou's famous farce, directed by Kostas Bakas with Zoe Laskari in the principal part. Songs by Manos Hadjidakis. (*Diana*, Ippokratous 7, Tel. 362-6956)

**LETUBE (HIT)** — Written by Françoise Dorin, it has been translated by Marios Ploritis and stars

Dimitri Horn. Directed by George Economou, a young director, with sets by Panos Papadopoulos. Also starring Smaro Stefanidou, Stavros Xenidis, Vyron Pallis and jeune-premier G. Kimoulis. (*Kappa*, Kypselis 2, Tel. 883-1068)

**LOCAL NEWS** (Essoterikes Idissis) — Written by Marios Pontikas, with Thanassis Papageorgiou, actor and director, and his cast. (*Stoa*, Biskini 3, Zographou, Tel. 770-2830)

**LYSISTRATA '79** — Written by George Skourtis and directed by Yannis Dalianidis, it stars Rena Vlachopoulou and Vassilis Bouyouklakis. Music by George Katsaros. (*Rex*, Panepistimiou 48, Tel. 361-4592)

**MEN AND LITTLE MEN** (Anthropi ke Anthropakia) — Nikos Tsiforos novel adapted for the stage by N. Kambanis and V. Makridis. Directed by D. Nikolaidis, with sets by Manolis Maridakis and music by G. Theodosiadis. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248)

**PIT OF SINS** (O Lakkos tis amartias) — Last year's production of the George Maniotis play by Leonidas Trivyzas and his Popular Experimental Theatre Group. (*Poreia*, Trikorfon 3 and Tritis Septemvriou, Tel. 821-9982)

**SCANDALS AT THE BANK** (Skandala stin Trapeza) — A French play, adapted by G. Catsambis, and directed by A. Antoniou. The sets and costumes are by G. Carydis. Starring H. Erimou and Vastardis. (*Amiral*, Amerikis 10, Tel. 363-9385)

**THE STORY OF A WOMAN** — Written by Romanian playwright Aourez Baraga, directed by and starring Dimitri Myrat. Also starring Voula Zouboulaki. (*Athinon*, Voukourestiou and Panepistimiou, Tel. 323-524)

**SUNDAY IN NEW YORK** (Mia Kyriaki sti Nea Yorki) — Norman Krasna's hit adapted by Kostas Stamatou and directed by Michael Bouchlis. Sets by Manolis Maridakis and starring Kostas Tjivilikas and Vera Krouska. (*Akadimos*, Ippokratous 5, Tel. 362-5119)

**THE TRIAL** (I Diki) — Written by Nicos Zocopoulos and presented by the Artistic Society of Athens under the direction of George Bellos. The music is by Stamatis Creoumakis and the songs are sung by Lilanda Lyciardiopoulou. (*K.E.A.*, Kekropos 1, Tel. 322-9889)

**VON DIMITRAKIS** (Fon Dimitrakis) — A comedy by Dimitri Psathas. Directed by C. Bakas, starring M. Vourtsi, T. Perlangas and E. Logethetis. (*Alambra*, Patission and Stournara Sts., Tel. 522-7497)

**WITNESS FOR THE PROSECUTION** (Martis Katigorias) — Agatha Christie's play, with Nonika Galinea and Alekos Alexandrakis, who also directs. (*Acropol*, Ippokratous 6, Tel. 361-4481)

**CINEMA**

*New releases expected to appear this month at first-run theatres where they are often held over for several weeks before moving on to second-run neighbourhood theatres. At the latter, programs usually change on Mondays, Wednesdays and Fridays. Some downtown cinemas begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30 pm.*

**ALIEN** (Allian o Piratis tou Diastimatos) — And now after a very successful series of lovable SF movies, a voyage of pure terror in space where the crew of a spaceship encounters a carnivorous organism. Directed by Ridley Scott and starring Sigourney Weaver and Tom Skerritt.

**APOCALYPSE NOW** (Apokalypsi, Tora) — The long-awaited, ultimate movie about the Viet Nam War by the extravagant Francis Ford Coppola (*The Godfather*), which won this year's best film award at Cannes. It is the story of an American captain (Martin Sheen) with a top-secret assignment: to head upriver through the jungle and kill an American colonel (Marlon Brando) who, with his private army has been playing God in a remote village. It is, according to some, the ultimate "death trip" which cost its producers (mostly Coppola who spent four years making the film) some thirty million dollars.

**THE FRISCO KID** (To Pio Sigano Pistoli tou Ouest) — A comedy by Robert Aldrich about a young Polish rabbi (Gene Wilder) who comes to the U.S. around 1850 to take over a congregation in San Francisco. One can imagine his

adventures and misadventures in the Wild West, especially with Wilder in the saddle, both literally and figuratively speaking.

**HAIR** (Hair) — The film version of the 1968 Broadway hit directed by the Czech-born Milos Forman (*One Flew Over the Cuckoo's Nest*). A balletic and lyrical musical, which in the course of one night in the "enchanted forest" of Central Park in New York, tries to recreate the passions of a whole generation which grew up during the Viet Nam War. Starring John Savage.

**MOONRAKER** (James Bond—Praktor 007 Epihirisis Moonraker) — The twelfth Bond film and the third one starring Roger Moore. Riding with the times (and the recent box-office successes) Bond, with the help of some thirty million dollars, is orbited into space to save, once more, humanity from extermination by the evil Dr. Drax (Michael Lonsdale).

**NOSFERATU** (O Komis Drakoulas) — A remake by the talented German director Werner Herzog (*Aguire, The Wrath of God*) of the Friedrich Murnau 1922 classic horror film — the first, and perhaps most interesting, vampire prince of the silver screen. Starring Claus Kinski, who also played in *Aguire* (and many spaghetti westerns), and France's new *femme fatale*, Isabel Adjani.

**OLIVER'S STORY** (Oliver Story) — The sequel to the money-making tear-jerker *Love Story*, with Ryan O'Neal again in the lead trying to get over the death of Ali McGraw with the help of Candice Bergen.

**QUINTET** (To Quinteto) — After *A Wedding*, and before *A Perfect Couple* and *Health* (which will be coming later this year), writer-director Robert Altman has made this SF movie set sometime in the future when the earth freezes over and life has died out — except for a small group of survivors (among whom are Paul Newman, Bibi Andersson, Fernando Rey and Vittorio Gassman), who spend their time playing an incomprehensible board game and slitting each other's throats.

**TO MEGA DOCUMENTO** (The Great Document) — A documentary by Yorgos Filis about the relations between Greece and Turkey during the last seventy years. It is worth seeing, even by those whose knowledge of Greek is limited, if only for the beautifully preserved newsreels, some dating back to the Balkan War.

**THE WARRIORS** (I Mahites) — Its producers-distributors have advertised it as: "These are the Armies of the Night. They are 100,000 strong. They outnumber the cops five to one. They could run New York City. Tonight they're all out to get the Warriors." Should we say more?

**ART CINEMAS**

Art films are shown in Athens at two cinemas: Alkionis, Ioulianiou 42 (near Victoria Square), Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Square), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. Call for membership details.

**AT THE INSTITUTES**

**BRITISH COUNCIL**, Kolonaki Square 17, Tel. 363-3211. Ronald Seddon's *Hail Caesar*, a modern version of Shakespeare's *Julius Caesar* with Peter Howell (Nov. 2 and 5)... David Lynn's *Hobson's Choice*, starring Charles Laughton, John Mills and Prunella Scales (Nov. 26 and 29). All showings at 8 pm.

**GOETHE INSTITUTE**, Fidiou 14-16, Tel. 360-8111. *Outsider*, in German with English subtitles (Nov. 2 at 7 pm)... *Men and Machines*, in German with English subtitles (Nov. 5 at 7 pm)... *Ich Will Doch Nur, Dass Ihr Mich Liebst*, in German with English subtitles (Nov. 7 at 6 pm and Nov. 9 at 8 pm).

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886. Charlie Chaplin's *City Lights* (Nov. 6)... Arthur Penn's *Bonnie and Clyde*, with Warren Beatty (Nov. 13)... *A Night at the Opera*, with the Marx Brothers (Nov. 21)... John Ford's *Stagecoach*, starring John Wayne and Claire Trevor (Nov. 27). All showings at 8 pm.

**ITALIAN INSTITUTE**, Patission 47, Tel. 522-9294. Program was not available at the time of going to press. Please call for details.

# restaurants and night life

## LUXURY RESTAURANTS

*Elaborate dining in spacious settings where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. Most have music and a few have dancing. The prices tend to be high but are relatively modest compared to equivalent establishments in other major cities. Reservations are usually necessary.*

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by 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". Closed Mondays.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrees, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.

Grande Bretagne, Syntagma Square, Tel. 323-0251. There is no music or dancing, but quiet elegance and nice fare at the oldest and perhaps best-known hotel in Athens. Lunch is served from 1 to 3 pm and dinner from 8 to 10:30 pm.

Grill Room, at the Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex where the well-prepared French cuisine is graciously served. Open 8 pm to 1:30 am. Dancing to a small orchestra begins at 10 pm.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. From atop the St. George Lycabettus Hotel with Mt. Lykavitos above, this luxurious restaurant has a view of the Acropolis. The French cuisine ranges from cold soups to hors d'oeuvres, seafood, prepared dishes and broils. Dinner served from 8:30 pm. Dancing to the Trio St. Georges from about 10.

Riva, Michalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Reservations necessary. Closed Sundays.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes, and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3pm and 7 to 11:15 pm.

Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialities. Expensive. Daily 12:30 to 3:30 pm and 8 to midnight.

## INTERNATIONAL CUISINE

*Restaurants, some elegant and formal, some simple with 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 specialities: *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. Daily 8:30 pm to 1 am. Closed Sundays.

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*



*Napolitana, saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30 pm.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cosy and friendly Annex located next door to his Steak Room. Full cocktail bar. Air-conditioned. Open from 1 to 4 pm and 7:30 pm to midnight. Closed Sundays.

Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729. The surroundings are comfortable and provide a view of Passalimani Harbour. Fresh seafood, grills, Italian, French and Greek specialities. Daily noon to 4 and 7 pm to 1 am.

Atrium, G. Papandreou 7, Zografou (opposite Mihalakopoulou), Tel. 779-7562. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills. Mrs. Hadjis is the hostess. Open from 8 pm to 1 am.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's oldest international restaurants. The downstairs is particularly warm and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Daily noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.

### NOVEMBER ADDITIONS!

Psatha, Ioannou Drosopoulou 110, Tel. 867-5072. A simple and amiable taverna decorated with mats. Entertainment by Mary Mond, Costas Prokopiou and Anthula Kouzouvaki.

Disco Retro, Mihalakopoulou 206. A new discotheque which aims for a not so young clientele. Dancing is to hits of the past.

Balthazar, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. The menu offers a change of pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 8 pm to 1:30 am. Closed Sundays.

China, Efroniou, 72, Illisia (between the Caravel Hotel and the University Campus), Tel. 733-200. A fine, new Chinese restaurant with an Oriental atmosphere and air conditioning. Be careful, it can be expensive and the service indifferent. Open daily noon to 3:30 pm and 7:30 pm to 1 am.

Chryso Elafi, on the 20th km. to the right on the way to Mt. Parnis, Tel. 246-0344. Enchanting chalet-like atmosphere. Mainly game and steaks. Calf's foot soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable spacious bar. Fluffy omelettes and excellent roast beef. Moderately priced. Daily from 9 pm.

Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.

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. Daily 6 pm to 2 am.

Golden Ox, Iofontos 29 (between Hilton and Caravel), Tel. 747-452. Rustic decor. Specialities include souvlaki and *fassolia à la Mexico*. Open daily for lunch and dinner from 10 am to 1 am.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. Moderately expensive. Open daily 7:30 pm to 1 am.

Kyoto, Garibaldi 5, on Philoppapou Hill, Tel. 923-2047. Charming oriental 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 Sundays.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) and Italian salads. Modern surroundings. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton), Tel. 726-291. Somewhat informal but pleasant atmosphere. A fine selection of well prepared dishes: frogs legs, *escargots*, kidneys flambé, prawn croquettes, crêpes, etc. The *vin maisonis* very good. Daily 8 pm to 2 am. Closed Sundays.

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware decorate the ground floor dining area, and a gracious wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays.

Le Foyer, Iofondos 25, Tel. 746-287. Well-prepared food in a cheerful setting enhanced by pleasant renditions of old and new favourites sung by Niko and George who are joined by enthusiastic patrons later in the evening. Well-prepared hors d'oeuvres, main courses, and sweets. Moderately expensive. Open from 9 pm, music starts at 10 pm. Closed Sundays. Reservations necessary.

The Landfall, Makriyianni 3 (behind old premises), Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon to 1 am.

Lihnari, Athens Tower (behind building A), Tel. 770-3506. An extensive menu from snacks and desserts to full-course meals. Greek and international cuisine in a comfortable atmosphere. Friendly, but somewhat slow service, and tasteful decor with hand-painted murals covering the walls. Breakfast, lunch and dinner. from 8 am to 1 am.

Lotophagus (The Lotus Eaters), Parodos Aharnon 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, various salads, marinated dishes, and the desserts are excellent. Reservations necessary. Open daily from 9 pm. Closed Tuesdays.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. Open daily for lunch and dinner.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialities in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3 pm and 7 pm to 1 am.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with piano music by John Valsamakis. Greek and French cuisine, the speciality, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The ambience of a small Paris cafe, quiet atmosphere with gracious service. The cuisine is refined and meticulously prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops for example). Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge. Tasty international specialities, some served on attractive wooden platters, are served in the adjoining dining area. The attentive owner welcomes early diners. Moderately expensive. Daily from 8 pm.

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily 1 to 4 pm and 7:30 pm to 1:30 am.

Stagecoach, Loukianou 6, Kolonaki, Tel. 743-955. Choice prime ribs, charcoal steaks and fondue Bourguignonne served in a sophisticated, rustic ambience. Super salads and an extensive bar. Good service. Sensible prices. Reservations advisable. Open noon to 3:30 pm and 7 pm to 1 am. Open on Sunday for dinner only.

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Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. The varied menu retains the same Greek, French and other international specialities and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisines served in a charming Mediterranean setting that includes terraces, verandas and tropical plants. Specialities include *Coquille St. Jacques* and *Filet au poivre*. Moderate prices. Open daily 7:30 pm to 1 am and on Sundays 12:30 pm to 3 pm and 7:30 pm to 1 am.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated wood-panelled and mirrored restaurant with a spacious bar. International cuisine and attentive service. Moderately expensive. Open daily from 8:30 pm.

Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crêpes and broils in a rustic atmosphere. Expensive. Daily from 8:30 pm.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 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.*

Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu at moderate prices. Daily 12 to 3:30 pm and 8 pm to midnight.

Aithrio, 14 Profitis Ilias, Halandri (third right after Drossou Square), Tel. 681-9705. Good basic Greek cuisine and attentive service in this old, neoclassical house. Moderate prices. Daily from 8 pm. Closed Sundays.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of Greek cuisine as well as a few variations from Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. 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. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays.

Fatsios, Efromiou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and Oriental specialities with Mr. Fatsios in attendance. Moderately priced. Daily noon to 5:30 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental

specialities which you may choose from attractive displays. A justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. Businessmen's luncheons. Moderately expensive. Daily 12:30 to midnight.

Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271. Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service but expensive. Open 12:30 am to 4 pm and 7:30 pm to 2 am.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialities. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Air conditioned. Moderately expensive. Open daily noon to 1 am.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes and soft, taped music. Specialities include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch, and dinner. Reservations necessary on weekends.

The Old Stables Barbeque, Karela-Koropi, Tel. 664-3220, 724-024. (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination to create a village atmosphere: fireplaces, beamed ceilings, flokati-covered benches, and wine 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.

Ponderosa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialities in a converted mansion. Moderate prices. Daily from 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialities. Fast service and very reasonable prices. Open daily 8 am until late.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. An extensive menu and a view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high prices. Daily 12 to 3:30 pm, 8 pm to midnight.

Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of well-prepared Greek dishes such as stuffed peppers and squash and *katsiki* (goat with lemon sauce). In the evening the specialities are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 895-2446. A traditional rural taverna with a large selection of appetizers and broils. Open daily from 8:30 pm to 1:30 am. Closed Tuesdays.

### 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.*

Anna's, Perikleous-Stavros 3, Pal. Psychico, Tel. 671-9240 (across from Floca's on Kifissias Ave., just behind the playground). The hors d'oeuvres include fried zucchini, mushroom salad, baked peppers with bacon, and snails; the main courses: game and rabbit stew. Very nice wine. Moderate prices. Daily 7:30 pm to 1 am.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative owner.

Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna known for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Daily 7 pm to 1:30 am.

Kavallieratos, 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 5 pm to 1 am and for lunch on Sundays.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Moderately priced. Daily from 7 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 to 1 am.

Leonidas, corner of Eolou 12 and Iasonos 5 (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. Daily 12 to 3 and 8 to 1.

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham; the entrees are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with family memorabilia, offering a variety of appetizers and two or three main dishes, and enjoying a good reputation. Open 8:30 pm to 1:30 am. Closed Sundays.

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Square, set off on a small cul-de-sac (*rouga* means lane). Small, pleasantly spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Moderate prices. Open from 8 pm. Closed Sundays.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this warm and cosy taverna, is its speciality. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

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 12:30 am.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

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## TAVERNAS WITH MUSIC

The emphasis is on Greek cuisine. The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.) A few of those listed below are luxury tavernas which have more elaborate programs.

Belle Maison, Fokeas 6, Platia Victorias (Patisia area), Tel. 881-9830. Quiet nostalgic atmosphere where The Troubadors of Athens settle themselves at a table amidst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars and the Lazarou Kotoyia duet. It's a must for the music. The food is only so-so, but improving. Moderately priced. Open daily after 10 pm.

Epestreffe, Nea Kifissia (west of the National Road, follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large fireplace. Grigoris Sourmaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). A baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialties (such as *frutalia*) most of which are from the island of Andros. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Marousi (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 2 am and Sundays for lunch from 1 to 4 pm.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 94-6483. Spacious and wood-pannelled with a huge fireplace in cool weather. Two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 pm to 1 am; Sundays 11:30 am to 3 pm.

Xynou, Angelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals depicting the life of old Athens. Spicy appetizers, prepared dishes, excellent retsina. Two guitarists entertain with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations.

## DISCOTHEQUES

With the recent outbreak of 'disco-fever', discotheques have mushroomed throughout the country. Entrance is free but drinks are expensive; approx. 150 Drs. to 200 Drs. minimum charge. Opening nightly at around 8 pm until 2 am. You may wine, dine and boogie the night away, but gentlemen don't forget the ladies; unaccompanied males are not allowed to enter the majority of discos in Greece.

Figaro, Levendi 3, Kolonaki, Tel. 728-627. Chic, old-world touches at this lively discotheque frequented by the younger crowd. It promises a lot of fun and rhythm with its completely new collection of records. Expensive. Bar and snacks. Open from 9 pm.

Karyatis, 11 Flessa St., Plaka, Tel. 323-3286. The owner of this disco believes in reinvesting his profits with the result that this disco has some of the most modern lighting and sound equipment on the market today. The tropical decor is most attractive and creates a lively atmosphere. With two D. J.s, the content of the music program caters for all tastes, rock, soul, and anything you can dance to.

Mekka Discotheque, 9 Flessa St., Plaka, Tel. 323-2112. Situated in the heart of the Plaka, surrounded by boites and restaurants, it is one of the first discotheques in Athens. Although the decor has changed very little over the years, the lower floor with its metallic shelled-patterned ceiling and modern lighting effects creates a true disco atmosphere. The second floor (open Sat. and Sun. nights only to accommodate the overflow of patrons) should be given a miss. This disco is popular with all ages.

Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. A chic discotheque adjacent to the luxury restaurant. Orange-hued and mirrored decor. Drinks only. Daily from 10 pm. Closed Sundays.

Olympic House, Glyfada Square, Glyfada, Tel. 894-2141. The discotheque is situated above the restaurant and patisserie. Modern decor with straight disco music for real enthusiasts. A good and experienced D.J.

Olympic Venus, Ag. Glykerias 7, Galatsi, Tel. 291-9128. Modern decor with brick and stone relief walls and a circular bar, with a mirror-backed dance floor. Snacks are available. The friendly and efficient service, and a good D.J. have made this a popular discotheque, particularly with the younger set.

Papagayo, Patriarhou Ioakim 37, Kolonaki, Tel. 730-135. This somewhat new, but well-known discotheque starts the winter season with the latest hits of the disco sound from Europe and

the States. Dine on the ground floor and dance in the basement.

Pinocchio, Adrianou 117, Plaka, Tel. 323-7333. A disco with a difference. Here certain alcoholic and soft drinks are free but you pay 160 Drs. admittance and are charged (reasonable prices) for beers, whisky and wine. This system has proved to be highly popular with tourists and foreign residents. There is a cafeteria on the ground floor which serves snacks.

## NIGHTCLUBS AND BOUZOUKIA

Bouzoukia are relatively Spartan establishments where the edibles are limited and the entertainment confined to bouzouki music and the latest popular hits. Nightclubs are their more fashionable counterpart where the evening usually begins with dinner. These establishments open around ten and programs usually begin around eleven. The volume is always at full pitch and as the night progresses patrons toss flowers in appreciation of the performers, burst balloons and break dishes (specially manufactured for this sole purpose) all of which are exorbitant. Prices range from the very expensive to the hair-raising, in any case the final bill for the evening's fun is bound to be sobering. Patrons pay for the pleasure of dancing their own locality's dance on stage or table-top to their personal choice of music, so beware, an impromptu dance from an uninvited visitor will cause sore feelings. Due to the new energy measures it is 'lights out' at 2 am.

Coronet, King's Palace Hotel (just off Syntagma), Tel. 361-7397. Spanish choreographer Miguel Saudral and his ballet, the English dance group Fascination, comedians Paolo and Brino, striptease dancers, and many others are there to entertain with two shows nightly.

Diogenis, Syngrou Ave. 255, Tel. 942-4267. The show includes modern and bouzouki music by Philipos Nikolaou, Doukissa, Sotiris Moustakas, Bessy Argiraki, Katina Balanika, Trio Athene, and others.

Harama, Skopeftirion, Kesariani, Tel. 766-4869. The dean of bouzouki composers and singers, Tsitsanis is joined by Sotiria Bellou. Open daily.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. Artists include Fotis Metaxopoulos, Fontana and their ballet, Manou, Robert Williams, and Giordanelli. Dinner from 9:30 pm. Closed Mondays.

Palea Athena, Flessa 4, Plaka, Tel. 322-200. The floor show includes a roster of singers, bouzouki music, belly dancer and Greek folk dances in various regional costumes. All under the direction of Yannis Kashinokis. Opens 9:30 pm for dinner, program begins at 10:30 pm.

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# our town

## *Hellas, Hope, Freedom*

ON the occasion of the 1979 Nobel Prize for literature being awarded to 68-year-old Greek poet Odysseus Elytis, Brenda Marder writes:

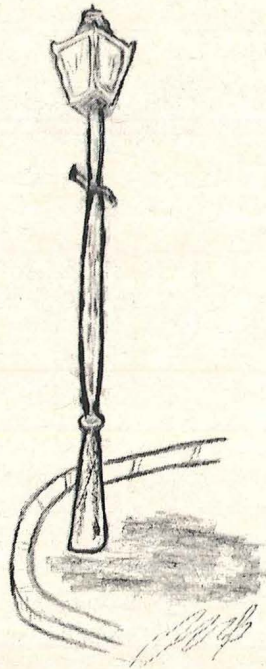
In a world torn by terrorism, depressed by starvation, and strangled by technology, Elytis' reaffirmation of joy and life, his praise of sea, rock, sun, sky and love, his pervasive sense of euphoria is a salutary tonic. The Swedish Academy cited Elytis "for his poetry, which against the background of Greek tradition, depicts with sensuous strength and intellectual clear-sightedness modern man's struggle for freedom and creativeness."

Born Odysseas Alepoudelis in 1911 on the island of Crete, the poet is descended from a family of wealthy soap merchants which came from the Aegean island of Lesbos, the home of Sappho. Kimon Friar, his major English language translator, has written that Elytis derived his pen-name from *Ellas* ("Hellas"), *elpida* ("hope") and *eleftheria* ("freedom"), and in particular from that most beautiful of all women, *Eleni* ("Helen"), adding the suffix *-tis* which would not limit him to any particular area of Greece.

Educated in Athens and Paris, Elytis first published highly surrealistic poems in 1935. It was his participation as a soldier in the Albanian campaign in World War II that marked the turning point in his life. Based on that experience, he wrote *Heroic and Elegiac Song for the Lost Second Lieutenant of the Albanian Campaign*. It expressed a more mature attitude, summed up by the Academy: "What matters is not to submit. What matters is constantly to bear in mind what life should be and what man can shape for himself in defiance of all that threatens to destroy him and violate him."

In 1948 he began a poetic cycle

which took him eleven years to complete: *To Axion Esti* ("Worthy It Is"). It was translated into English by Edmund Keeley and George Savvides



in 1974 and also included by Kimon Friar in his volume of translations of Elytis' selected poems called, *The Sovereign Sun*.

It was reported in the press that the Academy members had read the Laureate's works mainly in English translation. As Friar's *Sovereign Sun* is the only published volume containing a substantial number of Elytis' translated poems (51 plus *Axion Esti*), it may be assumed that it was the chief vehicle to bring Elytis' work to the world's attention. *To Axion Esti* became popular when Mikis Theodorakis set it to music in 1969. Although the international press and the poet himself have referred to the existence of foreign

language editions, Elytis has not been widely translated: Three small volumes in German, one containing only seven poems; two translations of limited scope in French and two in Italian; and one in Spanish.

In his modest Athens flat the unmarried and reclusive poet said, "I wish to believe that with this year's decision the Swedish Academy wanted to honour, in my person, Greek poetry in its entirety."

In Friar's words, Elytis is "the poet of joy and health, of the virginal glance and the celebration of whatever was lovely, carefree, and summery in burgeoning adolescence." The 1979 Nobel Prize for literature has been awarded to a poet who has expressed the modern world's deepest need.

## *Under the Spell*

SCREAMING protesters surrounded the Iraklion Museum on the first of March and prevented Minoan masterpieces, already packed up in styrofoam for showing in New York in December, from joining other works of art which were to become the first major exhibition of prehistoric Aegean antiquities ever displayed abroad. Today, at the National Gallery, a bronzed fashion mannequin in a Mario Fortuny 1930s dress stands across from a gilded Augustus Saint-Gaudens "Victory", such as Paionios of Olympia could never have dreamt of but which, for the American sculptor at the turn of the century, contained everything that he strongly felt about antiquity. So vividly and vitally, so variously and even violently, does the Classical Spirit still blow across the ages.

The catalogue calls the Metropolitan Museum's reciprocal exhibition "Memories and Revivals of the Classical Spirit". But the posters around town, more demotically and aptly, call it

"Under the Classical Spell".

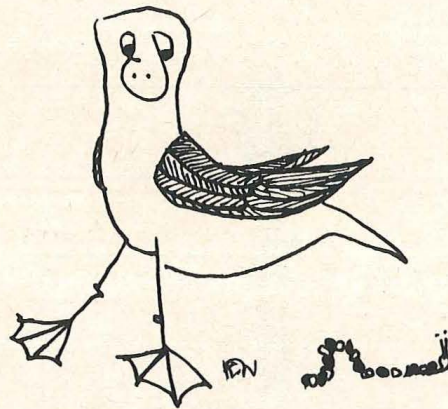
"Rather amusing, if you like pawnshops", remarked a gentleman as he descended from the vernissage of the exhibition in September. It was one of those rather clever, rather smug, but basically innocent remarks that still give social occasions in Athens their small-town charm. Insofar as a pawnshop is eclectic, of course, the gentleman was right. Neo-classicism in all its forms was the most eclectic and popular of arts — and judging from these heavily varnished 'Loui Sez' living room sets that are still the pride of a village girl's dowry, perhaps it still is. More likely, however, the gentleman had expected rows of Tintoretto's, Claude Lorrains and Ingres set up in stately neo-classical colonnades. Not so, the Metropolitan show. The cool Empire odalisque of Ingres is hung next to Frederick Church's Parthenon set in the light of a Hudson River sunset. Rembrandt's wife, ill-disguised as the classic goddess of war, is placed before a vast Flemish tapestry illustrating The Iliad. The Tintoretto is beside a French Greek-Revival silver tea-set. The classical spirit not only gave birth to a variety of styles, it expressed many ways of life in any number of tastes and this is what the exhibition so vividly brings out. The works of art are displayed in a historical and social frame. But far from being helter-skelter, the exhibition is arranged with careful thought to size, to colour and to texture.

If the Athenians were a bit haughty and condescending at the opening, this is understandable. For all their own beloved late nineteenth-century neo-classical architecture (which they are tearing down at a great rate), it is hard for Athenians to think neo-classically in the shade of the Acropolis. The Parthenon is the very antithesis of neo-classicism, because all classical revivals were by definition inspired by antiquity, while antiquity itself was inspired by something which no one has even yet tried to define. Meanwhile, until January 7, at the National Gallery, the mother of classical civilization is playing host to an enormously varied progeny, collected, dolled up, and displayed by its imaginative, clever, often witty but always dedicated governess, the Metropolitan Museum of Art, New York.

### *For the Birds*

**I**N September the Minister of Public Works announced that he would dedicate himself to making Athens fit

"for the birds". This laudable statement, however, in translation takes on a rich extra layer of ambiguity that Mr. Zardinidis may not be aware of but which may be extremely to the point. The slangy English phrase, in all its pre-environment conscious crudity, means that what is fit for birds is not fit for man. An eight-lane extension to Alexandras Avenue and a broadening of Kifissia Avenue to twelve lanes have been officially announced and should, if completed, be added to the lengthening list of the 'wonders of the world'. These projects, however, would seem to suggest that Athens will soon be fit for neither man nor feathered friend. Hence it is reassuring to read Mr. Zardinidis' statement.



Studies of migratory birds have led scientists to believe that they are endowed with a special intelligence. But today the most dim-witted bird avoids Athens. Even those birds which don't really seem to care about trees are rarely seen here any more. The stork which used to live on one of the columns of the Temple of Olympian Zeus set up house elsewhere years ago. The martins and swallows which returned regularly to the wooden or tiled eaves of Athens no longer come back to their concrete replacements, as people who loved them have observed. The pigeons, whom one would have thought had committed total environmental suicide by depending on man too much, don't flock down to the Zappeion Gardens or around the Tomb of the Unknown Soldier or even on the little blue and white striped guardhouses of the Evzones with the enthusiasm that they used to.

In trying to bring the birds back to Athens, the Ministry of Public Works seems to be enjoying the support of the

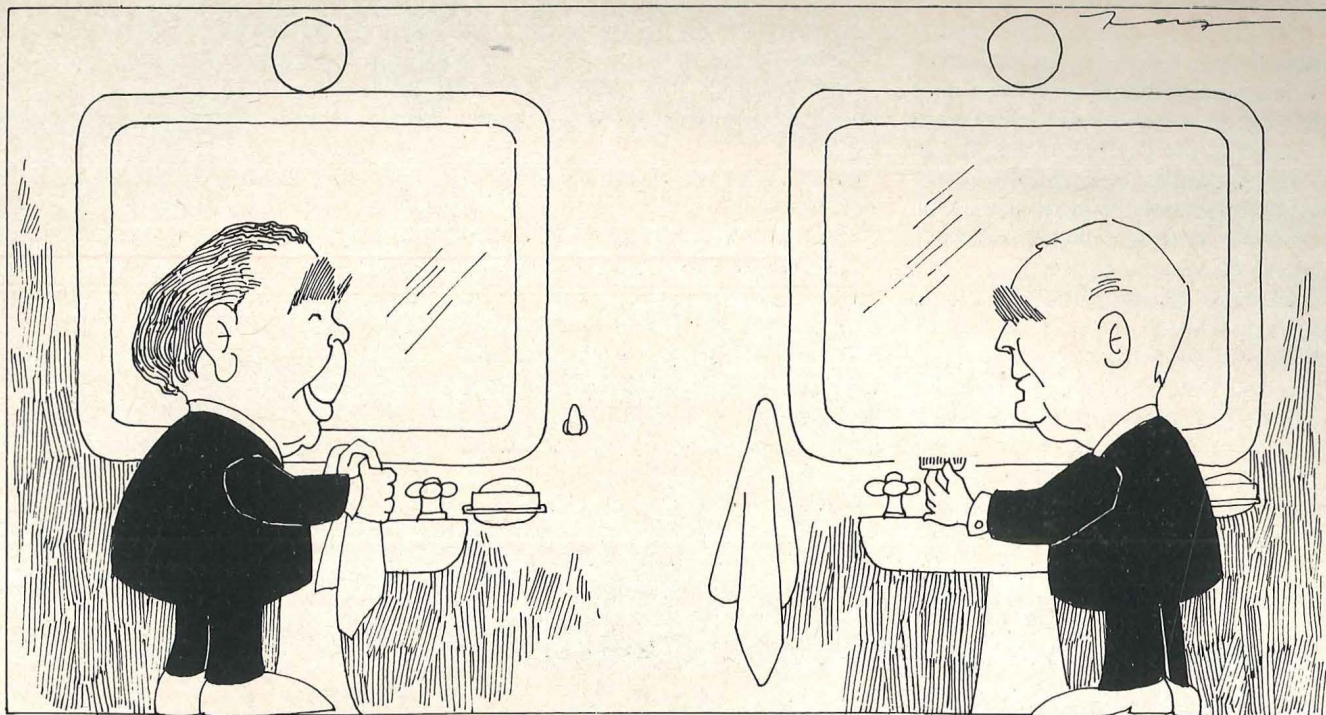
Ministry of Agriculture. Critics of the latter are saying that certain recent amendments to the Forest Code are encouraging arson. In the past, laws allowing construction in a forest area ten years after it was burnt over no doubt did encourage foul play. Stricter laws followed, and if the new amendments have softened this legislation, the rash of fires that broke out in September and October encouraged this suspicion, particularly as the extensive Marathon fire is said to have broken out several times and in several places at once.

Burning off the forests of Attica, however, is an unreasonable way of bringing the birds back to the city. The little trees that have been planted hither and thither in the city's streets will have to grow very sturdy indeed to support this huge avian population as it migrates from Africa to Poland. Nor are they going to stay for long. Like package tourists whom we like to fleece, they are going to fly on as quickly as their wings can take them.

The broadening of Kifissia Avenue seems to have commenced when bulldozers moved into the Syngros Park in October. This huge tract below the Anavyrta School was given by the eminent banker Andreas Syngros and his wife at the turn of the century to promote agricultural studies. Today, cutting down trees seems to be the most popular field of study. The work began quite spectacularly: At 10:15 a.m. on Monday October 1, a large Aleppo pine, whose roots were in the jaws of a bulldozer fell without warning across three of the highway's four lanes. Most miraculously, it did not cause a major accident since this is one of the few stretches in all the fourteen kilometre length of the road from Syntagma Square to Platanos Square in Kifissia which is wide enough and therefore never jammed. But because the roadside there is inhabited only by trees which cannot object (although there is a growing belief that trees do object if you listen to them carefully enough), it was the first to go.

A truck driver whose vehicle was very nearly hit by this tree, leapt out cursing and gesticulating. One would think that a furious Greek truck driver and a defensively aggressive Greek bulldozer driver in altercation would create the noisiest spectacle in the world. But in fact as that Aleppo pine struck the road, a huge cloud of birds rose out of the trees in the Amaleion Orphanage opposite in a joint scream of terror and protest. Surely there must be a better way to lure the birds back to Athens.





## THE WATERCLOSET TAPES

**T**HE other day I was visited by a rather shifty-looking and emaciated dark gentleman who introduced himself as the military attaché in the legation of an obscure African country on the southern edge of the Sahara desert.

To say he was in uniform would be misleading because all he wore was a loin-cloth and brass rings round his neck and ankles. When I asked him to sit down, he laid his ox-hide shield and spear carefully on the floor beside him and removed a small packet wrapped up in a dried banana-leaf from under the loin cloth.

"I have a tape here," he said, "that I think will be of considerable interest to you. Would you like to buy it?"

"That all depends," I replied cautiously, "what is it about?"

He shifted uneasily in his seat and looked around him furtively to make sure no one else was in the room. Then he bent close to my ear and whispered: "You must promise me that you will never breathe a word of this to a living soul. The lives of several people, including my own, may be at stake."

"Okay," I nodded, "I promise. Go ahead."

"Some time ago, our legation in Moscow succeeded in bugging one of the washrooms next to the main banqueting hall in the Kremlin. We thought we would obtain very interesting material in this way but aside from various snorts, gargles, throat-clearings, people humming "Moscow Nights" or the "Song of the Volga Boatmen" and other unspeakable noises followed by the sound of flushing toilets, we never

got a single word on our tapes."

"That's too bad," I said sympathetically, "why do you think nobody spoke in the washroom?"

"I suppose," the dark gentleman said, "because nobody knew who was behind the closed doors of the toilet booths. However, on the second of October, we struck gold."

I pricked up my ears. "What did you get?" I asked.

"Brezhnev and Karamanlis went in there to wash and brush up before attending the banquet in Karamanlis' honour and every word they exchanged is here on this tape."

I gave a long, low whistle. "That is quite remarkable. Very interesting indeed. And you want to sell me this tape?"

"Yes," the dark gentleman said. Then he lowered his head and looked intently at his dusty toes. "I need the money very badly," he said, in a low voice.

He then explained to me that the President of his country, who was his minister's third cousin twice removed, had been overthrown in a coup. The minister had been recalled but instead of going home he had flown to Paris to join his cousin in exile and had taken all the legation funds with him.

"I spent my last few drachmas on a *koulouri* and a sliver of cheese this morning," he said, almost tearfully. "If I don't sell this tape I shall starve."

"But surely there are other people who would be more interested in the tape and who could pay you much more for it!" I exclaimed.

He shook his head. "I tried the CIA.

They told me they've had a bug in that particular washroom since 1956 and that anyway they pick up all the conversations in the Kremlin by satellite. I tried British Intelligence but they said it was a rather nasty trick to pick up conversations in lavatories and they would have nothing to do with it. Finally, I tried the Turks but they could only pay me in Turkish lira and you can't change those in Greece. So I've come to you. Perhaps you could use it in *The Athenian*?"

"I don't think *The Athenian* could pay you very much for it," I said dubiously, "although, of course, your interest is very flattering."

"Look," he said, "you listen to the tape and pay me whatever you think it's worth. I've simply got to eat today. My tummy's beginning to rumble already."

I felt genuinely sorry for him so I agreed. He unwrapped the tape and I threaded it through my tape recorder. This is what I heard:

"Well, Gospodin Karamanlis, how are you enjoying your visit to Moscow?"

"Very much, Mr. President. I was particularly impressed by the honour guard at the wreath-laying ceremony. Such style, such grace. They looked almost like ballet dancers."

"They are ballet dancers! After those disgusting defections in America we have had to purge the entire Bolshoi Ballet. The stars are in the army now and the rest of them are doing their pirouettes in a salt mine in Siberia."

"What a pity. We so much enjoyed their performances in Athens last summer. None of them defected there, you

know."

"I know. We found out from our subsequent interrogations that two members of the Bolshoi tried to defect in Athens but after waiting outside their hotel for two hours, trying to get hold of a taxi, they gave up in disgust and went back to bed."

"Well, that's one problem I don't have to worry about."

"What, finding a taxi?"

"No, defections. Actually, the opposite happens in my country. They come back from America, like one particular gentleman who came back at my invitation and who is making life

difficult for me now."

"Can't you pack him off to a bauxite mine or shut him up in an insane asylum?"

"Oh, no. I can't do everything I like the way you can."

"That's funny. I was given to understand that nothing happens in Greece unless you personally order it to happen. Ah, well. The whole thing's a joke, really. People think we have absolute and unlimited power. But we don't really, do we? Talking of jokes have you heard the one they tell about me?"

"Which one?"

"The one about my aged mother visiting me from my home village for the first time. I show her over my luxurious apartments in the Kremlin, my lavishly-appointed dacha in the country and my collection of expensive cars. She is greatly impressed but then she takes me aside and whispers to me: "This is all very fine, Leonid, but aren't you afraid the communists will come in and take it all away from you?"

"No, I hadn't heard it. It's rather clever, actually."

"Well, it's not true at all. It wasn't my mother who said it, it was my Aunt Lara. Tell me, do they make jokes about you?"

"Yes, they do. But they're mostly stupid jokes about my Serres accent."

"Well, I wouldn't know, it's all Greek to me! Tell me, what's that gadget you've got there?"

"It's a little comb for my eyebrows."

"Oh, fancy that. I could use one of those."

"You like it? Take it. It's yours."

"Oh, I couldn't —"

"No, really, I have another one in my sponge bag at the hotel."

"Oh, well. Thank you very much. I was really expecting another car for my collection. But this'll do fine." (The voices are interrupted here by the sound of flushing toilets.)

"Ready? Let's go and tuck into the caviar and champagne now."

The tape ended there.

The dark gentleman was looking at me anxiously. I held up a 100-drachma note and said: "I'm afraid this is just about what it's worth."

He looked disappointed. "I can't get a square meal with that," he protested. I held up two 100-drachma notes.

"That's still not enough," he said.

"You can get a square meal for 200 drachmas," I pointed out.

"Not where I go. Don't forget, I'm a member of the diplomatic corps and I have to keep up appearances!"

I held up a third 100-drachma note and said:

"That's the limit. Take it or leave it."

He took the money, tucked it under his loin cloth, picked up his shield and spear and bowed. "Thank you very much, sir. If you like, I can sell you all the other tapes we have. There's no conversation on them, but perhaps you might like to use them for sound effects or something."

"No thank you. This one is all I'm interested in. Good-bye now."

"Good-bye. It's been a pleasure doing business with you."

—ALEC KITROEFF

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Ersie at work

## FASHION AND ART IN LEATHER

**T**HINKING of fashion design as a frivolous enterprise unrelated to true art is an illusion that fashion designer and water colourist Ersie Cajoleas is only too happy to dispel. "Applied art contains all the elements that exist in fine art — balance, texture, colour, line. Applied art can even stand above fine art, because it is created with movement in mind, while fine art stands on a pedestal. Most of the time fashion is misunderstood because it is so commercialized. My fashion designs are as truly art as my water colours."

To prove her point Ersie Cajoleas shows a soft, suede gown she has designed. It is a full-length caftan embroidered with small flowers made from leather bits, the flower stems are of silk cord and the leaves painted on with pen. She has, in effect, taken the wild flowers that abound in her landscapes and placed them on the dress. "You see," she emphasizes, "fine art and applied art derive from the same elements. You can even use the same subject matter."

Presently, Ersie Cajoleas works exclusively in leather. "It is a unique medium of unbelievable beauty. It has unlimited possibilities, but it is a demanding medium. Since you cannot pin it or baste it, the cutting has to be absolutely accurate."

Her contact with leather began in early childhood. Her grandfather was a leather merchant and her father was in the shoe business. She remembers, as a youngster, she was always fashioning shapes out of leather. But she did not realize until many years later its potential.

"Leather is now coming into its own," she claims. "New industries in the

United States and Europe and also in Greece are turning out a new look in leather — the supple, silky texture from which skirts, dresses, gowns, suits and all kinds of clothes can be made."

Indeed, if the past spring fashion collections in Paris and the summer sketches in the *New York Times* fashion section are any indication, leather is the big feature for fall. Great designers like France's Claude Montana and the United States' Calvin Klein are depending heavily on leather not only for trim, but whole pieces. They are treating leather as if it were silk. Saturated in rich colours, the jackets are wrapped at the waist, the skirts are draped into soft folds and the skins are even gathered into ruffles. Ersie's fall collection will cover a wide range of wardrobe: jackets, dresses, pants, coats and evening wear, and all in leather, of course.

Born and brought up in Greece, she graduated from Deree-Pierce College. There she earned a scholarship to study at a small art school, Cottey College, Missouri. "At Cottey I got my academic education in art, so essential to the understanding of my craft." Later, at Parsons School of Design in New York she learned to discipline her technique and sharpen her creativity.

In 1958, when her husband was offered a position at the American University of Beirut, they moved to Lebanon. During her eighteen years there, her grasp of fashion design became surer, her imagination expanded in a territory absolutely virgin for fashion. "There were no real designers, but the people were eager for and open to experimental combinations. I took indigenous materials and

traditional garments and transformed them into high fashion. Damask, cotton mattress ticking, woven wools all suggested to me unlimited possibility."

She began as a volunteer in a community effort to stimulate interest in "wild wools", hand-woven in the Lebanese mountain villages. So inventive was she in using local fabrics that her designs found their way into the *haute couture* of Beirut. For her contribution she received the Order of the Cedars from the Government in 1960.

"Throughout this period, leather fascinated me although I had not yet begun to work it into my collections. I was continually groping for a way to use it. I used to haunt the leather shops in Beirut, looking at bolts of leather." She also visited tanneries, coaxing them to refine their techniques and admonishing manufacturers to put "Made in Lebanon" on their products. By 1968 she was well into leather work, trying out high colour suedes and patents, designing gowns, suits and dresses when most of the world was still using leather mainly for sport jackets. The Government, once again impressed, sent her to Cairo to show her Lebanese collection of leather fashions.

"In those days I was accomplishing with my hands what machines do today: I was making leather pliable by pulling and twisting it with my hands. I was in a sense a pioneer in Lebanon. I had no professional colleagues with whom I could share my ideas. It came from within me. I lived in my own creative world."

In 1976, when the political upheaval in Lebanon became violent in the extreme, Ersie and her husband moved to Greece. Her homecoming begins a new period which she feels will be the most productive. Now a designer with a mission, she is determined to persuade Greek industrialists of the feasibility of expanding the country's leather markets. Also she is eager to share the professional aspects of her art with aspiring young Greeks who want to become fashion designers. Her own philosophy of fashion embraces the Greek tendency to individuality. "Fashion is not a luxury to be enjoyed by the elite. It is a necessity for most people. Fashion gives us the opportunity to stand apart from the crowd, to express our own identity."

This month Ersie will display a large collection of her work at the Annual Pierce College Alumni Association Fashion Show.

—BRENDA MARDER

# WORLD MUSIC DAYS '79

**T**WENTY-THREE musical events in ten days, the performance of more than a hundred different compositions, folk music and traditional Byzantine liturgy, and climbing three ancient sacred sites for musical presentations — this was a programme worthy of the nation which gave to the world the notion of a 'Marathon' concert. Ancient Hellas and modern Greece were hosts to the fifty-six year old International Society for Contemporary Music — founded 1923 in Salzburg, Austria — and old-timers cannot remember an international music week of similar scope, interest, and fascination such as these 'World Music Days' of the Greek branch. Sicily in 1949 and Iceland in 1973 came near to the ideal of blending history, scenery and musical events into an indigenous whole, but Athens did still better.

The 'Hellenic Association for Contemporary Music', whose own contemporary music weeks are fondly remembered, has gone a long way towards giving new life to the International Society, the programmes of which had become somewhat stale in recent years. A number of important innovations characterised this year's 'World Music Days': compositions were performed not only from member states but also from other countries from which interesting scores could be found; folk music of the host country as well as traditional liturgical music were performed and explained to visitors; multi-media events — play, dance, light and sound, projections, musical composition — were planned for places of historic interest; the memory of the host nation's most important composer, Nikos Skalkottas, was honoured by the performance of his works in two concerts and an exhibition documenting his life and work; and the member countries of the Society were invited to present a cross-section of their own musical output: Switzerland, Hungary, Poland, Austria, England and the U.S.A. had responded.

The most exciting and most rewarding events for the visitor from abroad were the musical pilgrimage to Delphi and the Sunday morning Byzantine Mass at Kaisariani Monastery when there was also a performance in concert form of what is probably the oldest Liturgical Drama extant: the story of the Three Youths in the Fiery Furnace,

possibly dating from the 11th century and still recently sung in Russian-Orthodox communities. Michael Adamis had arranged the music from the extant 14th-15th century manuscripts and a dramatised performance had been enacted already at a previous Hellenic Music Week in Athens.

The 'national programmes' did not yield very much new insight into trends and styles though there were some interesting sidelights: the Hungarians brought music in which contemporary composers exploited ancient folkloristic instruments such as *cymbalon* and *cyther* and the Austrians had as their really only exciting contribution a work by Anestis Logothetis, the Greek composer now living in Vienna: an excerpt from his multi-media opera *Daedalia or the Life of a Theory*. With Gunda König (Ikaros) and the composer (Daedalos) as protagonists, lighting effects, projections and electronic sounds, this was a most impressive dramatic experience at the Herod Atticus Theatre (where most of the evening concerts took place) and one would wish to see and hear a performance of the complete work based on the legend of the earliest attempts by man to conquer the air.

But it was not only the 'Austrian' programme where the most important composition was a Greek work. One need not be an outspoken Graecophile — as this writer unabashedly professes to be — in order to note that the Greek contribution to modern music is of greater ingenuity, originality and personal impact than that of composers in many other countries. The Athens 'World Music Days' have again proven that the tendency of Greek composers to blend their ancient Byzantine and folk music heritage with modern ways and means of composition leads to most interesting results. While a synthesis of traditional elements and modern technique often produces hybrid results, most Greek composers succeed in achieving purity of study and personal expression while creating their music on the basis of ancient roots. The beautiful 'Liturgia Profana' of Dimitri Terzakis, the fine Quartet for flute and strings by Michael Adamis, the 'Duet of the Gods' from the opera *Les Enfants du Sable* by George Couroupos, music by Theodore Antoniou, Nikos Mamangakis, Stephanos Vassiliadis and Yannis A.

Papaioannou left a more lasting impression on the listener than most of the compositions heard during the ten concert days. Greek performers also made a memorable contribution: after the unexpected and rather sudden notification of the 'Orchestre Philharmonique de Lorraine' that in spite of a valid agreement they would not participate in the Festival, Yannis Ioannides improvised a 'Greek Chamber Orchestra' and provided excellent performances of orchestral works in the programme. Greece's most versatile singer, the baritone Spyros Sakkas (whose important LP record is about to be released by the West German Wergo Company), excelled in his interpretation of a Japanese work for baritone and the Japanese *Koto* by Makoto Shinohara, in Yuasa's 'Ritual for Delphi', and in Couroupos' 'Duet of the Gods'. Kiki Morphoniou appeared as Goddess Amaterasu at Delphi and sang in the Couroupos work. Violon-cellist Sotiris Tachiatas, guitarist Kotsiolis, flautist Stella Gadedi, the Greek Byzantine Choir, the University of Salonica Choir under their outstanding conductor Yannis Mandakas, and as soloist the *solo psaltis*, tenor Lycourgos Anghelopoulos, were among the most accomplished artists presenting the music of these memorable days. It will be difficult to surpass or even to equal them in originality, variety and scope.

The spirit behind the organisation and execution of these unique 'World Music Days' was the indefatigable John G. Papaioannou, often also lecturing on musicological aspects or explaining works in the programmes. He was also responsible for the 220-page programme booklet, for the interesting Skalkottas exhibition, and for the richly documented Exhibition of Ancient Greek Instruments which will remain on show at the National Archaeological Museum through December.

The 1980 'World Music Days' are due to be held in Israel from next June 29 to July 5. Israeli musicians were represented at the Athens events by composer Michael Barolsky with 'Sternenengesang' for chamber orchestra and violinist Yair Kless, soloist in the Skalkottas Violin Concerto with the Danish Radio Orchestra under the direction of Miltiadis Karydis.

—PETER GRADENWITZ

CONTEMPORARY music, like other arts-in-the-making, is in a state of flux. A few years ago, much of it meant purely electronic sound. With time, however, the horizons of modern music have expanded and, not being that new, it is acquiring historical sense and new forms. Today, pieces by John Cage, which seemed so outlandish to the untutored not many years ago, are beginning to sound classical if only because our ears are becoming used to them.

Of the thirty-two programs offered by The World Music Days '79 hardly a handful were attended by more than five hundred people. The trouble with much contemporary music is that it has had no popular base, and from the start it has appealed to an elite, which in either sorrow or anger, has declared war on what might best be called the bourgeois love of debased or irrelevant classical music.

By and large, modern music violated John Dryden's First Law of Aesthetics which is that the proper business of art is to delight. So out of fashion is this naive, neo-classical concept of art, that it might be said today that the function of modern art is to be painful: and indeed much of it is excruciating.

All this is in the process of change. In fact, multi-media work, much of which has evolved from sound-and-light shows and popular discotheques, is having its effect on modern musical concepts, along with folk music, ancient music of East and West, and an enriching interest in local instruments. Take for example Yausha's *Ritual for Delphi*. Under ordinary circumstances, much could be said for its disparagement. But as a sort of multi-media instant archaeological happening, it was a success.

Multi-media works need to be superbly synchronized, and a shortcoming of the otherwise notable World Music Days '79 in Greece was that the electronic equipment generally seemed strained in accomplishing what was expected of it. Nor by temperament are the Greeks themselves, for that matter, particularly susceptible to synchronization. Half an hour before the scheduled beginning of the *Ritual for Delphi* at 6:30 p.m., September 14, no one seemed to know where the ritual would

take place, up at the stadium, midway at the theatre, or down at the museum. This meant that there was a good deal of walking up and down the slopes of Mount Parnassos which, though physically strenuous, is one of the most rewarding aesthetic experiences in the world (except for the members of the television crew carrying equipment on their backs, who were thoroughly out of sorts).

The program eventually opened at one end of the stadium with a short, enlightening lecture by John G. Papaioannou on the subject of the Delphic Hymns. This charming and erudite musicologist not only described vividly the complex pentatonic scale of pre-fifth century B.C. Greek music and the variety of ancient modes; he even sang them. He also spoke of the similarity between traditional Japanese and early Greek music (which is itself oriental) and suggested a communication between the two which was carried across half the world along the ancient silk route.

The ritual that followed, "Homage to Apollo and Amaterasu, Both Gods of the Sun", was in two parts. The first took place at dusk and the second by night. The first part, set stereophonically, described chaos before the birth of order, and was performed by men and women in black robes struggling about with heavy stones. It took place in growing, ominous obscurity — until suddenly the television people moved in with blazing lights and filmed the show and the audience. The second part, set quadraphonically, in the ancient pentatonic scale, described the cleansing of the sanctuary for ritual performance. This was beautifully performed by two Japanese artists, one with an enormous and versatile recorder and the other with a set of percussion instruments; a mixed choir from the University of Thessaloniki; a children's group with wooden hand clappers; and an actor pantomiming the ritual cleansing in a huge and frightening Japanese mask. The climax came with the appearance of Apollo (Spyros Sakkas) and Amaterasu (Kiki Morphoniou). As the gods called for light, two spots lit up the Phaedriades crags above the stadium. At this moment, there was an awkward silence during which small torchlights like

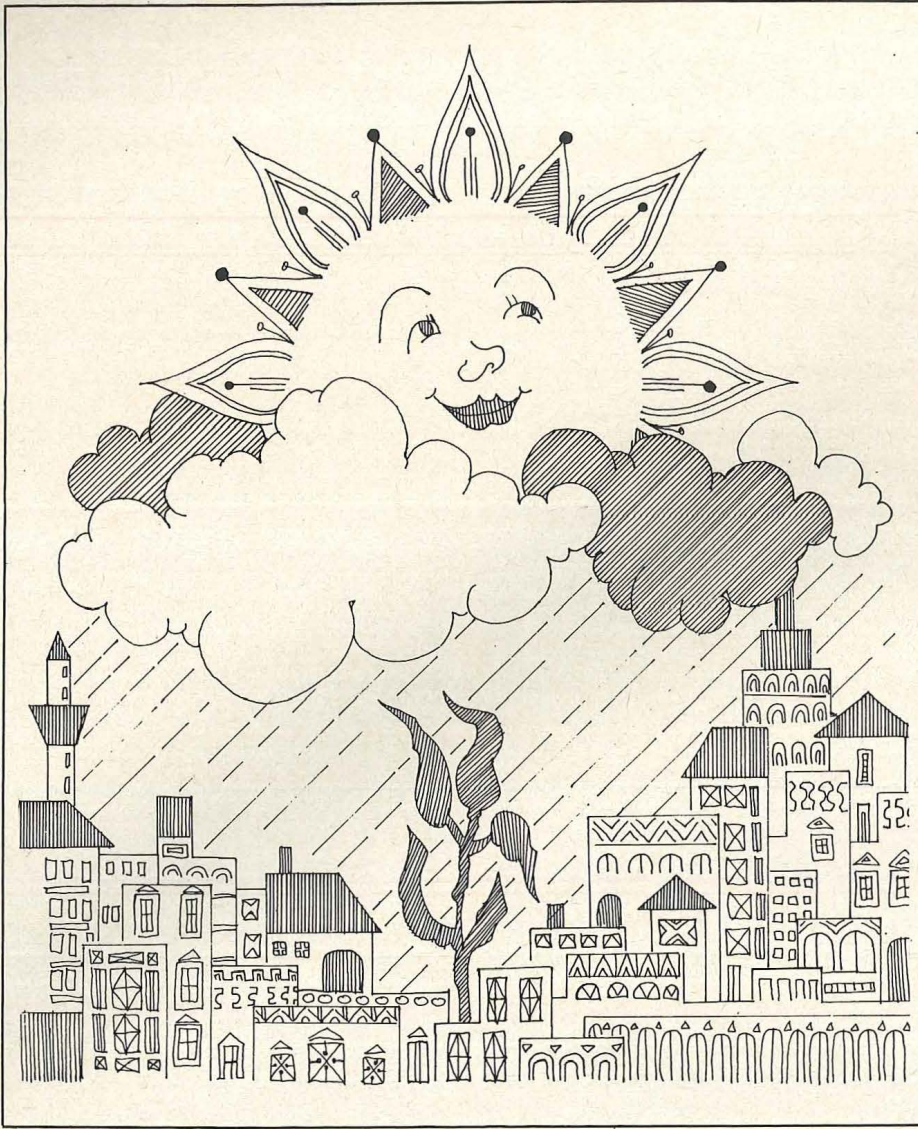
fireflies could be seen moving about at the far dark end of the stadium. And out of that darkness came a small impromptu voice, plaintive but clear, calling out 'den anavi' ('It doesn't light.') which brought a wave of amusement and applause from the crowd.

As the audience stumbled, laughing and chattering through the pine wood after the performance, it was clear that for all its faults, the show had been a success. Had the music-lovers paused as they climbed into the Pullmans parked next to the little cemetery overlooking the sanctuary, they might have heard the vigilant spirits of Angelos and Eva Sikelianos sigh sympathetically. The *Ritual for Delphi* was not their Delphic Idea, certainly, but it was none the less a good one.

The World Music Days '79 took place in Greece primarily to honour Nikos Skalkottas. Skalkottas Day itself took place on September 19, exactly thirty years after this long-ignored composer's death. A well-attended performance at the Herod Atticus Theatre by the Danish Radio Symphony Orchestra conducted by Miltiadis Karydis included the composer's Concerto for Violin and Orchestra and the one-movement symphony, "The Return of Ulysses". The performance allowed a large audience to experience the electrifying sensation of hearing a great composer for the first time.

Perhaps even more extraordinary were two huge, volcanic Skalkottas piano cycles played brilliantly by British pianist Geoffrey Madge at the National Gallery earlier in the day. One set of thirty-two pieces took an hour and three-quarters to play non-stop. Far from having a dull moment, the cycle was galvanizing from start to finish. As in any unknown work by a little-known composer, there is a natural tendency on the part of the listener to make comparisons. In this case he had exhausted his repertory of Bartok, Hindemith, Schoenberg, etc. in the first few minutes, and henceforth could only be led amazed via Minuets and Foxtrots, Capriccios and Ragtimes, Gavottes and Blues through the turbulent but always controlled world of this remarkable composer.

—S.E.



## SOURCES OF RENEWABLE ENERGY

**T**HE amount of energy available to a nation directly affects the standard of living, according to experts. So the billion and a half people in Africa, Asia and Latin America who still depend on wood and dung for fuel have a special problem which their national governments are often unable to solve. To make use of natural resources takes sophisticated equipment which many of these nations do not have, and the attractive new field of RES (Renewable Energy Sources — including solar, wind, geothermal, hydro and biomass) involve expensive research and test programs.

Fortunately for users of primitive energy many developed countries and international agencies have taken a special interest in the development of RES throughout the world. For instance, Germany with a substantial solar research program, is actively pursuing technology transfer to developing coun-

tries in warmer climates. It has already contributed to the construction of three small solar generators, one in Egypt, one in India, and a third in Greece. Another country, France, which some consider to be the most advanced in this field, is also seeking to develop its technology through cooperative projects.

The European Economic Community last July allotted \$65 million to a four-year solar program. The Community would like to function as a mediator between technology owners and the developing nations. Two of its projects at the present include developing a cheap solar cooker in Egypt, and a silicon solar cell in India to power educational television sets, irrigation plants, and provide village electricity in the future. The EEC is also constructing its own solar power generating station in Sicily.

The member countries of the

International Energy Agency are cooperating to build two small solar power stations in Spain. And the United Nations is expected to budget \$100 billion through its UN Center for Natural Resources and UN Environmental Program to establish small-scale solar and wind power generators which would bring electricity to a million isolated villages in the solar belt.

There are few, if any, dung and wood users in Greece, but the problems the country faces in regard to energy are not untypical. Greece expects to spend \$1.8 billion on imported fuel in 1979, representing 70% of its energy consumption. The rising oil cost has forced the Government to emphasize its own resources in the future. New electric power plants using lignite and hydro power are planned. A one billion dollar nuclear power plant is under consideration, to begin operation in 1985. It may use Greece's own uranium should that turn out to be of high enough quality to make it worthwhile. A \$245 million off-shore oil drilling project will supply 25,000 barrels of oil daily by 1981. But these projects require more financing than Greece has available. The latter two are foreign-funded. And the story does not end there. As a country which has not yet reached its development potential, Greece will need 6.6% more energy each year. The 4,500 MW of electricity used today is expected to be 11,500 MW by 1988.

Sun and wind are two other natural resources Greece would like to make use of. A goal for 1985 is to have 2% of the nation's total energy consumption supplied by solar heaters, which are now being produced by some sixteen major commercial firms. In 1978, seven thousand of these heaters were sold, and the Government has recently introduced tax incentives to help in the installation costs which run at about \$400 per unit. Even here, the need for foreign assistance is obvious. At least three of the major firms are subsidiaries of other international companies, such as British Petroleum, Stiebel Eltron of Germany, and Theilen of Cyprus. (Cyprus has already made extensive use of solar water heaters.)

Because of the many remote and small communities, especially on the islands, Greece is an ideal and necessary testing ground for solar and other RES equipment. Island generators are old and inefficient, and transportation of fuel makes electricity up to seven times as expensive as on the mainland. But the \$3 million budget for solar research and development is comparatively small. Most of the RES projects in Greece are

planned in cooperation with other governments or companies. Some of the projects are simply waiting to be funded, such as a six-year \$3.5 million project by a University of Patras group to supply an entire community with a combination of solar, wind and other RES energy.

In 1976 the Greek National Energy Council and the US Department of Energy collaborated on the planning and construction of a solar village near Frangokastello in Crete, at an estimated \$70 million. Now ready for the second phase — the actual construction — the project has expanded to include Italian and German companies.

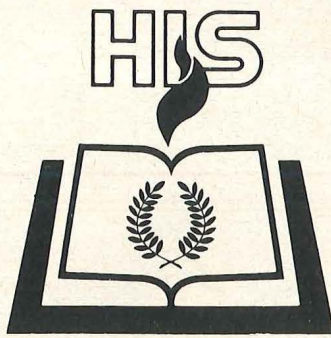
Germany has been helping in the development of solar energy use in agriculture. Agricultural produce is a major export, but the production techniques are often primitive, and some rural areas still lack electricity. Solar greenhouses, units to dry fruits and vegetables, and a plastic sheet which raises the soil temperature high enough to kill bugs but without leaving the chemical residue of ordinary pesticides, are three of the current projects undertaken by the Agricultural School of Athens and other foundations.

An investigation which is likely to be taken up seriously has studied the use of sugar beet to make unhydrous alcohol. It can then be mixed with petrol at a 9 to 91 ratio and used for vehicle fuel. This could fill 3.4% of national petrol demands. Existing sugar beet factories could yield 50,000 tons of this alcohol per year, but to build the fermentation and distillation units would be costly.

The Public Power Corporation of Greece sees solar, wind and other RES sources as the solution to supplying remote communities, and has already established six wind-measuring stations and eight solar measurement stations throughout the country. It is planning a ten MW electric generator on the island of Milos, where a rich geothermal site, estimated to be large enough to produce sixty tons of electricity an hour, can provide more than enough energy to meet the island's needs.

Being closer to western Europe in its standard of living than many of the third world countries, Greece is better able to meet its energy needs and to finance the necessary programs of research. Miltiadis Evert, the Minister of Industry and Energy, said recently that although the economic crisis will pass, the energy crisis is not so easily dealt with. For some countries, it is one and the same.

—SARA MAZUMDAR



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## YIANNIS RITSOS: THE PATH TOWARDS THE MYTH

from ROMIOSINI

IV

They pushed on straight into dawn with the disdain of hungry men,  
a star had thickened in their motionless eyes,  
they carried on their shoulders the stricken summer.

The armies passed through here with banners clinging to their bodies,  
with stubbornness clenched between their teeth like an acrid pear,  
with the moon's sand in their heavy army boots,  
with the coaldust of night sticking in their ears and nostrils.

Tree by tree, stone by stone, they passed through the world,  
passed through sleep with thorns for pillow.  
They brought life a river cupped in their parched hands.

At every step they won a league of sky — to give it away.  
At their outposts they turned to stone like scorched trees,  
and when they danced in the village squares the ceilings in the houses shook  
and the glassware clattered on the shelves.

Ah, what songs shook the mountain summits!  
Between their knees they held the platter of the moon and ate,  
and squashed an Ah in the depths of their hearts  
as they would squash a louse between their coarse fingernails.

Who will bring you now a warm loaf of bread in the night that

you may feed your dreams?  
Who will stand in the shade of an olive tree to keep the cicada company lest the cicada fall silent,  
now that the whitewash of noon paints the low stone wall of the horizon all around,  
obliterating their great and virile names?

This earth that smelled so fragrantly at daybreak,  
the earth that was theirs and ours — their blood — how fragrant that earth —  
and now how is it that our vineyards have locked us out,  
how has the light thinned out on roofs and trees,  
who can bear to say that half are now under the earth and the other half in chains?

Though the sun waves you good-morning with so many leaves and the sky glitters with so many banners,  
these lie in chains and those under the earth.

Be silent, the bells will ring out at any moment.  
This earth is theirs, this earth is ours.  
Under the earth, in their crossed hands  
they hold the bell rope, waiting for the hour, they do not sleep,  
they never die,  
waiting to ring in the resurrection. This earth is theirs and ours — no one can take it from us.

—Translated by KIMON FRIAR



THE anniversary of a poet is somehow different from other celebrations and one that draws our special attention. Such an event might have had less significance once, but in a period so lacking in imagination, it is very encouraging to see the seventieth birthday of a poet celebrated with such participation on the part of the general public. When the poet is Yiannis Ritsos one has to do with a 'living myth' which is also something very rare in our day.

He was born in Monemvasia, a small town on the southeast coast of the Peloponnese, already laden with myths. There the modern houses are built beside the ruins of the old medieval city. The spot is inspiring, a barren rock rising above the usually turbulent sea and surrounded by a wall which once protected the city.

Youngest in a family of four children, Ritsos was born to a once wealthy landowner in a mansion filled by the shades of famous ancestors. The times were crucial. On the eve of the Great War, an era was coming to an end and a new one was beginning. For Greece, the Balkan wars and the agricultural reforms of Venizelos were changing the structure of society. For the Ritsos family it was a time of personal crisis. It hastened economic catastrophe and caused the disintegration of the family. Thus, the earliest childhood experiences of the poet were to be marked by the final echoes of falling splendour and by a pervading climate of decay and irreversible catastrophe. Greater personal disasters followed one upon another: The poet's father, and later, a sister went mad. One of his brothers died of tuberculosis, and then his mother.

The young Yiannis Ritsos attended local schools and then, as a very poor boy from the provinces, he came to Athens to try his luck. Meanwhile, he too contracted tuberculosis.

The years which followed were divided between searching for work and periodic stays in various sanitariums and nursing homes for needy patients. Within these sanitariums with their inhuman living conditions — which he exposed publicly in a letter in 1930 — the poet's revolutionary ideology gradually took shape. From then on it was to hold first place in his work and in his life.

In 1931 he joined the Communist Party (K.K.E). Meanwhile he worked as a typist, an actor, a dancer, and as a proof-reader in a publishing house. From 1934 he started issuing his first books of poetry and from 1936 both he and his work began attracting persecu-

tion. Under the dictatorship of Metaxas, copies of his poetic lament *Epitaphios* were publicly burned. In 1942 he joined the National Liberation Front (EAM), but he became seriously ill once again and his friends took up a collection to save him. Since this was a period when the Greek people were dying of hunger, Ritsos refused to accept the money and asked that it be divided among the members of the Society of Greek Writers.

During the Civil War in the winter of 1945, he joined the guerrillas of ELAS, The National Popular Liberation Army, which withdrew from the capital in order to concentrate in the north of the country. In the provinces Ritsos took part in the guerrilla 'theatre of the people' which was active throughout Northern Greece.

During the years 1948-1952 he was a political exile on Makronisos and other islands of detention. However, he never abandoned his work. He was later to present an impressively large collection of poetry, as well as paintings which he created unceasingly in whatever medium came to hand and — on the islands of exile where there was nothing else — on pebbles, bones, roots. It was not until 1956 that he won official recognition when he received the First National Poetry Prize for his poem 'The

Moonlight Sonata'. In the meantime he travelled and translated poets of other countries into Greek.

Gradually he began to gain recognition abroad. The French poet Louis Aragon became enthusiastic over his work to such a degree that he did not hesitate to call him "the greatest living poet of our time". In 1967 Ritsos was arrested by the Colonels' dictatorship and again taken to prison and exile. He was now very ill once again and concern for his release developed abroad. Meanwhile his latest poems were smuggled out to France where they were published under the title *Pierres, Répétitions, Barreaux*. In 1970 he was proclaimed a member of the Academy of Literature and Science in Mainz, West Germany. Two years later he received the Grand International Prize for Poetry at the Biennale of Knokke-Le Zoute, Belgium. In 1974, he won the Bulgarian International Prize, 'Georgi Dimitroff'. In 1975 he was declared honorary doctor of the Aristotelian University of Thessaloniki and won the French Alfred de Vigny Prize. In 1976 he received the Italian Etna-Taormina and Seregno-Brianza Prizes. And in 1977 he received the Lenin Peace Prize.

Now in 1979, his seventieth birthday is being observed. In Greece a large number of recitations and exhibitions of





1949: Makronisos — the poet seated second from the left, in the company of well-known artists and actors.

his works have been organized with great participation on the part of the public. Celebrations are also taking place in many parts of the world and articles are being published in Cyprus, the Soviet Union, France, Bulgaria, Romania, England, and Denmark. The Supreme Soviet of the USSR has awarded him the order of "Friendship of the Peoples". Yet surely the most significant event and the greatest honour for the poet must be that, on the anniversary of his seventieth year, his books are translated throughout the world, and that in his homeland they have reached astounding peaks of circulation. *Epitaphios*, for example, is now in its thirtieth edition.

**T**O approach a body of work so extensive in size and so varied in meaning as the work of Yiannis Ritsos, is certainly no easy matter either for the general reader, or for the student of his work.

Both scholars and biographers agree, however, that the elements of myth play a primary role in the work of the poet. Yiannis Ritsos, whose relationship to myth began from the moment of his birth in Monensvasia later sought to express himself in myth. "In his poems," writes the scholar Gérard Pierrat, who is also Ritsos' biographer, "the ancient liturgies are thrown together with Byzantine legends and the exploits of the *klephtes* and rebels. An eternity of slavery from which springs an eternity of resurrection. The atmosphere is charged, pierced by the dark hope of the desperadoes who wait glued

to their rifles. A flaming animism pervades each line, awakening landscapes of Greece one after the other, throws them into the struggle, raises up the islands, the wind, the sea, and stirs up in one general tumult men, animals, elements, even the dead who keep vigil just as the guards of Byzantium once did on the borders of the empire." "From where does this poetry come?" asks Aragon in his article "Pour Saluer Ritsos". "Whence comes this shudder, where things as they are play the role of phantoms, where the Greek Hamlet no longer comes face to face with dead kings, and the new Oedipus no longer comes face to face with the Sphinx but with treacherous, familiar things?"

Nevertheless, this myth-creating element in the poetry of Yiannis Ritsos has a very special character which cannot be ignored without destroying the whole meaning. "The poet", writes Peter Bien, "can employ mythical subjects nonchalantly with no fear whatsoever of restricting his audience to highbrows or of deserting contemporary reality for either some fantastical vision of the past or some disinterested quiver of esthetic appreciation... Yet to accuse him of a failure of nerve because of this, or of a retreat to non-historicity and universalism, would be unthinkable. On the contrary, Ritsos' mythic poems are so firmly moored to his nation's and his own contemporary, specific experience that they do not cut loose from that experience when the winds of ancient legend puff out their sails. Myth leads his work neither to evasion nor diversion, but to revelation."

Thus, all this mythology, which is born within the work of the poet, in the end functions revealingly. And the revelation concerns, of course, the actual face of contemporary Greece which is hidden behind the tourist myth and the supposedly Greek character of the type of Zorba, and the like. In Ritsos the actuality of Greece is projected naked in a way not at all appealing to the eyes of the foreigner who comes to enjoy the sea, sun and Mediterranean hospitality; who has no wish to imagine that the islands of the Aegean have been used for exiles, that in the shadow of the Acropolis men have been tortured for their ideas, and other such unpleasant things. Here we have, then, the apparent paradox and the amazing phenomenon: the myth which leads to a great, unmythical poetry.

Something further which must be noted in order that we be not deceived in regard to the actual function of the myths of Yiannis Ritsos is the great role played in his work by detail. We might say that the greatest meanings derive from details, from everyday insignificant activities. Yet, these activities are what, tile by mosaic tile, give reality to everything that is known and familiar, which again is nothing more than the actual face of modern Greece. Sonia Ilinskaya writes: "Inanimate things — houses, furniture, clothing — take on a special importance and, acquiring the gift of speech, each plays its own role, causing sequences which determine not only the feelings of the active personae, but also the direction of the reader's search for truth, and the ultimate

meaning of life.”

All this, however, constitutes an enormous gift of the poet to his homeland. “Ritsos,” the critic Nora Anagnostaki suggests, “has done with his poetry what Proust did for prose: with his regenerating remembrance, he creates for us the consciousness of being within Greek space. This is why Ritsos is such a great poet, and precisely why he is a national poet and not a ‘militant’ one.” Gérard Pierrat has written: “The perception of being Greek which Ritsos endows with universal radiance loses, thanks to him, any connection with the old cliché of the ‘Greek spirit’ and of the ‘Greek miracle’. We may define this perception more or less by its refusal to be defined or classified. It is simultaneously a painful devotion to the tribulations and the sacrifices of the past and a renewed quest, a slow and sensitive approach to the secrets of the world.”

Let us leave, however, the field of studies. How great a poet Yiannis Ritsos is, and what his contribution to poetry is, will be judged by the future, when both the laudatory and the unfavourable reactions to his work will be seen more clearly. What is indisputable and timely is that Ritsos has become a beloved poet as well as a popular hero. Without underrating the role played by the melodic cadences of Mikis Theodorakis, who has set so many of Ritsos’ poems to music, it is nevertheless an achievement that Ritsos has produced poetry of a kind to be read by the general public.

It may be possible to find a young worker who knows nothing about Yiannis Ritsos. However, it is totally unlikely that you will find such a worker in the area of trade-unionism. From the moment that people begin taking an interest beyond their work, which means that they will read a few books, it is almost certain that one of the first of these will be a collection containing poems of Yiannis Ritsos.

**I**N their trade union headquarters, we talked with a car repairman, a bookkeeper, a mechanical engineer, a pharmacy employee, and a hotel employee, and this is what they said:

Vasos: I began with the songs of Theodorakis. Later I got interested in reading the poetry. Of course I don’t have enough time, but I read him. He gives us expression, he expresses the feelings of the people, our own problems.

Aleka: I have also read books about his life. He expresses my own problems



1951: Ai-Strati: “I remember, he played the mandolin beautifully.”



1951: In front of his tent on Ai-Strati



1977: With Louis Aragon who called him "the greatest living poet of our time"

which are mixed as much with joy as with sorrow. He makes life real.

Nikos: What Ritsos writes, that's the way we live.

Vasos: He doesn't let you forget. He makes you remember. He opens up horizons for you.

Ourania: I read the poem first. Later I heard the song. He troubles you, and then he revives you as a person.

Eleni: I started reading him in high school. And if I didn't understand him sometimes, it was because I wasn't familiar with the things he was writing about. Every word of his refers to the popular movement: With Ritsos you read the history of a people... I grew up in the provinces where there wasn't any way of getting ahead. In the books of Ritsos, of Seferis, of Elytis, I got in touch with a progressive world. For me poetry has a magic which prose doesn't give me. The search within the line, to see exactly what it means, is what I like...

Nikos: You have to keep looking. He raises questions for you, he makes your mind work.

Ourania: And if you don't understand him with your mind, you'll feel him with your heart. He is your own man, a companion who holds you by the hand.

Eleni: He uses a language which is spare. When I read Ritsos the paintings of Theophilos come to mind.

Nikos: We love him as a man and as a poet. You can't separate the two.

And now let us go to a different area, to a newspaper. Katerina and Nikos are journalists of the younger generation. And both dislike Ritsos. At least, they

say he is not among their favourite poets.

Nikos: This doesn't mean, of course, that there aren't several of his poems which I like. For instance, the 'Moonlight Sonata' I like a lot, as I do 'Eleni'. I like Ritsos when he writes tender poetry. I don't like his political poetry. I find it strident. I don't like his work of the last few years.

Katerina: I don't know how to say it, he doesn't suit me... I find him somehow 'saccherine' and somewhat overblown.

Nikos: All the same, the wide circulation of his books is an established fact. He educates the people, and he brings one closer to poetry. Someone who reads Ritsos will later read another poet.

Katerina: He has a radiance which certainly cannot be separated from his political position. I remember once I worked in a print shop. There were thirty working-class girls there, with no literary interests. We printed a lot of books. The girls had tried reading them but nothing interested them. When we printed some books of Ritsos, suddenly they all came and wanted to get hold of a copy.

ON the one hand: radiance, international recognition, the plaudits of critics who want to find in him the universal poet; on the other, the duty he feels to keep consistent with an ideology which marks his life; above all, the sentimental response of the simple people who want him to be "the companion who holds you by the hand", who see him as a popular hero.

I don't know how he achieves these

things. I don't know whether he achieves them. I can only think how difficult it is... to be making, continually, a dizzying attempt, to be walking constantly on a tightrope. It seems to me a very heavy weight to lie on the shoulders of any man, especially on one who has completed his seventieth year...

And truly I ask myself, what is he like — not the poet, not the "myth in life" — but the person who has celebrated his seventieth birthday with the prominence of such an exacting public life focused on him? What is the moment like when "they turn off the lights on the stage"? What then will support him?

The answers to these questions are not easy. What distance will be permitted between the 'public' person and the 'private'? Those who know him find it difficult to answer. And it is possible that he himself doesn't know. From one point on they are all inseparable: man, poet, fighter, celebrity, friend...

Nikos Margaris, a musician and the author of the book *History of Makronisos*, met up with Ritsos on the island of Ai-Strati where the exiles had been brought from Makronisos in 1950. He writes: "After an international outcry, the measures were relaxed and we exiles were able to make for ourselves more human living conditions and even to organize cultural events with which to fill our lives to some degree. Ritsos, like the rest of us, I remember, lived in a dormitory-tent with eight to ten others, but he also had his own little hut, one of those which we had built ourselves and had assigned to him. He stayed there closed in for as many hours as he could and wrote or painted. He came to take part in our cultural activities and, I remember, he played the mandolin beautifully, beautifully... In the first quartet that we made up, Ritsos played first mandolin. Later he taught folk dancing, dances from all over Greece. He was courteous and soft-spoken with everyone, but somewhat unapproachable, somehow closed in on himself. His friendships were with very few..."

Gérard Pierrat remembers him, around 1960, relating memories from his younger years. Memories which resembled myths — characteristic of the climate within which the poet grew up — are those which perhaps gave the first support to the myth-creating function of his work at a later stage.

In those days, in Monemvasia, tuberculosis was something shameful. Often, when a person came down with it, his relatives closed him up in the house, in order that it not be known, and

he never saw the world again. The young Ritsos, still healthy, couldn't resist the temptation to accept a golden box given him by two tubercular girls. But that, in accordance with the superstitions of the time, was equivalent to a curse. His mother, crying, threw the box into the sea to exorcise the evil influence — which nevertheless came later to take its portion from the family...

But the Ritsos household was struck by another curse: madness. The father, in an insane asylum a short while before he died, ordered his son to empty the cisterns of the house in order to find his dead mother's wedding ring. He thought this was the raving of a sick man and paid no attention. Later, however, when the cistern was emptied, the wedding ring was found there...

The author Stratis Tsirkas has a memory of Ritsos which he tells with emotion and gratitude which gives, as well, a measure of how deeply rooted is the poet's sense of obligation: "It was around 1952 when we met at the house of friends. I, for reasons of my own and from discouragement, had stopped writing and believed that my connection with literature had definitely ended. Ritsos became furious when he heard it.

'But do you think we have the right?' he said. 'We owe ourselves to literature. What we have, we are obliged to give. Up to death we must fight and learn to overcome obstacles.' I began to write again," continued Tsirkas, "and I haven't stopped since..."

Perhaps, however, something more revealing of the human side of the world of Yiannis Ritsos is this: His friendship with Stamatis Tzianoudakis, who is a lawyer, has been one of the closest in the poet's life. They became acquainted under the most unpromising conditions for human relations: At Ai-Strati, Ritsos an exile and Stamatis a guard. Nevertheless the common need for kindness and communication which two human beings can feel succeeded in overcoming walls of dissension and hatred, which propaganda and opportunism had erected. Stamatis brought him cigarettes secretly, at his own risk he did everything possible to ease the poet's life. Ritsos wrote a poem about him: "The Presence of Man". And their friendship, which became firm during those difficult days, like a symbol of humanity has remained alive from then until today.

—KATERINA PLASSARA  
translated by Grace Edwards



1975: After receiving an honorary degree at The University of Thessaloniki

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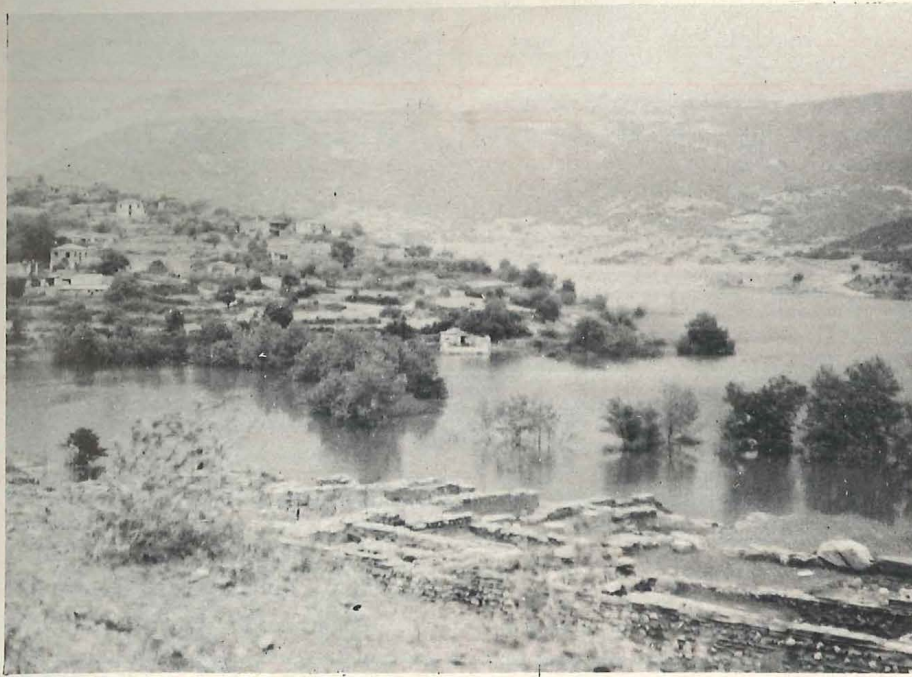
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## KALLION: VICTIM OF PROGRESS



*The following passage from the Liddendale translation of the Memoirs of General Makriyannis describes the present site of the Mornos Dam as it was in 1800:*

*They had to pass over a ford in Lidoriki called the Narrow Ford; the river can be crossed nowhere else. There the Turks lay in wait to capture them as they crossed and for eighteen days they all hid in the woods and lived on acorns, and I sucked at my mother's breast. But they could stand their hunger no more, and resolved to cross the ford, and as I was a tiny child and might cry and betray*

*them all, they were minded to abandon me in what was called the Red Wood and then go over the ford. But my mother thought ill of their plan and said:*

*'The sin of leaving the child will be to our damnation. Go you on and make for such-and-such a place and wait there. I will take the child and if I have good luck and he does not cry, we shall cross over.'*

WITH its rapidly-growing population, Athens has had to face many acute problems in recent years. One of these is a shortage of water. In an attempt to increase the water resources available to Athens, the Mornos Dam, located in Roumeli near Amfissa and Lidoriki, was started ten years ago. By late September water was reaching Athens from the lake growing behind the Mornos Dam two hundred and fifty kilometres away. One of the largest hydraulic projects in Europe, the artificial lake is to cover an area of 24,000 stremmata (6,000 acres) with a depth of hundreds of feet.

One aspect in the construction of this dam which has largely escaped notice in the many government pronouncements is the fate of Kallion, a village located near the dam site. Put succinctly, the village will be submerged beneath the

newly-formed Mornos Lake and its residents forced to leave their homes. This is one of the few instances in Greece's history where an inhabited community is to be abandoned as a result of a governmental decision unrelated to national defense needs. In place of natural attrition which usually serves as the death knell for many Greek villages, the necessity of an enforced leave-taking of patriarchal homes and fields has lent an aura of resignation to the remaining residents of Kallion as the dam waters steadily rise.

It is obvious that Kallion was not always in these straits; its history belies its present state. Once the site of a large city, Kallipolis, it flourished during the Roman period. From the archaeological excavations presently being undertaken, it is clear that the strategic location of the site and the availability of

good water have always been important factors in the history of Kallion. Yet, this archaeological work is also doomed as the present extensive excavations are to be submerged, probably by the end of this year. A statue of Artemis and a remarkable mosaic floor were recently uncovered and sent to Delphi for examination and eventual display. The excavations were undertaken only recently although the site of Kallipolis was well-known to archaeologists. The Mornos region has had a rich cultural and historical tradition for over two thousand years. In the now abandoned hamlet of Isovra near Kallion the great patriot Makriyannis was born in 1797. His famous memoirs, which have been recognized as a great prose classic only in the last fifty years, open with a description of his childhood in the Mornos valley.

The present village of Kallion and its inhabitants face their impending losses with equanimity along with a trace of gallows humour. Virtually cut off by poor roads and by the rising river which feeds the Mornos Lake, the village's remaining fifty families will soon leave. Many will come to Athens to stay with sons and daughters. Tending flocks, cutting timber and farming were the traditional occupations in Kallion. In Athens, the displaced villagers, as one old woman poignantly said, "will move from chair to chair." Life will be dramatically changed and television will replace kafeneion gossip and village chatter as time-fillers.

Yet, the destruction of the village was not a surprise. Initial surveys for the feasibility of the dam were begun in the 1960s and indicated that the village's water source was an important element in the formation of the lake, along with the Mornos and Kokkinos rivers. In the early 1970s, compensation for homes, trees, and fields began. For the villagers who took the money from the government in the 1970s, the compensation was, according to the inhabitants of Kallion, "quite good". Perversely, and in keeping with Greek tradition, much of the money was spent in buying apartments in Athens.

While the cash payment for the property was undoubtedly fair, the bitter notion remaining in the minds of the people of Kallion is that the diaspora could have been avoided. Many of the villagers wanted compensation in the form of land elsewhere in Greece so the village could remain as an entity. Several uninhabited sites were suggested but, apparently, the government preferred the relative ease of cash payment as a means of settlement. This



topic of compensation is still discussed in the village today and its appeal is heightened as spiralling inflation continues and departure becomes imminent. In the light of the recent government policy about limiting the size of Athens and encouraging the growth of rural areas, the lack of compensation in the form of land seems difficult for the villagers to comprehend.

Another serious problem confronts the villages in the area. This part of Roumeli is susceptible to earthquakes, and several serious tremors have occurred since the 1950s. Many people fear that the heavy weight of water created by the lake will cause the ground structure to shift and result in further earthquakes. This fear is keenly felt in the town of Lidoriki, county seat of the Eparchy of Doris, as well as in other

surrounding areas. The anxiety has grown as the lake increases in size, and many inhabitants in the region are also making plans to move to Athens in the near future. A dearth of seismic information has increased this phobia and government officials seem indifferent and offer little hope to the villagers.

While the dam will undoubtedly produce some employment opportunities, a sound developmental project for the entire area is needed in order to stimulate a flagging economy and to keep more people from moving to Athens. Such a plan might consider the development of a national park. At the moment, however, the government's plans seem to be focused on completing the technical details of the dam and then withdrawing, leaving the remaining villages to deal with their problems alone. Understandably, a visit to Kallion and its surrounding areas today shows many untended fields, unwatered trees, and unfinished repairs to houses and streets. The sound of bulldozers and trucks is omnipresent as they toil to finish their work. A glance shows that the water of the lake has already submerged the lower houses of the village and is rising at a fast rate. The talk overheard centers on the obvious: What shall we take when we leave? When will the last flocks be sold? The last tree cut? The general feeling is resignation to a fate only partially understood.

Perhaps the problem of the sacrifice of a village to the needs of a large metropolitan city was inevitable and will always remain as one of those difficult choices that governments and individuals must face. The choices which

affect a relatively small number of people must be weighed with increased water supplies. However, the lack of a rational program concerning the development of the area, the method of repayment for lands and holdings which will soon be irretrievably lost, and the contradiction between announced governmental programs about demographics send confusing signals to the people of central Roumeli and especially to the villagers of Kallion. At the moment, many people there and in the surrounding areas feel that their well-being has been sacrificed to the needs of Athens and the expeditious handling of matters by government officials.

— WILLIAM R. AMMERMAN

— ALIKI AMMERMAN

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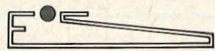
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Sigurdur Magnusson (right) with Minas Christidis in Pandelis Voulgaris' production of "Eleftherios Venizelos"

**A PERIPATETIC ICELANDER**

**S**IGURDUR A. Magnusson will probably become better known to the wider Greek public when Pandelis Voulgaris' film on Eleftherios Venizelos is released next year. In it he plays the part of an Englishman named Boucher who was the correspondent of the London "Times" and a close friend of Venizelos. But however familiar he may become to the Greeks, they can never hope to match his own familiarity with them, with the country and with its literature.

Since 1951, the tall, blond, blue-eyed Icelander has maintained close links with Greece where, he says, "I never fail to experience a peculiar kind of elation each time I set foot on Greek soil — a feeling I have not had in the other fifty-odd countries I have visited."

Magnusson is not a professional actor, as one might imagine from the opening paragraph of this article. He is one of Iceland's leading literary figures who, at the age of 51, has already done more in his lifetime than most people of his age, including the acquisition of seven children and two grandchildren.

He first came to Greece in 1951 to study theology at the Moni Petraki. In the summer of the same year he helped to rebuild villages in Epirus, destroyed by the guerrilla war. In 1952 he spent some time on Mount Athos and then travelled all over Greece.

"There was an aura of something other-worldly in the country that made a deep and lasting impression on me," he says.

Magnusson's first Greek experience resulted in the first and only book in Icelandic on modern Greece, published

in 1953. A grateful Greek Government awarded him the Golden Cross of the Order of the Phoenix which was handed to him by the Greek Ambassador to the United Nations, Mr. C. Xanthopoulos-Palamas, in New York where Magnusson was continuing his literary studies and working as a radio commentator for Iceland at U.N. headquarters.

Thereafter, Magnusson embarked on a brilliant literary career interspersed with much travelling throughout the world.

"The winter nights in Iceland are very long," he says, "and besides having the highest birth rate in Europe, the Icelanders read a great deal."

After having occupied various posts as literary and theatre critic of Iceland's largest newspaper, editor-in-chief of the leading cultural magazine, and president of the country's Writers' Association and written many books in Icelandic and in English and translated others from the Danish, English, German and Greek, Magnusson decided to become a free-lance writer in 1977 and is currently a member of the Berliner Künstlerprogramm, an international programme for creative artists in all fields.

In addition to his original book on modern Greece, Magnusson has published translations of three other works by Greek writers including a collection of poems by Seferis, Gatsos, Ritsos, Papakongos and Kyndinis. He has visited Greece on several occasions but was barred from the country during the dictatorship when he was chairman of the Icelandic Movement for the Restoration of Democracy to Greece.



Last year and this year he took time off from his Künstlerprogramm activities to act as a tour-leader for groups of Icelanders on three-week charter tours to Greece in the summer months.

"It's probably my teacher's instinct," he says, "but I do enjoy imparting my enthusiasm for Greece to my fellow countrymen. I have tour-conducted some 1,600 Icelanders these last two summers and it's an exhausting business as you can imagine. But often, towards the end of a tour, when I'm sitting in the coach, my throat dry and feeling utterly drained, someone asks a question and I'm off again on my favourite subject — Greece!"

The Icelanders come in waves of 90 to 130 in each group, organised by two travel outfits in Iceland and stay at the Margie House and in two apartment houses in Vouliagmeni. Mrs. Magnusson handles the financial arrangements in Greece and Magnusson takes them on tours to Mycenae and Nafplion, to Delphi, Olympia, Meteora, etc.

He is taking advantage of what he calls "a virtual Greek revival in Iceland" by publishing a large collection of Greek myths and heroic legends with beautiful illustrations in colour.

He hopes this will partly make up for the disappointment many of his countrymen are bound to feel when they discover he does not intend to conduct any tours next year.

"Writing is my field," he says, "and although I have found it highly rewarding to see how contagious my enthusiasm for Greece can be to my fellow Icelanders, I cannot go on doing it forever."

Asked how he was roped into his role as Venizelos' English friend in the Greek film now under production, he says:

"I have always kept up my friendship with many Greek writers and artists and when Pandelis Voulgaris was looking for somebody to play Boucher's role, I seemed to fill the bill. I speak Greek quite fluently and I look English, so there you are. I was quite thrilled by the whole thing."

Magnusson is in West Berlin now and the Icelanders have gone back to their long winter nights. But if, as he hopes, his efforts will spur them to come to Greece in ever-growing numbers, it shouldn't be too long before the island's entire population of 250,000 will have visited this country and made him eligible for another award — from a grateful National Tourist Organisation this time!

—ALEC KITROEFF



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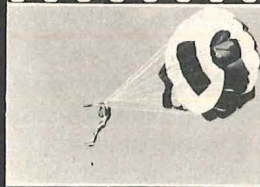
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The Honeymoon



The Rags Are Still Singing



## THE 20TH THESSALONIKI GREEK FILM FESTIVAL

ACCORDING to some statements made before and during this year's Thessaloniki Greek Film Festival, whether privately or in press releases given out by an *ad hoc* Association of Greek Film Directors-Producers, this was to be the best Greek festival ever.

"While the old Greek cinema," read one handout, "used to produce run-of-the-mill films according to two or three standard formulas (the melodrama, the popular comedy, and the musical), the new Greek cinema has chosen to express itself as freely as possible, and in doing so it has shattered the old aesthetic models into a thousand pieces. And its strength lies in the fact that every filmmaker has his own style, his own ideology, his own problematique..."

Although one knows that festive moods do generate exaggerations, especially on the twentieth anniversary of an event that has often been quite turbulent, one had hoped that some of these declarations were true. But if the mood at last year's festival changed from an initial pessimistic ambivalence about its function and its future to an infusion of renewed optimism at the end, this year's festival, like most celebrations that promise more than they deliver, left many people, including myself, with a feeling of weariness and resignation. Worse, the event has become an end in itself. As in many

films that were shown this year, nothing really happened. Nothing was created; nothing destroyed. Furthermore, most films shown during the first week in October were made just for the festival.

Perhaps the history of the 'new' Greek cinema does not allow a filmmaker to expect much in the field of distribution, recognition and the like. Giving in, however, to fatalism at the outset of a production, and to the prevailing narcissism that follows, hardly helps change things. One now hopes that the filmmakers, having alienated the critics and the public, may realize that it is high time they stopped making a fuss (mostly verbal) about a 'new' Greek cinema. It is time they admit that basically there are only two kinds of films, good films and bad films. Finally, they must become more critical of themselves and their work and stop shifting the blame. The public is not as ignorant or passive as some film intellectuals think it is or wish it were. The frequent booing and overt criticism heard during some showings were not always unfair. Perhaps the public should be more respectful of the sacrifices an artist goes through in Greece to get to a final print. But then, let's face it, the public does not give a damn about an artist's tribulations in making a film and even less about his theoretical, aesthetic or narrative intentions. The public is only interested in the final product.

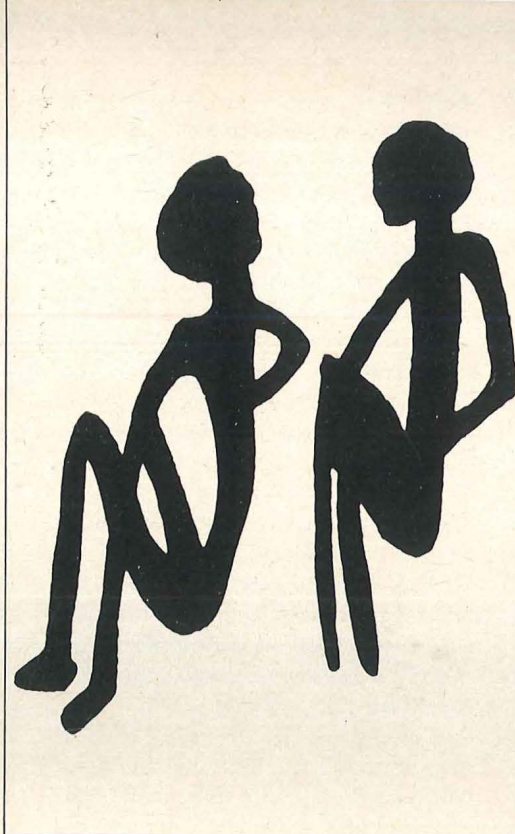
Of course there were some well-

made films. But out of the eleven dramatic features only three or perhaps four could be called so and then only in a technical sense. *Taxidi tou Melitos* (The Honeymoon), written, directed and produced by the well-known cinematographer Yorgos Panassopoulos, is the story of a middle-aged couple who spend a month every summer in a hotel frequented by people over sixty. *Ta Kourelia Tragoudane Akoma* (The Rags Are Still Singing), written, directed and produced by Nikos Nikolaidis, is a film about the 'lost generation' that grew up in Greece during the fifties. *Periplanisi* (Wandering), a lyrical film about Greeks of the diaspora being resettled here primarily from Egypt, was written and directed by Christophoros Christophis. To a certain degree *Anatoliki Periphoria* (Eastern District), was also technically well made. It is a two-part film about young Greeks seeking employment first with a family-run company, and then with a multinational, produced, written and directed by Vassilis Vafeas.

The Achilles heel of the Greek cinema is still the scenario, and to a lesser extent the cinematic language. The first three of the above-mentioned films were about marginal characters, a theme which was taken up by most other directors at this year's festival. For the first time, all the films were socially and psychologically rather than politically oriented. But instead of studying and



Eastern District



Corpus



The Great Document

analyzing the problems of the elderly or the lost generation or the emigrants and their relationships to the present time and to the society they live in, the writer-directors bogged them down in nostalgia. Hardly building any characters about whom the audience could really care, they concerned themselves even less about a story-line. Only a sequence of tableaux was left. However well photographed and directed, these tableaux were an end in themselves to the point that some of them could have been taken out of the film without changing the final product. To a lesser extent in these, and to a greater one in the other films, one could without being derogatory summarize the action as "walk, talk, and smoke". I had never seen so much of it before. One is tempted to suggest that in the writing of their scenarios, directors should at least collaborate with someone who can provide a more critical opinion. But when one sees how much worse other scripts can be which are written by the director in collaboration, or by someone else altogether, one hesitates. Furthermore, the directors do not seem to have yet grasped the full potential of the frame (absolutely all entrances are made either from the left or the right), among other things. They do not seem to have learned that lighting and camera position, by conveying mood and meaning, can eliminate the drabness and windiness of lengthy dialogue. Although a bit banal, *Anatoliki Periferia*, being the least ambitious and

most linear of the four films, was therefore the most visually and narratively compact. Yet it too hardly skimmed the surface of the problem it wanted to tackle and ended up looking like a caricature.

The other features showed the same and many more weaknesses, some hardly digressing from the "walk, talk, and smoke" formula, as: *I Dadades* (The Nannies) directed by Nikos Zapatinas and based on a play by Yorgos Skourtis (neither more nor less than the filming of the play with different settings); *I Ora tou Lykou* (The Hour of the Wolf), a stereotyped Greek melodrama everyone has been trying to get away from, directed by Marios Retsilas; *Agria Ikogenia* (Wild Family), a film directed by Simos Varsamidis, in which the most original scene was about fifteen minutes of cutting back and forth between a boy in a taxi and a girl in her bedroom where they are going to meet; *An Mathete Tipota* (If You Learn Anything), something like *Agria Ikogenia*, but in a Kafkaesque setting, when visible, directed by Michail Yarimoustas; and *Asimvivastos* (The Rebel), a melodrama about a medical student who gives up his studies to become a singer and ends up a doctor out of true love, directed and written by Andreas Thomopoulos.

The remaining two dramatic features were slightly better, but they would have been enormously improved had their directors been more demand-

ing of the actors and more critical towards the scenarios and their editing. Had they only taken more time to make them! *Exoristos stin Kendriki Leoforo* (The Exile of Main Street), a film by Nikos Zervos about the "lost generation" of the sixties, with a heavy dose of rock music, would have been a more interesting film if it had gone through the hands of an expert editor, even if it had ended as a short feature. The flaw in *Lamore*, the conflict between a young girl and her step-mother living in a village and sharing the same lover, written and directed by Dimitris Mavrikios, was the superficial treatment of a (psychologically and socially) interesting theme. This was unfortunate because Mavrikios was among the few directors at this year's festival who showed an understanding of the visual language of cinema.

There were also two feature-length documentaries. *Emfilios Logos* (The Civil Account), directed by Diamantis Leventakos, was a pictorial essay on the Greek resistance fighters during World War II. *To Mega Documento* (The Great Document) was a montage of beautifully preserved footage some sixty years old, about the Greek-Turkish conflicts since the beginning of this century, directed by Yorgos Silis. Both works were admirable efforts in research and montage, but again they would have gained by being more concise to fit, let us say, a one-hour television program. Unfortunately, the Greek networks steer clear of films that

might raise any political issues, even if those films, like the two mentioned above, try hard not to be didactic or dogmatic. Finally, there was *Corpus*, an experimental feature by Thanassis Rentzis who has become a specialist in this field. A seven-part film made up of animation and collage about the human body, *Corpus* was so tastefully and carefully drawn and shot that despite its few longueurs, it ended up being a beautiful and lyrical hymn to life. Although twenty-five shorts were shown at the festival (last year there were fifteen), a few others had been rejected by the selection committee.

After seeing the official entries, I wondered how much worse the others could have been. At a private showing I saw one of these, *Betty*, a film about a transvestite, produced and directed by Dimitris Stavrakas, but rejected on the grounds of immorality. I failed to see what was so immoral about *Betty*. On the other hand, I concluded that had the selection committee been, conversely, more keen on quality than on morals, it would have accepted no more than six or seven shorts and included *Betty*.

Most shorts had the same flaws as the features and, whatever intentions and objectives were behind the original

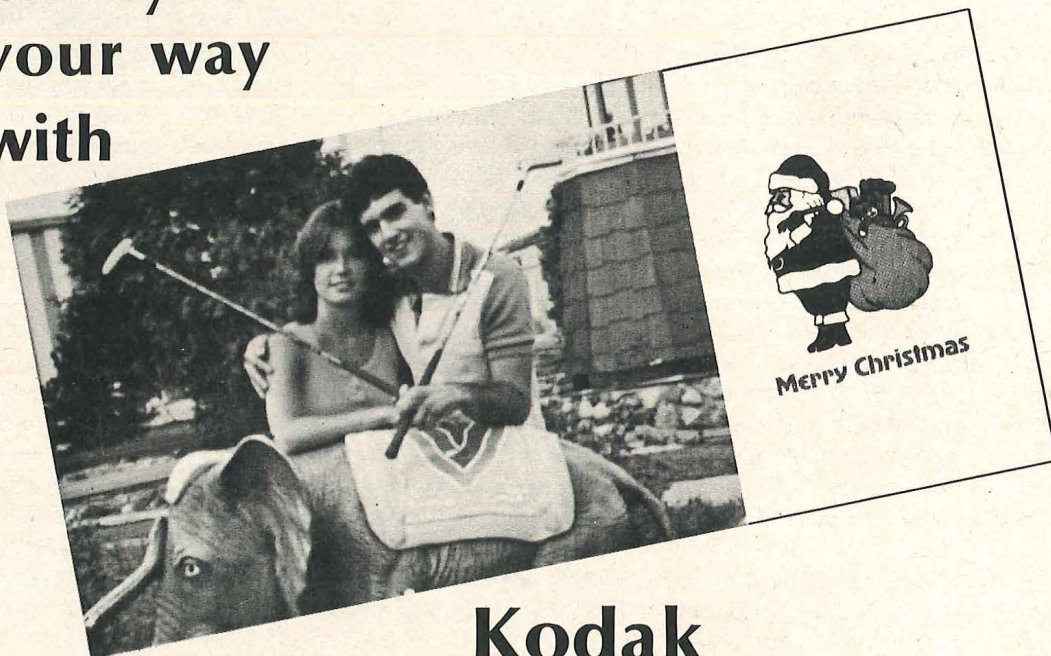
ideas, the material projected on the screen lacked both technical know-how and an understanding of what cinema and the short film are all about. Their makers would have done better in learning their trade by first investing (and saving) in 8mm films before risking the 16mm. Some of this year's directors, with only little experience in the short-feature category, jumped hurriedly into the big league of the feature film. Some of the short documentaries were acceptable. The best of these was Yannis Karipidis' *Theophilos*, about the primitive painter from Mytilene, but I have no weakness for educational films. Most of them belong in schools or on television and look quite out of place at a festival, even at a festival whose original intention was to be a showcase for shorts.

Coming back to the festival itself, in the long run it will be remembered for hardly anything more than an anniversary. Perhaps the fault is mine, but I failed to see the birth of *anything* new. What was different was the absence of any political films and the greater influence, both in style and problematique, of the Italian (Pasolini and to some extent Fellini) and French (Resnais and Bunuel) cinemas, to the extent at times

that both the stories and their settings were anything but Greek. Of course there is nothing wrong with emulating a style. Everyone does it to some degree. Greek directors, however, must first incorporate it into their own reality unless they want to end up investing all their money and efforts in ludicrous and meaningless pastiches which, more often than not, look and sound one generation too late. Furthermore, and perhaps above all, they should pay greater attention to their story-lines and scenarios. Otherwise they will produce a new cinema made up of flabby and spineless films, resembling the characters they seem so enmeshed in. Even the fiercest advocates of the plotless film (the directors of the New French Wave that came out of the *Cahiers du Cinema* and which seem to be the mentors of the new Greek directors), did eventually follow the dictum of one of *their* own mentors, Alfred Hitchcock, who once said, "the first most important thing in a film is the story; the second most important thing is the story; and the third most important thing is the story." Voilà.

—PAN BOUYOUKAS

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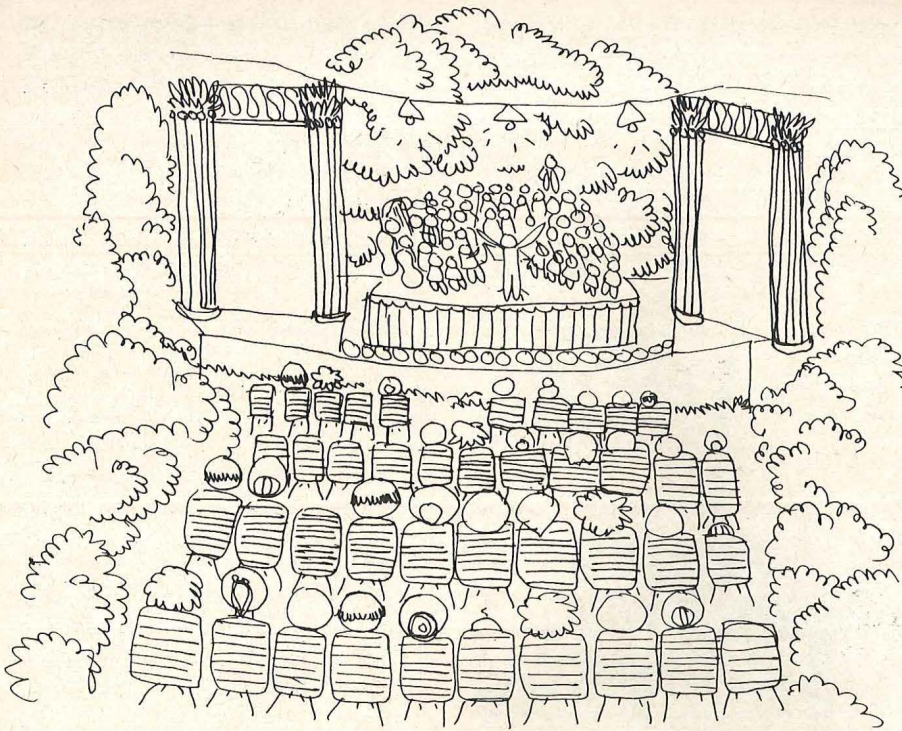


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# theatre

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## RUNNING AWAY

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**F**OR all those who are either tourists or residents — and foreign residents are usually here for only a few years — the summer Greek festivals are always rewarding. It is quite impossible for our foreign friends to have seen and heard all the good or the best orchestras, ballets and theatres of the world, some of which form a part of the program of the Greek Festivals. Nor can they have seen the usual assortment of ancient masterpieces in glorious, or at least elaborate, productions which it is impossible to see elsewhere. It is equally rewarding to those Athenians who have had little opportunity to attend productions of the great companies of international repute. It even gives those smart Athenians who have seen very little the opportunity to say, "Oh yes! You must go. I went to this ballet in London and heard that orchestra in Paris," or any other important capital that comes to mind. Despite these advantages offered to one in summer, I run away.

I run away to a tiny place outside a small village in the north of Evia where the beach is a mile long and the swimmers hardly exceed fifty. I go there to pay tribute to Aeschylus, Sophocles, Euripides and Aristophanes, by refusing to see their glorious tragedies and satirical comedies disfigured in spec-

tacular shows, in which the poetic and the allegorical are drowned out in waves of dramatic moans, and the lines of the verse try to survive in the struggle with calisthenics of the chorus. I am not against this approach. It has been a valuable experiment of the past. It is no longer an experiment; it has survived too long. The cleverness of directors and choreographers may offer us new variations, but they are only variations on the same approach to ancient tragedy. It is high time that we got deeper into the core of the problem of what ancient Greek tragedy really means to us today. It is no special perception into art to destroy the natural mood which the open language of Aristophanes creates by making it look perverse or obscene which is usually the primary aim of today's productions. Certainly it has been a justifiable and interesting experiment, but it has lasted too long and gone too far. Long enough and far enough to send me running far away to something that is more natural.

And what about last summer's so-called commercial theatre? Was it worthwhile running away from it, too? Well, it certainly proved to be non-commercial! Even with star performers a number of productions closed after a few weeks. Other star productions with

good receipts had maintenance costs which were too great to make ends meet. If these went on to the end of the summer season, it was only because the theatre-rents due, even if they were higher than the loss, had to be paid.

Only a few ended with profits, and the interesting thing about them is that they were totally different. One was the revival of a refined American-French comedy, a witty play of character. The second was a more-or-less tedious revue which, however, gathered a galaxy of comic television personalities. To buy only one ticket to see a dozen of these stars life-size is really reasonable. The third, a hit which will continue into the winter, was another so-called revue. Fundamentally it was a group of well-known performers singing Theodorakis' songs. Three very different shows which succeeded for entirely different reasons; except for the glories presented by the festival theatres the summer season could be considered a relative flop.

Early in October, not a single winter theatre had opened. But it is quite interesting to have a look at the announced playbills and try to establish a balance of expectations. Of the thirty-two productions announced to date, sixteen are comedies, half of them Greek and half foreign; seven are Greek musicals and revues; seven straight plays, two of them Greek, and of the five foreign plays, one by Moliere and one by Gorki. That is, twenty-four plays will be trying to make people laugh and eight will try to excite their emotions. Fifteen theatres have not yet announced their programs. When the proportions of light and serious entertainment are not the same (and it is rather probable that the balance is heavily on the side of the light) then...God save the Theatre! With television offering a lot of light entertainment at no price and without parking problems, and with good theatre tickets priced at the equivalent of a nice meal in a pretty taverna, it is rather to be expected that the competition amongst theatres will be turned the wrong way round: Which is going to be the best flop? People may rush to see Elli Lambetti or Dimitri Horn, because such opportunities are rare, and they may, gradually through the season, build up enthusiasm to see a good Greek satire. But they will not be in a hurry to see anything else. When theatregoers are not in a rush to see a play then the play is condemned. I hope I will prove to be a false prophet, for I will be the first to rejoice when success comes to a good production.

—PLATON MOUSSEOS



art

## EXHIBITIONS IN RETROSPECT

**C**ONSISTENT with last season's program, the opening exhibition at the Bernier Gallery this autumn was devoted to yet another exponent of the Arte Povera movement, the Italian artist Marisa Merz. This is her third one-man show and her first in Athens.

In keeping with the 'aesthetic' of Arte Povera, which draws on unlimited tools and materials, Merz uses physical media. Her preferred material is copper thread, which she knits into pieces of 'cloth' of varying sizes. She also uses steel rods; tracing paper, opaque and delicately rolled; slim lengths of shredded tyres which either trace heavy circles on the wall or lie coiled on the floor as naturally as reptiles.

Two works dominated the exhibition; an expansive wall installation and a floor piece. The initial encounter with the works gives an impression of dreamy opulence which is captivating. The

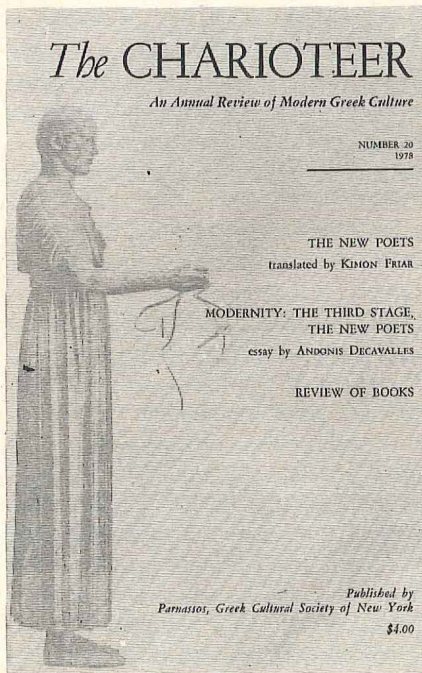
artist's mental process, subtly revealed, unwinds as the observer picks his way loop by loop, through the copper 'cloth', which is the key element in the work. For the large wall installation Merz has used myriads of these small copper squares. The process of knitting the copper thread is a difficult task unlike the relaxing activity of knitting with wool. The artist cannot ensure that each loop is an exact replica of the one before because of the resilience and resistance of the copper thread. As a consequence, none of the loops is similar. The action of knitting which gives form to the thread indicates the skill, craftsmanship and labour required in the process of the making of any such art object; a skill common to both the artist and the artisan prior to his 'creative moment'. The act of creativity emerges in the final arrangement of the work — a combination of craft and originality of conception. Through the uneven result in the

knitted cloth, Merz also refers to the irrevocable and age-old fact that the artist must comply with the demands of the medium here lucidly expressed through the dissimilarity of the loops. She illustrates the direct relationship of the artist to his materials in the creative process: The eventual outcome is thus a combination of both the skill of the artist and the nature of the material. The tiny balls of copper thread which display the original state of the medium quite clearly, then the knitted squares nailed at intervals to the wall, and finally the obviously empty spaces, waiting to be filled with more squares, all these suggest a state of flux and change. As such, the work is a situation; yet through the inclusion of the balls of thread and the empty spaces we are made aware of the continuous possibilities of transformation. The work has thus a mercurial quality as it flows from the thread, to the square, to the empty space. This suggests a rhythm between *stasis* and action as part of the creative process which takes place in time and is a means by which duration can be measured. Although this time-element is stressed as a conception, the mercurial nature of her art prevents it from being incorporated physically into her work. It is a passing phenomenon leaving traces, rather than a limit established within each work, as found for instance in Kinetic art. Placing her work within time, she allows herself the possibility of moving on with it.

In Merz's work the thread becomes the physical manifestation of the traced line into which colour, light and form are combined. At the exhibition, the cloth was used variously: she either stretched the shimmering red copper squares tautly so they became flat surfaces of light and colour on the wall, or she spread yards of copper cloth over the floor, loosely hemmed in by a red triangle, which incorporated light, colour and volume in the rich and generous folds and drapes of the cloth.

Marisa Merz's work deals with the formal elements of painting — line, light, colour, and volume in physical terms. Time and space are used in equally realistic terms. While each work is surrounded by space, space is also subtly enmeshed into each knitted loop. Time becomes a part of the creative process, from its initial stages to the open-ended possibilities of the work. It is as though the fundamentals of painting are posed within the greater, invisible, but very real receptacle of space and time.

— CATHERINE CAFOPOULOS



## books

### THE CHARIOTEER

An Annual Review of Modern Greek Culture.  
No. 20.  
New York. Parnassos. 1978. 128 pages.

After a long, perceptive introduction by Andonis Decavalles, this edition of *The Charioteer* is wholly given over to the latest instalment of Kimon Friar's immense life-project, the translation of all the important or enduring poetry of Greece since Kavafis. No other modern poetry has been recreated in English with such dedication.

Here we are given the "New Poets", those who have matured since the frightening upheavals of the 1940s. Though some remember them from their youth, others are still in their twenties today. They make apparent a new sensibility, familiar to anyone who knows Athens intellectual life, and different from that of the great generation of Kazantzakis, Seferis, and the two reigning fathers, Elytis and Ritsos. All of these (and Kavafis, a special case) were obsessed with tradition, Greece, Greekness. In their various modes, they all strove to penetrate into what was enduring, even transcendent, in their shared experience and inheritance.

Not so this new group. They discern no meaning, no definite values; they hardly dare to hope or to smile except with bitter irony. The Greek mysteries of sun and sea and mountain do not interest them. Love seems hazardous to them, though they long for it: "I-lo- / I

lo- / (I love I wanted to say.)" (Meskos)

The frustration and anger of a genuine anguish mark their work as Mannerist, but they counter their society's drift into alienation with a rebellious, almost joyous vitality. Though images of death and mutilation may be the bravura of an existential isolation, a Beckett-like solipsism, nevertheless their bristling energy is a consciously hopeful manifestation. The older poets (and such intermediate figures as Sahtouris and Sinopoulos) looked to surrealism in order to express supralogical relations; these in order to display a nihilist randomness and discontinuity. "I snatch my head and throw it / into any public place, like a hand grenade. / And then nothing" (Kondos); "my head was cut off / as I was shaving, there was an uproar / and I was amused" (Steryadhis); "And people with their pulses hung round their necks / were staging their happiness" with "televised psychoses" (Siotis); "this stupefied condition / in which I've been living lately" (Poulios); "I received seven invitations to commit suicide" (Eva Mylona); "They nailed the grappling iron into his heart / and dragged him away" (Markoglou); "The cat writhed before it died / Assassinated / by a red Cadillac" (Denegris); "death's piston on the skull" (Meskos); a cruel, frightening vision, but etched with a burning passion, like a Blake. These poets, comments Decavalles, feel "man's estrangement has increased... through the further mechanization of life... and the equivalent pollution of man's soul."

The general Athenian anxiety that life in the consumer society is worsening has engendered some fine poets and many good poems (ten helpfully printed here in the original Greek). Finally, most (Dhimoula, Kakavelakis, Vayenas, Potamitis, even Patilis) manage some sort of affirmation, even if scarcely reassuring: "Life within their arms / remains each time / the briefest chronicle of a volcano" (Meimaris).

This is a disturbing and brilliant selection. It demonstrates that Greece continues to be a matrix for first-rate poetry. As Decavalles writes: "Their function is to create an awareness, to perceive and express what others fail to realize." If for these poets, "A poem is an open running wound" (Evangelou), the very making of fine poetry is itself a staunch and a salve.

—JEFFREY CARSON

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## music

### KATHAKALI DANCERS IN STUNNING PERFORMANCE AT LYKAVITOS

**I**T is well known that much of western musical expression derives from older Eastern traditions, but it is often a surprise to discover how much our own forms pale in comparison with the marvellous intricacies of the original model. The Kathakali dance tradition of the Kerala province of South India is just such an example. More than simply

a dance, the Kathakali art form combines many of the Western concepts of ballet, opera, and pantomime into a kind of all-inclusive expression of an unsurpassed culture. Originally said to have developed out of the ancient ritual and religious drama of Hindu temple ceremony, it grew to include many secular influences as well. As it

developed, the Kathakali tradition was encouraged by the patronage of wealthy feudal chieftains, so that it became as much of a goal in Kerala to boast of the best dancers at one's court, as it was in Renaissance Italy for a prince to pride himself on his employment of the finest painters or singers of the day. And what emerged in Kerala was an art form that must be unique in all the world.

The Kathakali plays are traditionally performed by men and boys who have all undergone rigorous training in both physical development and artistic understanding. The dancing itself requires great physical endurance as well as complete suppleness in every part of the body. Of extreme importance are the facial gestures, particularly those of the eyes and eyebrows which must be seen to be believed. Accompanying the dance movements and the facial gestures are an exceedingly elaborate set of hand motions which can convey almost any idea or emotion quite specifically. Even more elaborate are the costuming and makeup which are essential to the portrayal of every character in the dance repertoire. The dancing is performed to the accompaniment of two types of drums, hand cymbals and a gong, and a soft, incessant drone-like instrument, plus the antiphonal singing of several vocalists. Although the dancers know in advance each step they are to take, they rely on the drummers and vocalists to direct the play and cue each new mood or movement.

Much of Kathakali tradition is based on the Indian epic stories of the Mahabharata, and the Ramayana, which though exceedingly lengthy, are well known to Hindu audiences. In this sense the Kathakali is a folk-art form, meant to be performed in the village square, or at popular feasts. Although it developed in the Indian province of Kerala at the extreme southwest tip of the sub-continent, it is now popular throughout India, and the International Center for Kathakali is located in the capital, New Delhi, far to the north. The province of Kerala, because of its ancient links through sea trade to Arabia and the West, has long been exposed to foreign influences. It was at the port of Calicut in Kerala that the Portuguese adventurer Vasco da Gama first touched Indian soil in his historic voyage of discovery around Africa in 1498 in quest of Eastern lands. It was also in Kerala that early Christianity took root — possibly as the result of a missionary visit by Saint Thomas — and today the province contains a large Christian minority (as well as many Muslims), most of whom belong to the



Monophysite (Syrian Orthodox) and Nestorian traditions. Hinduism prevails there as a majority, but the influences of many external forces over the centuries have undoubtedly pervaded the culture of the province, and may have contributed in part to some of the unique aspects of the Kathakali art form.

The troupe which performed in Athens was sponsored by the Indian Embassy, which treated a small group of fortunate viewers, including the President of the Republic and Mrs. Tsatsos, to a revealing and instructive preview at the Ambassador's Residence in Philothei the evening prior to the first performance at Lykavitos Theatre. Viewing the dance at very close hand in the Ambassador's salon was certainly preferable to the less-than-intimate environment of an outdoor theatre on the rocky slopes of Lycabettus, for so much of the dancers' emotion is conveyed by facial gestures which are lost to a viewer more than fifty feet from the stage. Still the official performances were electrifying, if not appreciated by many in the local audience who displayed the worst possible side of the Greek character by a total lack of concert manners. I cannot remember ever having been quite so captivated by a performance in recent memory, despite the fact that much of what I was seeing could not be fully understood after so brief an introduction to the intricate style and tradition being conveyed. That such an ancient art form could be so exciting and of so great an immediate impact is a credit to the entire troupe, especially their guru and his highly trained dancers. Most brilliant of all, at least to this reviewer's eyes and ears, however, was the artist who played the hand-drum, a large, oblong-shaped instrument hung about the performer's neck and played with both hands — the left with the flat, open palm, and the right with the fingers. The rhythmic patterns were among the most complicated I have ever heard, and stunningly executed; the pure physical endurance of the young artist was amazing. (As a keyboard performer of sorts who knows how tiring such a continuous workout can be, I kept getting sympathetic cramps in my shoulders, arms, hands and fingers.) He never faltered for a moment, but was as fresh and aggressive with each change in mood at the end of the two-and-a-half hour performance as he had been at the beginning: a brilliant tour de force that made the evening all the more rewarding.

—ROBERT BRENTON BETTS



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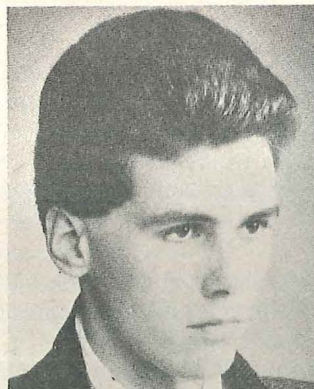
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# food

## BEWITCHING HERB TISANES

...of some plants the root, fruit and juice are serviceable, of some the root and juice, such as the mandrake; for the leaf, they say, used with meal, is useful for wounds, and the root in vinegar for gout, for sleeplessness and for love potions...

Theophrastus.

**T**HE sensuous enchantment emitted by herbs has over the centuries always captured new disciples with their airy perfume. Delving into ancient herb studies evokes ancient fragrances which linger.

The 1934 English translation of *De Materia Medica*, written by the Greek physician Pedanius Dioscorides of the first century A.D. is still in print and his herb remedies are considered standard today. Name the ailment — earache, nervousness, rheumatism, insomnia, low libido — surely there's an herb remedy to try from any of the Athenian herb shops, and even from your own garden.

The passion for herbs was brewing long before Dioscorides became addicted. Hippocrates, 'father of medicine', used warm camomile to treat wounds and called his famed barley water *ptisan*. Thus, herbs acquired a medicinal status in addition to their magical properties, and tisanes began steaming their wily vapours through history. Theophrastus' *Enquiry into Plants* certainly is among the significant sources in the long line of herb studies. In a recent study by Greek physician Lamprou P. Spyrou, *Ta Pharmakeftika Votana kai oi Therapeftikes tous Idiotites*, more than three hundred therapeutic plants are included for more than one hundred and thirty ailments.

Who can deny the power of herbs? Fresh or dry, their scents charm the shopper standing in a garden market or a shop and delight the gourmet when added to dishes. When a few pinches of herbs are boiled in a cup of water, the warmth soothes as it is sipped; just as when added to bathwater their vapours relax the body.

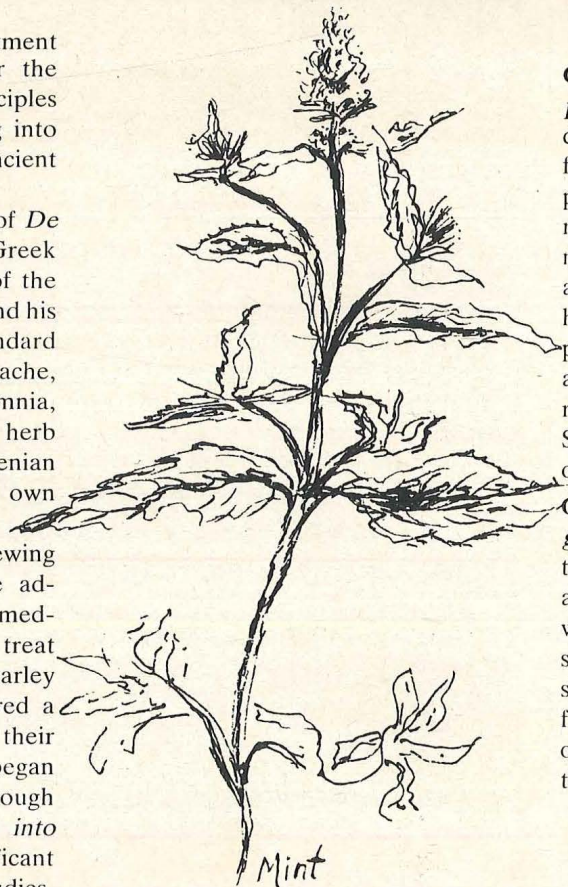
I wanted to include all the wondrous herbs used in Greece today but after trying the following I became....bewitched.

**BASIL.** *Ocimum Basilicum.* (Vasilikos). One of the most beloved and ubiquitous garden herbs throughout Greece, basil belongs to the mint family Labiatae along with the more familiar herbs such as sage, mint, rosemary and thyme. Basil tisane is used for stomach aches, nervous headaches, melancholy, improving memory, arthritic pains, and Dioscorides suggested it for nursing mothers as a galactagogue. For earache, pour hot basic tisane in a bowl, hold head with ear turned towards the vapours and cover head with towel for ten minutes. Lie down and keep ear warm until pain subsides.

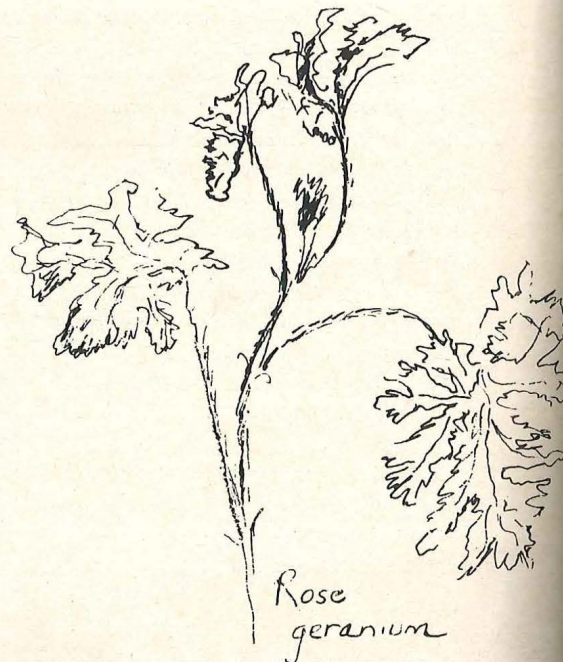


**COUCH GRASS.** *Agropyrum Repens.* (Agriada or zizanio.) An abundant herb in Greece particularly useful for kidney sufferers. As a diuretic for passing kidney stones many Greeks report excellent results. Numerous methods exist: one shopkeeper sells agriada with four minor accompanying herbs including juniper berries. To prepare the infusion boil thirty grams of agriada in two kilos of water until reduced to one and one-half kilos. Strain and store in refrigerator. Drink one-glass before meals and at bedtime.

**CRETAN DITTANY** *Dictamus Origanus.* (Diktamos or Erontas) One of the oregano family well-known since ancient times. Identified in mythology with Artemis, the tisane is taken for stomach and intestinal ailments, nerves, sleeplessness and as a relaxant. Made from ten grams of the herb in two cups of water. The nickname *erontas* rates the herb in the sensual class and a long



**CAMOMILE.** *Chamomillum.* (Hamomili or hamomilo) A universally popular herb for tisanes, camomile belongs to the composite plant family Compositae and was suggested for nerves, hysteria, as a digestive and diuretic. Because of its antipyretic qualities, camomile has been identified with Apollo. Infuse a heaping teaspoon of dried flowers in a cup of boiling water, cover and steep a few minutes, strain, and use as a relaxant, an eyewash, a gargle for toothache, and add an infusion (with or without sage, peppermint, rosemary or fennel) to bathwater as a relaxant or for steam inhalation.



bath in the infusion is supposed to increase sexual desire.

**ELDER.** *Sambucus Nigra.* (Samboukos) In Greece it is identified by its botanical name and has a spicy-bitter flavour. As a tisane, elder is a fine tonic, stimulates the appetite, relaxes one at bedtime, is good for colds, induces perspiration, and is held in the mouth for toothaches.

**FENNEL.** *Poeniculum Vulgare or Officinale.* (Maratho) Like so many of the herb favourites, it can be found growing wild, and near Delphi grows two metres high among rocks. The flat-topped flower clusters are like parsley but the leaves are soft and spiky like dill. Fennel has a characteristic anise fragrance and as a tisane (fifteen grams of seeds or thirty grams of leaves in a kilo of water) relaxes the nerves, calms the stomach, reduces intestinal gas and dizziness.

**LIME OR LINDEN.** *Tilia Parvifolia.* (Tilion or flamouri) A long-lasting favourite for colds and bronchial infections. When dried, the pale green leaves and yellow flower clusters are highly aromatic. When boiled and sweetened with honey, the water brightens to yellow-green and calms the drinker; when poured into bathwater, lime-flower infusion has been known to soothe rheumatic aches and tranquilize the bather.

**MARJORAM.** *Majorana Hortensis.* (Mantzourana) Highly esteemed by Theophrastus for headaches and ranked among herbs with long-lasting aroma. The infusion is used for headaches, nerves, to improve memory, for minor colds and for washing wounds that won't heal. It also grows into a delightful garden border.

**MINT.** *Mentha Piperita* or peppermint (Menta), *Mentha Viridis* or spearmint (Fliskouni). Of the many spicy, characteristic mint varieties peppermint and spearmint are the most popular in Greece. Originating in the East and introduced into Europe via North Africa, mint was used in bathwater by ancient Greeks. Mint tisane climaxes many Middle Eastern meals, and is used by numerous Greeks for gastro-intestinal ailments and cramps.

**ROSE GERANIUM.** *Pelargonium Graveolens.* (Arbarorizo) A scented geranium used widely to flavour grape and quince jellies and less frequently as a perfumed tisane for a pleasant bedtime drink.

**ROSEMARY.** *Rosmarinus Officinalis.* (Dendrolivano) With its deep



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green spiky branches, it grows into an enormous perennial shrub in Greece. Rosemary is a legendary herb for friendship and since ancient times is claimed as a strengthener of the memory. Rosemary tisane is sipped for minor stomach and intestinal ailments and a long bath in rosemary infusion is highly recommended for just about anything.

**MALLOW.** *Malva Silvestris*. (Malahi or moloha) There are many varieties with as many nicknames. A variety with purple flowers is available in Athenian supermarkets for twelve drachmas. The tisane develops a deep yellow colour and rich flavour and is taken (frequently mixed with other herbs) for nerves, chest colds or painful urination.

**PARSLEY.** *Petroselinum Sativum*. (Maintanos) Possibly the most popular of all herbs, primarily in cookery. Yet in ancient times parsley was used for everything from sweetening the breath (after eating garlic) to inhibiting drunkenness (as a wreath worn by imbibing Romans). A tisane from the leaves soothes skin disorders, eye sores, throat ailments of the larynx and tonsils,

and brews from the seeds and roots ameliorate a variety of ailments.

**SAGE.** *Salvia Officinalis*. (Faskomilo) An appealing herb for its healing properties, ancient Greeks used sage as a brain tonic. Sage leaves, grey-green and woolly textured, are versatile enough to combine with other herbs in a tisane or bath infusion. Sage tisane is a favourite tonic for nervous conditions, to reduce fevers and for mild dyspepsia.

**THYME.** *Thymus Serpyllum*. (Thymari) Growing wild in various Greek regions, thyme is particularly exciting to smell in its natural setting wafting across a hillside. Thyme tisane is popular for dyspepsia, nervousness, and for throat pain, is used as a gargle, and also for a relaxing bath.

**MOUNTAIN TEA.** (Tsai tou vounou) is highly esteemed in Greece, especially by those who suffer stomach-aches and ulcers. The botanical name and English counterpart are unknown. A tisane is taken in the morning to soothe the stomach, and the fragrance when smelled by *tsai tou vounou* lovers, can identify the quality of the tisane made from the herb.

**SAVORY.** *Satureia Montana*. (Throumbi) Growing well on rocky slopes, savory has many nicknames and a rich, tantalizing aroma that has stimulated cooks for centuries. Savory tisane is popular as an appetite stimulant, tonic, to lessen dyspeptic ailments, combat insomnia and in bath water is said to have the strengthening effect of a six-inch thick steak.

**VERBENA.** *Verbena Officinalis* or *Lippia Citriodora*. (Louiza) Lemon verbena is popular throughout the Mediterranean. In Greece it is found growing in the Peloponnesos and Epirus and on the Aegean and Ionian Islands and Crete. Like rose geranium, the leaves are highly aromatic and used to flavour jellies. As a digestive, verbena is taken to stimulate bile production, as a sedative, to treat bronchial and nasal congestion, and for inflamed eyes.

Note: Herbs in Athens are available in bulk in wide varieties at Attonis & Sons, Ermou 82, Skampardonis Shop, Themistocleos 44, small vendors on Athinas Street and in plastic containers in Alpha Beta supermarkets.

—VILMA LIACOURAS CHANTILES

Athens

# Daily Post

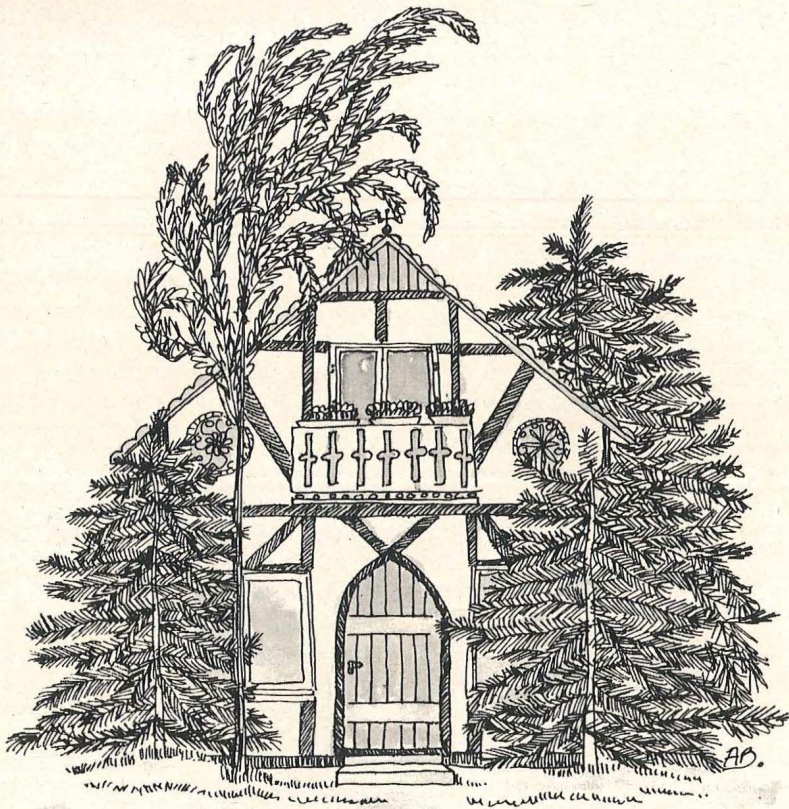
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## KOSMOS

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### SEPTEMBER 4

With the last meeting of its administrative council concluded, the Athens Odeon is officially closed. The 108-year-old institution which for decades was the centre of the city's musical life has been in growing financial difficulties recently. For some years the state was urged to come to its assistance, but no agreement has yet been settled upon.

Six Chinese journalists who are here on a reciprocal invitation which took Greek journalists to China last year, are received by Prime Minister Karamanlis. The Prime Minister is paying a State visit to Peking shortly.

### SEPTEMBER 6

Several days after a car skidded into Zonar's Café on Panepistimiou Street injuring two persons, a police omnibus at Ellinikon Airport goes out of control and smashes into a grounded British Airways plane causing minor damage.

### SEPTEMBER 7

Four-year-old Stephanos Garganis is given an unscheduled, though minor, operation on his tongue in a Thessaloniki clinic. Told by a doctor to bring

in "that little blond boy outside", a nurse drags in Stephanos and the operation is performed. The boy, however, was only playing in the corridor waiting for his mother to give birth. The doctor is given a deferred four-month prison sentence.

In response to protests that the obligatory blue pinafore for school girls is unconstitutional as it violates equality of the sexes (the boys have no equivalent requirements), the Ministry of Education announces that it is considering the abolishment of the uniform.

Three high school students are given a twelve month prison sentence for stealing three hundred eggs which they threw at passing cars and through the open windows of dwellings.

### SEPTEMBER 11

A special exhibition of ancient musical instruments opens at the National Archaeological Museum in coordination with the World Music Days Festival. Organized by the Museum's general director, Barbara Philippaki, the exhibit will continue until the end of the year.

If you are a distributor for a dairy products firm and you offer ice cream and three kilos of butter to the prosecutor of a market police court, you are not trying to bribe him, a Piraeus court ruled last week; you are only being foolish. Despite this warring, the doubly foolish distributor for the dairy Company is back in court for putting a contaminated product on the market and this time is given a prison sentence.

### SEPTEMBER 12

Cypriot conductor Solon Michaelidis dies at Limassol at the age of seventy-four. Michaelidis was for many years conductor of the State Orchestra of Thessaloniki, and led many orchestras in Europe. One of his many books, *The Music of Ancient Greece*, won an award from the Academy of Athens in 1977.

Security police seize three thieves and the archaeological loot which they stole from ancient tombs in Naxos with the help of dynamite.

A Greek member of an international gang is under arrest for the theft of seven seventeenth-century Byzantine icons from the private Loverdos Museum on Mavromichalis Street. The hundreds of priceless works of art displayed in twelve galleries were collected by Dionysios Loverdos of Cephallonia, the founder of the Popular (later the Ionian and Popular) Bank and a director of the National Bank of Greece.

The commercial area of central Athens defined by Athinas, Stadiou and Ermou Streets, as well as the Plaka area, will be closed to traffic at certain hours as soon as the operational regulations are published in the government *Gazette*. About fifty streets will be converted to pedestrian walkways. Only fire engines, ambulances, police cars and residents with garage facilities will be allowed on these streets at a fixed speed limit of thirty kph. Furthermore, posters will be prohibited in the Plaka as well as any structures or architectural emendations thought to be "out of character" with the area. Given its present character, the next thing the government should do is ban the pedestrians as well.

### SEPTEMBER 14

A Greek-Turkish Committee is set up to choose the first winner of the Ipektsi Peace Prize. Dedicated to peace and friendship between the Greek and Turkish peoples, the prize is named after Abdi Ipektsi, the late chief editor of *Milliet* and former Vice-president of the International Press Institute. He was

assassinated by terrorists last January in Istanbul shortly after making a goodwill tour to Greece with other members of the Turkish press.

Minister of Industry and Energy Miltiadis Evert announces that one thousand tons of economically exploitable uranium have been discovered in the Serres region of Macedonia. The amount is enough to supply a 700-800 megawatt nuclear reactor plant for thirty years.

#### SEPTEMBER 16

The sons of a seriously ailing man call emergency "166" for a doctor. Instead, an undertaker comes to their door, explaining that he can get a doctor faster. Meanwhile, the father dies and the matter is taken up at the police courts.

#### SEPTEMBER 17

Experts Wang Ju Yi and Lu Kin Mei announce that they will soon open in Athens the first Chinese acupuncture clinic in Western Europe.

Fifteen families are given forty-eight hours to evacuate an apartment house in Peristeri which the authorities deem unsafe due to the foundation being eroded by water. Protesting that they are being held accountable for the mistakes of architects and civil engineers, the evicted families are the latest victims of condemned housing in the area.

The new Soviet Ambassador, Vladimir Kobiskin presents his credentials to President Tsatsos. He replaces Ivan Udaltchov who held the post for over three years. A few days ago the Neorion Shipyards on Syros signed an agreement with the Soviet shipping company Sudoimport offering shipyard facilities for merchant ships and unarmed vessels of the Soviet Mediterranean Fleet.

#### SEPTEMBER 18

After announcing a ban on the purchase of heating fuel before October 1, and with rumours of rationing and black market activity, Minister of Industry and Energy Miltiadis Evert announces that there is no shortage and that there will be no rationing. He requests the public, however, to cut down consumption by ten percent from last year.

#### SEPTEMBER 19

Minister of Communications Papadogonas announces that a state controlled technical check-up on all cars will begin in 1980. Although this decision is long overdue, it cannot be accomplished until land has been purchased, modern garages con-

structed, and elaborate equipment installed. Four of these check-up centres will be in Athens and seven in other parts of Greece. Public vehicles like taxis and buses will receive the first check-ups.

Minister of Culture Nianias reveals that a Minoan cemetery has been discovered in the Amari valley south of Rethymnon in Crete. Of the three tholos tombs unearthed, one, heretofore unlooted, held five burial urns, twenty-one earthenware pots and one of bronze, as well as smaller finds.

A major new government health program is announced following a meeting attended by Ministers of Welfare, Spyros Doxiadis, and of



Finance, Athanasios Kanellopoulos, under the chairmanship of the Prime Minister. The eight billion drachma plan will provide by 1985 twenty-five hundred more hospital beds and set up one hundred and fifty new rural health centres each attended by four to six doctors. A special National Health Board is now being formed which will initiate and implement long-term medical and environmental programs.

A fire which breaks out near Varnavas in Attica rages out of control as it races south near Marathon reservoir. After twenty-four hours, fire-fighting planes, constantly collecting water from the lake and refuelling at Tatoi Military Airfield, get the fire under control at the edge of Marathon village. The scores of destroyed wildlife found in the burnt-out areas attest to the swiftness of the conflagration.

#### SEPTEMBER 20

Inequality between the sexes again arouses public protest. According to the new Civil Code only fathers, not mothers, can register their children in

public schools. In consequence, the Ministry of Education makes the liberal decision that mothers can register their children if fathers are absent, although what bureaucratic documents will be needed to prove that fathers are absent is not yet clear.

The Alexander Onassis Foundation announces that it will present two \$100,000 awards annually. The Athens Prize will be for contribution to the promotion of human rights and the Olympia Prize for the protection of the environment. The prizes will be awarded in Athens on November 9.

With a new complex under consideration, the number of projected shopping centres in Kifissia rises to nine. One is slated to rise near the dilapidated Theodoridis house designed by Ernst Ziller. Only twenty-five years ago social historian Dimitrios Sicilianos could still mourn the disappearance of the Theodoridis gardens with its park of stately plane trees.

#### SEPTEMBER 24

Thirty thousand people and forty performers fill the Panathenaic Stadium to honour Nikos Xylouris. The ailing Cretan folksinger has recently returned from treatment at the Sloan-Kettering Memorial Hospital in New York.

#### SEPTEMBER 26

A special electronic apparatus which transmits news via satellite is inaugurated at a reception at the Reuters Agency on Pindarou Street. The "Multiplex" monitor with a retransmission speed of 9800 beats a second can pick up information within four seconds of any political or economic event.

#### SEPTEMBER 28

Mihalis Koussis, who broke the world's Marathon record here at the Balkan Games last month, breaks it again at the Mediterranean Games being held at Split.

An ominous, dark cloud hanging over Athens disperses after several days. Caused by pollution, low-density pressure and a sudden rise in temperature, the phenomenon is accompanied by warnings from health experts and reassurances from government agencies.

#### SEPTEMBER 30

A trolley driver is arrested for pocketing passengers' fares with the excuse that he could only return exact change if the money was given directly to him. The episode occurs shortly after a fine of 200 drachmas, payable on the spot, is imposed on passengers putting insufficient payment into the farebox.

# The Athenian organizer

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Iberia, Xenofontos 8.....	323-7524
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Iraqi Airways, Ath. Diakou 28-32 .....	922-9573
Japan, Amalias 4.....	323-0331
JAT (Yugoslav), Voukourestiou 4 .....	323-6429
Kenya Airways, Stadiou 5.....	324-7000
KLM, Voulis 22.....	323-0756
Kuwait Airways, Filellinon 17.....	323-4506
LOT (Polish), Amalias 4.....	322-1121
Lufthansa, Kar. Servias 4.....	32-944
Luxair (Luxembourg), Kriezotou 6.....	360-3134
Malev (Hungarian), Venizelou 15.....	324-0921
Middle East, Filellinon 10.....	322-6911
Olympic, Othonos 6.....	923-2323
Pakistan International, Venizelou 15.....	323-1931
Pan Am, Othonos 4.....	322-1721
Qantas, Mitropoleos 5.....	323-2792
Sabena (Belgian), Othonos 8.....	323-6821
Saudi Arabian, Amalias 30.....	322-8211
SAS, Sina 6/Vissarionos 9.....	363-4444
Singapore, Mitropoleos 5.....	324-7500
South African Airways, Kar. Servias 4.....	322-9007
Sudan Airways, Amalias 44.....	324-4716
Swissair, Othonos 4.....	323-5811
Syrian Arab, Stadiou 5.....	324-5872
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Turk Hava Yollari, Filellinon 19.....	322-1035
TWA, Xenofontos 8.....	322-6451
Varig (Brazilian), Othonos 10.....	322-6743

### Taxi Stations

Agia Paraskevi.....	659-2444
Agia Paraskevi-Stavros.....	659-4345
Amaroussion.....	802-0818
Glyfada.....	894-4531
Halandri.....	681-2781
Kalamaki.....	981-8103
Kifissia-KAT.....	801-3814
Kifissia-subway terminal.....	801-3373
Kifissia Sq.....	801-2270
Nea Erithrea.....	801-3450
Piraeus.....	417-8138
Psychiko.....	671-8191
Syntagma Sq.....	323-7942

### Coach (Bus) Station

Corinth.....	512-9233
Delphi-Amfissa-Itea.....	831-7096
Evia (Aliverion - Kimi) - Skyros.....	831-7163
Evia (Halkis-Edipsos-Limni).....	831-7153
Kalamata.....	513-4293
Kamena Vourla - Atalanti - Lamia.....	831-7158
Karditsa.....	831-7181
Larissa.....	831-7109
Levadia - Antikira.....	831-7173
Nafplion.....	513-4588
Patras.....	512-4914

Pyrgos.....	513-4110
Sounion.....	821-3203
Sparta.....	512-4913
Thebes.....	831-7179
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### Embassies

Albania, Karahristou 1.....	742-607
Argentina, Vas. Sofias 59.....	724-753
Australia, Messogion 15.....	360-4611
Austria, Alexandras 26.....	821-1036
Belgium, Sekeri 3.....	361-7886
Brazil, Kolonaki Sq. 14.....	713-039
Bulgaria, Akadimias 12.....	360-9411
Canada, Ioannou Gennadiou 4.....	739-511
Cyprus, Monis Petraki 8.....	739-377
Chile, Vas. Sofias 96.....	777-5017
China, Krinon 2A.....	672-3282
Czechoslovakia, Georgiou Seferi 6.....	671-0675
Denmark, Kolonaki Sq. 15.....	713-012
Egypt, Vas. Sofias 3.....	361-8613
Ethiopia, Vas. Sofias 25.....	718-557
European Communities Office, Vas. Sofias 2.....	743-982/4
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Germany West, Loukianou 3.....	724-801
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India, Merlin 10.....	360-2520
Iraq, Amarillidos 19.....	671-5012
Iran, Antinoros 29.....	742-313
Ireland, Vas. Konstantinou 7.....	732-771
Israel, Marathonodromou 1.....	671-9530
Italy, Sekeri 2.....	361-1722
Japan, Vas. Sofias 59.....	715-343
Jordan, Filikis Etairias 14.....	728-484
Korea (South), Vas. Sofias 105.....	644-3219
Kuwait, Mihalakopoulou 45.....	748-771
Lebanon, Kifissias 26.....	778-5158
Libya, Irodou 2.....	790-072
Mexico, Vas. Sofias 21.....	362-4974
Netherlands, Vas. Konstantinou 7.....	739-701
New Zealand, Vas. Sofias 29.....	727-514
Norway, Vas. Konstantinou 7.....	746-173
Panama, Vas. Sofias 82.....	777-9064
Pakistan, Loukianou 6.....	790-214
Poland, Chrissanthemou 22.....	671-6917
Portugal, Loukianou 19.....	790-096
Romania, Em. Benaki 7, Psychico.....	671-8020
Saudi Arabia, Marathonodromou 71.....	671-6911
South Africa, Vas. Sofias 69.....	729-050
Spain, Vas. Sofias 29.....	714-885
Sudan (Consulate), Rigillias 6.....	717-298
Sweden, Vas. Konstantinou 7.....	724-504
Switzerland, Iassiou 2.....	730-364

Syrian Arab Republic, Vas. Pavlou 18.....	672-5577
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United Kingdom, Ploutarhou 1.....	736-211
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Venezuela, Vas. Sofias 112.....	770-8769
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Zaire, Digeni Griva 3.....	681-8925

### Ministries

Agriculture, Aharnon 2.....	329-111
Commerce, Kaningos Sq.....	361-6241
Coordination & Planning, Nikis 1.....	323-0931
Culture & Sciences, Aristidou 14.....	324-3015
Education & Religion, Mitropoleos 15.....	323-0461
Finance, Kar. Servias 10.....	322-8396
Foreign Affairs, Zalokosta 2.....	361-0581
Industry, Mihalakopoulou 80.....	770-8615
Interior, Stadiou 27.....	322-3521
Justice, Zinonos 2.....	522-5930
Labour, Pireos 40.....	523-3121
Merchant Marine, Vas. Sofias 152, Piraeus.....	412-1211
Ministry to the Presidency, Zalokosta and Kriezotou.....	363-0911
Ministry to the Prime Minister, Zalokosta 3.....	322-7958
National Defence, (Holargos).....	646-5301
Public Order, Tritis Septemvriou 48.....	823-6011
Public Works, Har. Trikoupi 182.....	361-8311
Press & Information, Zalokosta and Kriezotou.....	363-0911
Social Services, Aristotelous 17.....	523-2821
Transport & Communication, Xenofontos 13.....	325-1211
Northern Greece, Diikitirion, Thessaloniki.....	(031) 260-659

### U.N. Representatives

Information Centre, Amalias 36.....	322-9624
U.N.D.P. Amalias 36.....	322-8122
High Commissioner for Refugees, Skoufa 59.....	363-3607

### BANKS

All banks are open from 8:45 am to 2:30 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

#### Commercial Bank of Greece

Venizelou 11 (Mon-Sat 2:30-7pm, Sun 9-noon).....	323-6172
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#### Credit Bank

Kar. Servias (Mon-Sat 2:30-6:30pm)
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Sun 8:45-1:30 pm).....	322-0141
Kifissias 230	
(Mon-Fri 2:30-7:30pm).....	671-2838
<b>Ionian &amp; Popular Bank of Greece</b>	
Mitropoleos 1 (Mon-Fri 2:30-7pm,	
Sat 9-1pm, Sun 9-noon) .....	322-1027
<b>National Bank of Greece</b>	
Kar. Servias 2 (Mon-Fri 2:30-8pm,	
Sat & Sun 2:30-7pm) .....	322-2737
<b>Investment Banks</b>	
ETEVA (NIBID), Amalias 14	
(Mon-Fri 8:30-4:30pm).....	324-2651
ETVA, Venizelou 18	
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Investment Bank S.A., Omirou 8	
(Mon-Fri 8:30-4:15pm).....	323-0214
<b>The Central Bank</b>	
The Bank of Greece (Central Bank)	
Venizelou 21 (Mon-Fri 8:45-	
2:30pm) .....	323-0551

<b>Foreign Banks (Mon-Fri 8:45-2:30pm)</b>	
Algemene Bank Nederland,	
Paparrigopoulou 3.....	323-8192
American Express, Venizelou 17 .....	323-4781
Bank of America, Stadiou 10.....	325-1906
Bank of Nova Scotia, Venizelou 37 .....	324-3891
Bankers Trust, Stadiou 3.....	322-9835
Banque Internationale pour l'Afrique	
Occidentale S.A., Filellinon 8 .....	324-1831
Barclays Bank, Voukourestiou 15 .....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Continental Illinois of Chicago.	
Stadiou 24.....	324-1562
First National Bank of Chicago,	
Venizelou 13.....	360-2311
Grindlays Bank, Kar. Servias 1 .....	324-7015
National Westminster Bank,	
Filonos 137-139, Piraeus .....	452-9215
Saderat (Iran), Venizelou 25-29.....	324-9531
Williams and Glyn's Bank,	
Akti Miaouli 61, Piraeus .....	452-7484

## INSTITUTIONS

### Churches and Synagogues

<b>Greek Orthodox Churches of special interest:</b>	
Agia Irini, Aeolou .....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Sotiros, Kidathineon .....	322-4633
Chrisospiliotissa, Aeolou 60 .....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308
<b>Other denominations:</b>	
Agios Grigorios (Armenian),	
Kriezti 10.....	325-2149
Crossroads International Christian Centre,	
Kessarias 30, Ambelokipi .....	808-0491
St. Denis (Catholic), Venizelou 24.....	362-3603
Beth Shalom Synagogue, Melidoni 6 .....	325-2823
Christos Kirche (German	
Evangelical), Sina 66 .....	361-2713
Church of Christ, Ano Glyfada .....	894-0380
First Church of Christ Scientist,	
7a Vissareonos St.....	711-520
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia.....	801-2526
Skandinaviska Sjomanskyrkan, Akti	
Themistokleous 282, Piraeus .....	451-6564
St. Andrew's Protestant American,	
Sina 66 (Athens).....	770-7448
H.I.S. School, Artemidos (Kifissia).....	770-7448
St. Paul's (Anglican), Filellinon 29 .....	714-906
St. Nikodimos (Russian Orthodox),	
Filellinon .....	323-1090
Trinity Baptist, 3 Aristotelous	
Ano Glyfada.....	894-9551

### Cultural Organizations

British Council, Kolonaki Sq. 17 .....	363-3211
Goethe Institute, Fidiou 14-16.....	360-8111
Hellenic American Union,	
Massalias 22.....	362-9886
L'Institut Francais, Sina 29.....	362-4301
Branch: Massalias 18.....	361-0013
Instituto Italiano, Patission 47.....	522-9294
Jewish Community Centre, Melidoni 8.....	325-2823
Lyceum of Greek Women,	
Dimokritou 14.....	361-1042
Parnassos Hall, Karytsi Sq. 8.....	323-8745
Professional Artists Chamber,	
Mitropoleos 38.....	323-1230
Society for the Study of Modern	
Greek Culture, Sina 46.....	363-9872

## Schools and Colleges

Educational institutions which may be of	
interest to the international community.	
American Community Schools.....	659-3200
Athens College (Psychico).....	671-4621
Athens College (Kantza).....	665-9991
Campio School.....	671-8194
College Year in Athens .....	718-746
Deree College (Agia Paraskevi) .....	659-3250
Deree College (Athens Tower).....	779-2247
Deree-Pierce (Agia Paraskevi).....	659-3250
Dorpfeld Gymnasium .....	681-9173
Hellenic International School.....	808-1426
Italian School.....	280-338
La Verne College .....	808-1426
Lycee Francais .....	362-4301
St. Catherine's British Embassy .....	801-0886
Tasis.....	801-3837

## Youth Hostels

YMCA (XAN), Omirou 28.....	362-6970
YWCA (XEN), Amerikis 11 .....	362-4291
Alexandras 87 & Drosi 1 .....	646-3669
Hamilton 3.....	822-0328
Kallipoleos 20 .....	766-4889
Kipselis 57 & Agiou Meletiou 1 .....	822-5860

## CLUBS AND ASSOCIATIONS

### Social/Sports Clubs

American Club, Kastri Hotel.....	801-3971
AOK Tennis Club, Kifissia.....	801-3100
Athens Tennis Club, Vas. Olgas.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Ekali Club .....	813-2685
Fed. of Bridge Clubs, Evripidou 6 .....	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4.....	323-4107
Golf Club, Glyfada .....	894-6820
Greek Alpine Club, Kar. Servias 7 .....	323-4555
Greek Touring Club, Polytechniou 12 .....	524-8600
Hippodrome, Faliron .....	941-7761
Riding Club of Greece, Paradissos.....	682-6128
Riding Club of Athens, Gerakas.....	659-3803
Singles International.....	778-8530
Sports Centre, Agios Kosmas .....	981-5572
Paradissos Tennis Club, Maroussi .....	681-1458
Politia Club, Vissarionos 3 .....	362-9230
Varibopi Riding School.....	801-9912
Yacht Club of Greece, Microlimano .....	417-9730
YMCA (XAN) of Kifissia.....	801-1610
YWCA (XEN) of Kifissia.....	801-2114

### Business Associations

Athens Business and Professional Women's	
Club, King George II, 29.....	718-152
Athens Cosmopolitan-Lions Club	
(Mr. P. Baganis).....	360-1311
European Economic Community (EEC),	
Karytsi Sq. 12.....	324-7711
Federation of Greek Industries,	
Xenofontos 5.....	323-7325
Foreign Press Club, Akadimias 27A.....	363-7318
Greek Productivity Centre (EL-KE-PA),	
Kapodistriou 28.....	360-0411
Hellenic Export Promotion Council	
Stadiou 24 .....	322-6871
National Organization of Hellenic	
Handicrafts, Mitropoleos 9.....	322-1017
National Statistical Service,	
Lykourgou 14-16.....	324-7805
Propeller Club, Syngrou 194.....	951-3111
Rotary Club, Kriezotou 3 .....	362-3150

### Chambers of Commerce

American Hellenic, Valaoritou 17 .....	363-6407
Athens, Akadimias 7 .....	362-2158
British Hellenic, Valaoritou 4 .....	362-0168
French, Vas. Sofias 4 .....	731-136
German Hellenic, George 34.....	362-7782
Hoteliers, Mitropoleos 1 .....	323-3501
International, Kaningos 27 .....	361-0879
Italian, Patroou 10 .....	323-4551
Japan External Trade Organization,	
Akadimias 17.....	363-0820
Professional Chamber of Athens,	
Venizelou 44.....	361-0747
Hellenic Chamber of Shipping,	
Kolokotroni 100, Piraeus .....	417-6704
Technical Chamber of Greece,	
Kar. Servias 4.....	322-2466
Yugoslavian, Valaoritou 17 .....	361-8420

## SERVICES

<b>Mayor of Athens.....</b>	<b>324-2213</b>
<b>Aliens' Bureau .....</b>	<b>362-8301</b>
<b>Residence Work Permits .....</b>	<b>362-2601</b>

### Postal

Post offices are open Monday through Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 10 pm. PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from the following post offices only: Koumoundourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychico (Tel. 671-2701); Ambelokipi (Tel. 646-3541). Parcels should be left unwrapped until after inspection.

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## ATHENS TIME: GMT +2

### Municipal Utilities

Electricity (24-hr. service) .....	324-5311
Gas (24-hr. service).....	346-3365
Garbage collection.....	512-9450
Street lights .....	324-5603
Water (24-hr. service) .....	777-0866

### Consumer Complaints

Athens.....	321-7056
Suburbs .....	250-171

### Lost Property

14 Messogion .....	770-5711
For items left in taxis or buses.....	523-0111

### Pets

Hellenic Animal Welfare Society	
(English spoken).....	643-5391
Greek Society for the Protection	
of Animals (pets only) .....	346-4445
Vet Clinic & Kennels,	
Iera Odos 77 (English spoken).....	346-0360
Vet Clinic, Halkidonos 64,	
Ambelokipi.....	770-6489
For the export & import of pets:	
Ministry of Agriculture,	
Veterinary Services, Voulgari 2 .....	524-4180

### Tourism

EOT (National Tourist Organization)	
Central Office, Amerikis 2B.....	322-3111
Information, Kar. Servias (Syntagma) .....	322-2545

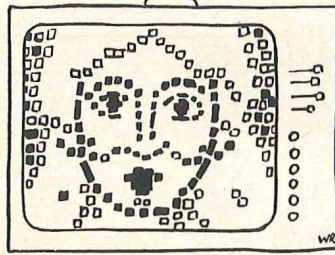
## EMERGENCIES

<b>For Information or Emergency Help</b>	
<b>Responding 24-hours a day in all languages</b>	
<b>For questions or problems of any kind</b>	
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<b>Poison Control .....</b>	<b>779-3777</b>
<b>Traffic Police Ag. Konstantinou 38 .....</b>	<b>523-0111</b>
<b>For U.S. Citizens: Emergencies.....</b>	<b>981-2740</b>



# television and radio

A guide to some television programs that may be of interest to the foreign community. **All are subject to last-minute changes, and most times are approximate.** Programs in Greek are followed by an asterisk(\*). News broadcasts are not listed since they are presented at fixed times: on ERT at 7, 9 and midnight; on YENED at 6, 9:30 and midnight. On weekdays both networks begin broadcasting in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.



## MONDAY

**ERT** 6:05 Fables of La Fontaine (French cartoon)... 7:45 Songs of the World (music program)... 8:00 Romance (new series from B.B.C. TV)... 9:40 Theatre\*  
**YENED** 8:15 John Denver Show... 10:00 Film (usually in English)

## TUESDAY

**ERT** 6:05 Tom and Jerry (cartoons)... 6:25 The Wonderful World of Music... 7:15 The National Geographical Society (new series)... 11:00 Hawaii Five-0 (cops and robbers in Honolulu)  
**YENED** 7:45 The Family (new series—dubbed)... 10:00 Film (usually in English)

## WEDNESDAY

**ERT** 6:05 Porky the Pig (children's program)... 7:15 Sports\*... 8:20 Family Affairs (new series)... 9:45 Film\*  
**YENED** 7:30 Music Program... 10:30 Crown Court... 11:00 Fight Against Slavery (new series)

## THURSDAY

**ERT** 6:25 Comedy Capers (silent film comedy classics)... 9:30 Film (usually in English followed by discussion); on alternate weeks 9:30 Film and 11:00 Project UFO  
**YENED** 7:00 Little House on the Prairie (dubbed)... 8:00 new American series to be

announced... 10:00 How the West Was Won

## FRIDAY

**ERT** 6:05 Cartoons\*... 7:35 Music Program\*... 8:30 Benny Hill Show (British comedy series)... 10:30 Classical Music... 11:00 Armchair Theatre  
**YENED** 7:00 Bionic Woman... 10:00 I Claudius (British television series which received world acclaim, not to be missed!)... 11:00 Starsky and Hutch

## SATURDAY

**ERT** 1:45 Documentary (resumes after the news)... 3:00 Film... 4:30 Sports\*... 6:05 Pipi Longstocking (children's series from Sweden)... 9:30 Best Sellers (American series of plays based on adaptations from best-selling novels)... 10:30 ERT Presents (Greek music program)... 11:30 Film (resumes after the midnight news)  
**YENED** 1:30 Puppet Show... 1:45 Peyton Place... 2:30 News... 2:45 Sports\*... 4:45 Long John Silver (children's program)... 5:15 Brother Buzz... 6:45 The Frigate "Hero" (British naval series)... 10:00 Film\*... 12:15 Rookies (American police series)

## SUNDAY

**ERT** 2:30 Famous Singers... 3:15 Sam... 4:00 Open University (French program)... 4:25 Film...

6:00 Maya the Bee (children's program)... 8:00 The Love Boat (American series set on board a cruise ship)... 9:30 Sports\*... 10:00 Film (usually in English)... 11:30 Music Program  
**YENED** 2:00 Classical Music... 2:30 News... 2:45 Film\*... 4:30 Puppet Show... 5:00 Documentary... 6:30 Lucy... 7:45 The Muppet Show... 11:00 Ellen, A Woman of Today (new human interest series)

## NATIONAL RADIO COMPANY — ERT

There are three stations. The National Program (728 KHZ, 412 m) and the Second Program (1385 KHZ, 216 m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHZ, 451m) broadcasts from 8 am to 12 noon and from 5 pm to 1 am Monday through Saturday and on Sunday from 9 am continuously through 1 am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday through Saturday and at 7:15 am on Sunday. Weather reports in Greek and English at 6:30 am Monday through Saturday and 6:35 am on Sunday.

## THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHZ or 306 m) in English and French Monday through Saturday at 3 pm and 11:05 pm and Sunday at 2:10 pm and 11:05 pm.

## U.S. ARMED FORCES RADIO — AFRS

On the air 24 hours a day from Ellinikon Airbase (1594 KHZ) and from Kato Souli (1484 KHZ). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: All Things Considered (Monday through Friday 9:05 am); News analysis and interviews 12:35 pm (Voices in the Headlines, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom); Drama Theatre (Monday through Friday 8:05 pm) featuring Scarlett Queen, Crime Classics, The Whistler, Dr Six Gun, Gunsmoke; Paul Harvey (10:15 pm).

## ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 4:30pm-8:30pm	8am-2pm	8am-1:30pm 4:30pm-8:30pm	8am-1:30pm 4:30pm-8:30pm	8am-4pm
Dry Cleaners and Laundries	8am-2:30pm	8am-2pm 5pm-8pm	8am-2:30pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5pm-8pm	8am-3pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-3pm
Meat, Poultry, Fish	8am-2pm	8am-2pm	8am-2pm	8am-2pm	8am-2pm 5pm-8pm	7:30am-3pm
Bakeries	7:30am-3pm	7:30am-2:30pm 5pm-8pm	7:30am-3pm	7:30am-2:30pm 5pm-8pm	7:30am-2:30pm 5pm-8pm	7:30am-3pm
Wines and Spirits	8am-3pm	8am-2:30pm 6pm-9pm	8am-3pm	8am-2:30pm 6pm-9pm	8am-2:30pm 6pm-9pm	8am-3pm
Florists Open Sun.	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm

\*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

# FIVE YEARS AFTER THE "RAPE" OF CYPRUS AND THE PROMISE OF MR. CARTER

More than 5 years have passed since July 20, 1974 when the beautiful and prosperous island nation of Cyprus was invaded by Turkey with the illegal use of American supplied arms, and the free world shuddered at what became known as the "rape" of Cyprus.

President Carter, in a pre-election statement issued on Sept. 1, 1976 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.**

He concluded by assuring the American people:

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

There has been no rapid settlement of the tragic situation in Cyprus as Mr. Carter promised. Instead, since he became President 40% of the total area of Cyprus which produced more than 70% of the gross national output is still under Turkish occupation; the same is true of Famagusta, the port which handled 83% of all incoming and outgoing cargo; and of the country's only commercial airport at Nicosia.

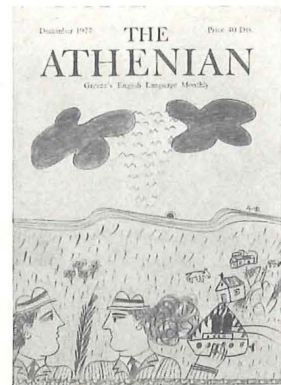
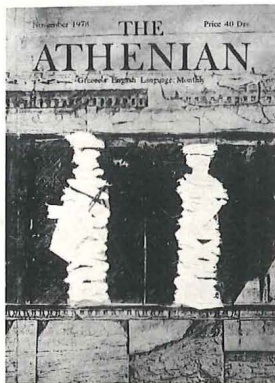
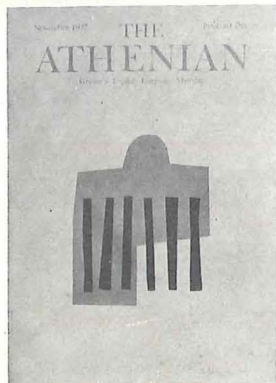
The human statistics were even more crushing. Some 200,000 Greek Cypriots (1/3 of the island's population) were made homeless and destitute, and two out of five children of school age became refugees.

The civilized world became aghast at the ruthlessness of the invading troops (a repetition of the slaughter of Armenians in 1915, and the genocide of the Greeks in Ionia, Pontus and Thrace of 1922), killing of defenseless men, women and children; the raping of women of all ages; the plunder, the pillage, and the destruction of churches, sacred and historical sites, schools and public places.

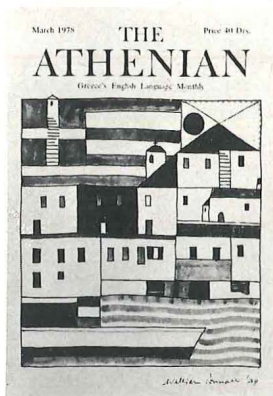
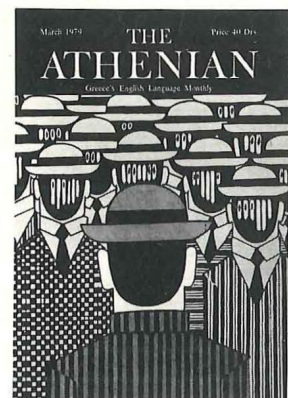
Cyprus was and is a small peaceful republic. It had no standing army and presented no threat to anyone, least of all to its neighbour Turkey.

We would like to ask Mr. Carter:

- 1. Where is the implementation of your promise for a JUST and RAPID settlement of the tragic situation in Cyprus?**
- 2. Is the lifting of the arms embargo to the aggressor Turkey the JUST and RAPID settlement?**
- 3. Are the new imperialist and aggressive demands of Turkey in the Greek Aegean Sea the JUST and RAPID settlement?**
- 4. Is the spending of over 2 billion dollars annually (mostly U.S. taxpayers' money) in indulging in the occupation of Cyprus for over five years the JUST and RAPID settlement?**

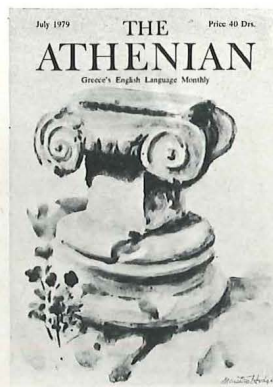
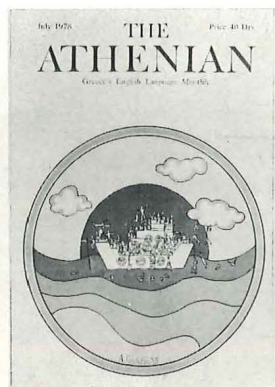


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