

OCTOBER, 1974

Price 20 Drs

THE ATHENIAN

Greece's English Language Monthly



T.M.

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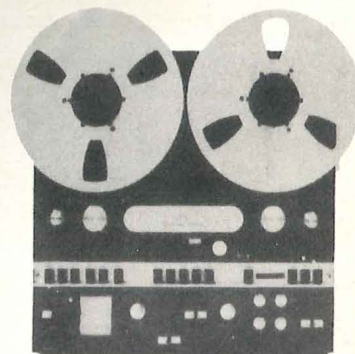
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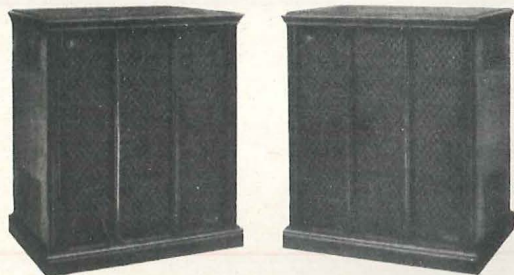
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The remaining five have all owned one or more makes previously. Since our warranty application invites comment, we are frequently told how happy our customers are with their Revox, especially when they compare it with their previous purchases.

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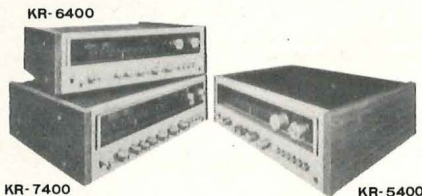
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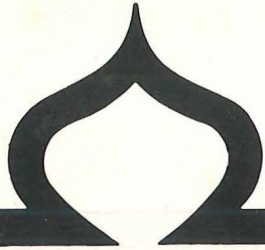
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community calendar

OCTOBER 4

Coffee Morning — The St. Andrew's Women's Guild will meet at the home of Lakey Frink. For directions on how to get there call 671-3853.

OCTOBER 7

Homage to Gerard Philippe — Well known Greek actors and actresses will gather at the Moussouri Theatre in honour of the French actor Gerard Philippe. At 7:30 p.m.

Film — *The Merchant of Venice*, at the British Council, 8 p.m.

OCTOBER 8

Film — Starring Gerard Philippe, at the French Institute, 7:30 p.m.

Film — *The Merchant of Venice*, at the British Council, 8 p.m.

OCTOBER 9

Film — Starring Gerard Philippe, at the French Institute, 7:30 p.m.

Lecture — 'Prehistoric Art in Mexico', at the Spanish Institute, Koumbari 8, 8:30 p.m. (In Greek).

Kaffee-Klatsch — The Christos Kirche invites ladies of the younger generation to coffee and cake. Children will be cared for in the nursery. Mrs Dimopoulos-Vosikis will talk about the German Information Centre. (In German) At Sina 66, 4:30 p.m.

Meeting — The Canadian Women's Club, at the home of Mrs Karen Brett, Kalari 60, Paleo Psychico, 10:30 a.m.

OCTOBER 10

Play Reading — Excerpts from Shakespeare read by Tony Wolfe, Phillip Sherwood and Mina Adamaki, at the British Council, 8 p.m.

Film — Starring Gerard Philippe, at the French Institute, 7:30 p.m.

OCTOBER 11

Film — Starring Gerard Philippe, at the French Institute, 7:30 p.m.

OCTOBER 12

Film — Starring Gerard Philippe, at the French Institute, 7:30 p.m.

OCTOBER 13

Dog Show — Organized by the Greek Animal Welfare Fund in the grounds of the British School of Archaeology. Refreshments, pony rides, games for children of all ages. Gates open at 10 a.m. Dog show at 11 a.m. Entrance: Alopekis Street.

OCTOBER 14

Lecture — Prof. Dr. Rudolf Naumann talks about Aezani, an ancient city in Asia Minor (Ancient Phrygia). (In German). At the Goethe Institute, Phidiou 14-16 at 8 p.m.

OCTOBER 15

Exhibition — Until October 30. *French Poetry (1971-1974)* books, manuscripts and lithographs. At the French Institute.

OCTOBER 16

Films — Directed by Truffaut and Jean-Pierre Mocky, at the French Institute, 7:30 p.m.

Slides — A 'visit' to the National Museum of Anthropology in Mexico, at the Spanish Institute, 8:30 p.m. (In Greek).

Documentary Films — On ballet and dance, showing at 6 p.m. and 8 p.m. At the Goethe Institute.

OCTOBER 17

General Meeting — A.W.O.G. At the Demotikon Theatre, Piraeus, 9:45 a.m. For transportation call Mrs Calage at 982-3281 or Mrs Adamidis at 451-7405.

Films — Directed by Truffaut and Jean-Pierre Mocky. At the French Institute, 7:30 p.m.

OCTOBER 18

Ballet — The Koln ballet will perform at the Lyriki Skini, under the auspices of the Goethe Institute. All proceeds will go to the Ethnikon Odeon, Ellinikon Odeon and the Odeon Athinon (the National, Greek and Athens music conservatories).

OCTOBER 19

Ballet — The Koln Ballet will perform at the Lyriki Skini, under the auspices of the Goethe Institute.

OCTOBER 20

Family Pic-Nic — At the 'Y' in Kifissia. Organized by the St. Andrew's Women's Guild. Further information from Lorraine Schmiege at 801-7660.

OCTOBER 21

Lecture — *Shakespeare in Contemporary Theatre*, given by British director Jane Howell. At the British Council, 8 p.m.

Exhibition and Lectures — *'Profitopoli \$: Modern cities are built for profit not for people.'* Photos, surveys, newscuttings. Possibly at the Zappeion Hall but check with the Goethe Institute.

Exhibition — Until October 30. *Modern Home*, at the Zappeion hall.

OCTOBER 22

Cours Publics — The first of a series of regular Tuesday Open Lectures. Subject: 'Research on the Problems of a City.' At the French Institute from 11:30 a.m. to 7:30 p.m.

OCTOBER 23

Film — Directed by Truffaut and Jean-Pierre Mocky. At the French Institute, 7:30 p.m.

Lecture — *One Hundred Years of Solitude*, a lecture on the author, Gabriel Garcia Marquez (in Spanish). At the Spanish Institute, 8:30 p.m.

Lecture — Given by Dr. Paulhans Peters, in connection with the exhibition *Profitopoli \$*. At the Goethe Institute or the Zappeion Hall. Please check with the Goethe Institute at 636-086. (In German).

OCTOBER 25

Lecture — Given by Dr. Paulhans Peters, in connection with the exhibition *Profitopoli \$*. At the Goethe Institute or the Zappeion Hall. Please check with the Goethe Institute at 636-086. (In German).

S	M	T	W	T	F	S
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SAINT'S DAYS OCCURRING IN THE NEXT FORTNIGHT: It is traditional in Greece to send greetings to your friends on their 'namedays.' These greetings may take the form of a phone call, a cable, or a gift of flowers, sweets, etc.

OCTOBER 9 Iakovos

OCTOBER 18 Loukas, Loukia

OCTOBER 20 Artemis, Gerasimos

OCTOBER 26 Dimitrios, Dimitra

NOVEMBER 1 Kosmas, Damianos

NOVEMBER 8 Michael, Gabriel

NOVEMBER 11 Mina

NATIONAL HOLIDAYS

OCTOBER 1 China — National Day

OCTOBER 1 Nigeria — National Day

OCTOBER 14 Madagascar — National Day

OCTOBER 14 Thanksgiving Day — Canada

OCTOBER 24 United Nations Day

OCTOBER 26 Austria — National Day

OCTOBER 26 Iran — Anniversary of the Shah

OCTOBER 28 Oxi Day — Greece

OCTOBER 29 Turkey — Proclamation of the Revolution 1923

NOVEMBER 1 All Saints' Day

NOVEMBER 1 Vietnam — Anniversary of the Revolution

NOVEMBER 3 Panama — Independence 1903

NOVEMBER 7 USSR — Anniversary of the Revolution 1917

NOVEMBER 11 Remembrance Day

OCTOBER 29

Exhibition — Martin Creasey, drawings. At the British Council.

OCTOBER 30

Lecture — Interpretation and discussion of *One Hundred Years of Solitude*, by Gabriel Garcia Marquez. (in Spanish) At the Spanish Institute, 8:30 p.m.

Recital — Eberhard Delf, harpsichord, plays J.S. Bach. At the French Institute, 7:30 p.m.

Films — *Das Falsche Gewicht* (The False Weight). In German with English sub-titles. showing at 6 p.m. and 8 p.m. At the Goethe Institute.

OCTOBER 31

Films — Directed by Truffaut or Jean-Pierre Mocky. At the French Institute, 7:30 p.m.

The ATHENIAN is pleased to list events or information of community interest. If you wish your activity to be listed please send all details to Maggie Dean Logothetis at least one month prior to publication date.

THE ATHENIAN

Greece's English Language Monthly
Vol. 1, No. 12, October, 1974

Alopekis 20, Kolonaki
Athens 139
Telephone: 724-204

EDITOR

Helen Panopalis Kotsonis

ASSOCIATE EDITORS

G. Williamson McDiarmid

Sloane Elliott

ASSISTANT TO THE PUBLISHER

Maggie Dean Logothetis

EDITORIAL ASSISTANT

Stephanie Argeros

BOOKS

Kimon Friar

THEATRE

Platon Mousseos

ART

Nikos Stavroulakis

MUSIC

Robert Brenton Betts

CINEMA

Peter Cineman, Andy Horton

TELEVISION AND RADIO

Sophia Nicholas

RESTAURANTS AND NIGHT LIFE

Angela Haggipavlou

FOOD

Joni Nelson

YACHTING

Alkis Logothetis

THE ATHENIAN ORGANIZER

Lorraine Batler

COMMUNITY CALENDAR

Maggie Dean Logothetis

Nancy Carouso

SPECIAL FEATURES

Michael Aust

CONTRIBUTORS

Yannis Bamiatzis, Roderick Beaton, Costas Couloumbis, Martin Creasey, Drossoula Elliott, Julia Forbes-Watt, Yannis Georgakakis, Michael Harlow, Joan Henley, Elsie Hirsch, Dorman Leonard, Haris Livas, Willard Manus, Anita Mantzavinou, Brenda Marder, Antony Markozanis, Anne Ricker, Susan Rotroff, Sally Rutter, Anne St. Martin, Francine Stone, Paul Valassakis.

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publisher's note

Kimon Friar's contributions to Greek letters are many. His translation of Kazantzakis's The Odyssey: A Modern Sequel or his recently published Modern Greek Poetry would alone have won him a place of honour. Perhaps more than any other single scholar and writer he has been responsible for the widespread interest abroad in modern Greek literature. It is, therefore, with particular pleasure that we announce that Mr. Friar will assume the position of Book Editor on The Athenian.

In The Many Masks of Kimon Friar, Andy Horton presents a few dimensions and insights into this multi-dimensional personality. Mr. Horton holds a Ph. D. from the University of Illinois and is an Assistant Professor of English at Deree-Pierce College. He is a regular contributor to The Athenian as well as our Cinema critic.

Brenda Marder hardly needs any introduction to Americans in Athens. Her association with Greece dates back to 1965 and her sketches which appear in this issue — as well as those that will appear in future issues — are her early impressions of Greece. Mrs. Marder is the author of the forthcoming History of the American Farm School.

Our cover is by Paul Valassakis a regular contributor to The Athenian.

goings on in athens

ART

GALLERIES

MISCELLANEOUS

HOMELESS CYPRIOT STUDENTS

Homeless Cypriot students are in urgent need of accommodation. Please contact the Coordinating Committee for Cypriot Students, Amerikis 9, 4th Floor or call Miss Anita Michaelidou or Mr. Papadimitriou at 638-660.

CYPRUS RELIEF FUNDS OUTLETS

The Cypriot Embassy
Herodotou 16 Tel. 737-883, 737-884.

The YWCA (XEN)
Amerikis 11 Tel. 624-291

The YMCA (XAN)
Omiron 8 & Academias Tel. 626-970,
625-960

The Greek Episcopal Chapel
Athinai Airport

Imatiothiki Tou Pathiou
Vassilisis Sophias 135 Tel. 646-4454

JUNIOR KINDERGARTEN

THE AMERICAN COMMUNITY SCHOOLS of Athens announce the opening of a Junior Kindergarten, for 4-year olds, in addition to the present Kindergarten Program at the Halandri Campus. Further information from the Halandri Elementary School, 129 Aghias Paraskevi, Ano Halandri, tel 659-3200 extension 09.

CHRISTMAS BAZAARS

THE GREEK ANIMAL WELFARE FUND is appealing for contributions for their Christmas Bazaar. Costume jewellery, ornaments, household equipment, children's books, toys, clothing in good repair, marmalade and jam, for their various stalls. All proceeds will go toward the ever growing relief work carried on by the Fund. Date and place of the Bazaar to be announced. All contributions and offers of help to Greek Animal Welfare Fund, Paster 12, Athens 602 or call 643-5391.

THE GERMAN CHRISTMAS BAZAAR will take place on November 30 and December 1 at the Dorpfeld Gymnasium, Paradissos, Amaroussion. There will be stalls for needlework, books, candles, toys, handicrafts, lemons, sweets as well as a cake bar, coffee bar, kartoffelsalat and hot dog stands, and a bar serving drinks. Proceeds will go towards relief of aged members of the German community and to social works. All those willing to help should contact Pastor Meier at 612-713 or Mrs Dimopoulos-Vosikis at 612-288.

FOR THE KIDS

CREATIVE DRAMA AND ART, courses for boys and girls over the age of six. Group and individual drama, English in action, making and talking. Small classes for individual attention. Ruth Burns Pantoleon, your play instructor, was trained in Educational Drama at the Bristol Old Vic Theatre School, Bristol, England and at the University of London. Call her for more details at 646-0719.

ADULT EDUCATION

St. Andrews Church Program of Adult Community Education, 'Interface — 3'.

OCTOBER 17 — *Where Ethics Are Going — the Human Prospect*, at the ACS, 8 p.m. to 10 p.m.

OCTOBER 24 — *The Evolving Modern Family*, at the ACS, 8 p.m. to 10 p.m.

OCTOBER 6, 13, 20 — Sunday Classes. John Rigas and Dr. Meinardus will talk on 'Jerusalem'. At the Cafe Rue de Marseilles (opposite the Hellenic American Union), 10 a.m. - 10:50 a.m.

YM-YWCA

The Athens YWCA (XEN), Amerikis 11, tel. 624-291. Courses in pottery and painting, handicrafts, Greek for foreigners and gymnastics beginning October 1. For all information contact Miss Griva.

The Athens YMCA (XAN), Omiron 28 & Academias, tel. 614-944, 626-970. Courses in English (Lower Cambridge), French and Greek for foreigners, shorthand, accounting, sewing, gymnastics.

INSTITUTES

FRENCH INSTITUTE, Sina 29, tel. 610-013. Courses in the French language: fundamental, intense, advance, specialist. Courses in teaching, translating and commercial French. There is also a lending library for French books and records.

GOETHE INSTITUTE, Phidiou 14-16, tel. 636-086. Courses in German language, commercial correspondence, shorthand, literature, translation, German for the legal profession begin October 14. Lending library for books, records and some films.

HELLENIC AMERICAN UNION, 22 Massalias, tel. 629-886. Courses in the English language, American Civilization and American Cinema begin October 7. Examinations for the University of Michigan, T.E.F.L. and E.C.F.M.G Greek for foreigners also offered. A lending library of books in Greek and English.

ITALIAN INSTITUTE, Patission 47, tel. 529-294. A 4-year diploma course in the Italian Language which gives the holder the right to teach Italian in Greece. This can be followed by a two-year course in Italian Civilization and/or a two-year course in interpreting, simultaneous translation and stenography. Lending library of Italian books and films, a reference library of newspapers and periodicals, facilities for transferring Italian records to tapes and language laboratories.

SPANISH INSTITUTE, Koumbari 8, tel. 634-931. A two-year diploma course in the Spanish language. Courses begin on October 1. Greek for foreigners can be arranged. Classes for young children from Spanish or Latin-American families can also be arranged.

UNIVERSITY WOMEN

Anyone interested in forming a chapter of the American Association of University Women please call Mrs E.J. Marder at 803-1250

GALLERY ORA — Papatoperakis, paintings, on the first level (until October 15). The private collection of art critic Spiteris, *Portraits of Different Painters*, on the second level (until October 15). Thanglis, paintings, Baharian, paintings, on the first and second levels (October 15-31). Xenofondos 7. Open daily from 9:00 a.m. to 2:00 p.m. and 6:00 p.m. to 9:00 p.m. Closed Sundays. Tel. 322-6632.

GALLERY ZOUMBOULAKIS-TASSOS — Gudrun Von Leitner, oils, drawings, graphics (October 1-25). Richard Smith, in collaboration with the British Council (October 26-November 5). Kriezotou 7. Open daily from 9:30 a.m. - 2:00 p.m. and 5:00 p.m. to 9:00 p.m. Closed on Wednesdays from 2:00 p.m. Closed from Saturday 2:00 p.m. to Monday 12 noon. Tel. 634-454.

DIOGENES INTERNATIONAL GALLERY — Posenakoff, watercolours, drawings (October 1-14). Sula Koumbi, paintings (October 16-31). Evangelos Faeninos, paintings November 1-14). Kidathineou Street, Plateia Filomousou Eterias. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and 6:00 p.m. to 10:00 p.m. Tel. 322-4618.

DIOGENES INTERNATIONAL GALLERY — Group show of Greek and foreign artists (permanent exhibition). Diogenes Street, Plaka. Open daily and Sundays from 10:00 a.m. to 2:00 p.m. and 6:00 p.m. to 10:00 p.m. Tel. 322-6942.

NEES MORPHES — Regone Pierakon, paintings (October 2-21). Panagiotis Gravalos, paintings (October 24-November 9). Valaoritou 9a. Open daily from 10:00 a.m. to 1:30 p.m. and 6:00 p.m. to 9:00 p.m. Closed Saturdays 2:00 p.m. Closed Sundays. Tel. 616-165.

ATHENS GALLERY — Costas Coulendianos, sculpture, tapestry, drawings (October 11-November 3), Glykonos 4, Dexamini. Open daily from 10:00 a.m. to 1:30 p.m. and 5:00 p.m. to 9:30 p.m. Closed Saturdays 1:30 p.m. Closed Sundays. Tel. 713-938.

HELLENIC AMERICAN UNION — Richard Anuszkiewicz, paintings (October 10-29). Massalias 22. Open daily from 10:00 a.m. to 1:00 p.m. and 6:00 p.m. to 9:00 p.m. Closed Saturdays and Sundays. Tel. 629-886.

GALLERY DESMOS — George Tougas with music by Argyris Kounadis (October 14-November 5). Leoforos Syngrou 4. Open daily from 6:00 p.m. to 9:00 p.m. Closed Saturdays. Tel. 910-521.

BRITISH COUNCIL — Martin Creasey, drawings (October 29-November 12). Kolonaki Square. Tel. 633-211.

FRENCH INSTITUTE — 300 Posters of museums of France (October 1-15). French Poetry, (1971-1974), books, manuscripts, lithographs (October 15-31). Sina 29. Tel. 614-841.

GALLERY IOLAS - T. ZOUMBOULAKIS — 'Takis', sculptures (October 17 onwards). 20 Filikis Eterias (Kolonaki Square). Open daily from 9:30 a.m. - 2:00 p.m. and 5:00 p.m. to 9:00 p.m. closed Wednesdays from 2:00 p.m. Closed Saturday 2:00 p.m. to Monday 12 noon. Tel. 324-8039.

AUDIO-VISUAL EXHIBITION

An Audio-Visual exhibition of French Impressionists: 700 slides, 6 screens, 9

projectors, 3 halls, Greek text (October 1 — for three weeks). At the National Picture Gallery, Vassileos Konstantinou (opposite the Hilton Hotel) in cooperation with the French Institute.

LIBRARIES

- AMERICAN LIBRARY** — Massalias 22, 4th floor of Hellenic American Union. Tel. 638-114. 14,000 American books on all subjects; periodicals; records; reading room. (Mon. - Fri. 9 a.m. - 1 p.m., 6 p.m. - 9 p.m.)
- AMERICAN SCHOOL OF CLASSICAL STUDIES — GENNADIUS LIBRARY** — Souidias 61. Tel. 710-536. a research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manuscripts and pictures. (Mon. - Fri. 9 a.m. - 1:30 p.m. and 5 p.m. - 8 p.m., Sat. 9 a.m. - 1:15 p.m.)
- ATHENS COLLEGE LIBRARY** — Psychico. Tel. 671-4628 ext. 60. 25,000 books in English. (Mon. - Fri. 8:30 a.m. - 1 p.m., 2:30 p.m. - 4 p.m.) By permission only.
- BENAKIOS LIBRARY** — Anthimioi Gazi 2 (near statue of Kolokotroni). Tel. 322-7148. (Mon. - Fri. 8 a.m. - 1 p.m., 5 p.m. - 8 p.m., closed Saturdays.)
- BRITISH COUNCIL LIBRARY** — Kolonaki Square. Tel. 633-211. English books on various subjects; reference library; reading room; record library. (Mon. - Thurs. 9 a.m. - 1 p.m., 6 p.m. - 8:45 p.m., Fri. 9 - 1 Closed Sats.)
- BRITISH EMBASSY INFORMATION DEPARTMENT LIBRARY** — Karageorgi Servias 2, Syntagma Square. Tel. 736-211 ext. 227 A reference, not a lending library, with material on the British way of life. (Mon. Fri. 8:30 a.m. - 2 p.m., Tues. and Wed. 4 p.m. - 7 p.m.)
- FRENCH INSTITUTE LIBRARY** — Sina 29. Tel. 614-841. French books and records. (Mon. - Sat. 9:30 a.m. - 1 p.m. 5 p.m. - 8 p.m., except Saturday.)
- GERMAN ARCHAEOLOGICAL INSTITUTE** — Pheidon 1. Tel. 620-270. (Mon-Sat. 9 a.m. - 12; 2 p.m. - 5 p.m.; - 8 p.m. — according to the holder's card.
- GOETHE INSTITUTE LIBRARY** — Phidiou 14 - 16. Tel. 636-086. German books and records. (Mon. - Fri. 10 a.m. - 2 p.m., 5 p.m. - 8 p.m.)
- GREEK ANIMAL WELFARE FUND LENDING LIBRARY** — Paster 12. Tel. 6435-391. (Mon. - Sat. 9 a.m. - 2:30 p.m.)
- HELLENIC AMERICAN UNION LIBRARY** — Massalias 22, 7th floor. Tel. 638-114. Most books in Greek; a few books in English on ancient and modern Greece; records. (Mon - Fri. 8:30 a.m. - 1:30 p.m., 5:30 p.m. - 8:30 p.m. Closed Sats.
- ITALIAN INSTITUTE LIBRARY** — Patission 47. Tel. 529-294. (Mon. - Fri. and every other Saturday 9 a.m. - 1 p.m.)
- NATIONAL RESEARCH CENTRE LIBRARY** — Vassileos Konstantinou 48. Tel. 729-811 (Mon. - Fri. 8 a.m. - 1 p.m., 4 p.m. - 8:45 p.m., Sat. 8 a.m. - 1 p.m.)
- NATIONAL LIBRARY** — Panepistimiou Ave. Tel. 614-413. (Mon. - Sat. 9 a.m. - 1 p.m., 5 p.m. - 8 p.m., except Saturday.)
- NATIONAL THEATRE LIBRARY** — Aghios Konstantinou. Tel. 520-585, ext. 24 Books on drama and theatre. (Mon - Sat. 8 a.m. - 1:30 p.m.)
- PIERCE COLLEGE LIBRARY** — Aghia Paraskevi. Tel. 659-3250, ext. 334. (Mon. - Fri. 8:30 a.m. - 6 p.m.)
- PARLIAMENT LIBRARY** — Vassilissis Sophias Ave. Tel. 323-8350. (Mon. - Sat. 8 a.m. - 2:30 p.m.)

POLYTECHNIC SCHOOL LIBRARY — Patission St. tel. 611-859. Books on architecture, engineering, etc. (Mon. - Fri. 8 a.m. - 7:45 p.m., Sats. 8 a.m. - 1:45 p.m.)

Y.W.C.A. LIBRARY — Amerikis 11. Tel. 624-291. Mainly paperbacks. (Mon. - Fri. 9 a.m. - 9 p.m., Sat. 9 a.m. - 1 p.m.)

MUSEUMS

As museums will change their hours for the winter season on October 15, we suggest you call before you go. We will carry the winter hours in our next issue.

- National Archaeological Museum, Tositsa and Patission Street** — Housed in a neo-classical building, the museum contains the world's finest collection of ancient Greek art — from the prehistoric Geometric period down to the Hellenistic. Six rooms of Archaic sculpture, including several of the massive 'kouroi'; the Poseidon of Artemision; classical funeral monuments; three rooms of classical sculpture, highlighted by the Diadoumenos; a room of finds from Epidauros; the Youth from Antikythera; two rooms of Hellenistic sculpture; and, of particular interest, an exhibition of finds from Santorini. Open daily from 8:00 a.m. - 1:00 p.m. and 3:00 p.m. - 6:00 p.m. Sundays 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel: 817-717.
- Athens Numismatic Collection, first floor, National Archaeological Museum** — One of the world's finest collections of tokens, coins and seals ranging from the 7th century B.C. right up to the present. Open Daily: 7:30 a.m. - 1:30 p.m. Closed Sundays and Mondays. Tel.: 817-769.
- The Akropolis Museum, on the Akropolis** — As absorbing as the Parthenon itself, the museum contains pediments from Archaic temples; slabs from the frieze, metopes and sculptures from the pediments of the Parthenon; the lithe, flowing Victories from the parapet of the Athena Niki; the almost delicate figures from the Erechtheum frieze. Deserves as much time and attention as the National. The 'Kores', high-cheeked and as enigmatic now as ever, command contemplation. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Tuesdays. Tel.: 323-6665.
- The Agora Museum, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka** — Housed in the reconstructed Stoa, originally built for the city by Attalos II of Pergammon (159 - 138 B.C.), it contains finds from the Agora excavations — a variety of objects from Neolithic pottery to Hellenistic sculpture. Perhaps what makes the Museum so interesting is the knowledge that many of the objects displayed — potsherds, tiles, weapons, jewellery, amphorae, household utensils, and lamps — were the every day paraphernalia of the bustling market life. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel.: 321-0185.
- Byzantine Museum, Vassilissis Sophias 22** — In the Florentine-style villa built in 1848 for the Duchess of Plaisance. The central attraction is the collection of Byzantine and post-Byzantine icons. Also on display are frescoes, illuminated manuscripts, church vestments with remarkable examples of the art of embroidery, church plates and jewellery. Open daily:

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8:00 a.m. - 1:00 p.m.; 3:00 p.m. - 6:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel.: 711-027.

- Museum of Greek Popular Art, Thespidos Kythathineon 17, Plaka** — One of the best displayed collections in the city. A limited but excellent collection of embroideries, traditional folk costumes, wood-carvings, jewellery, metal-work, and pottery attesting to the craftsmanship and traditions of pre-industrial Greece. Open daily: 9:00 a.m. - 1:30 p.m. Closed Monday. Tel: 321-3018.
- Benaki Museum, Vassilissis Sophias and Koumbari St.** — This fine neoclassical house contains a treasure of Greek art from prehistoric time down to the present. On display are icons, manuscripts, church vestments and embroideries, wood-carvings, and jewellery from Byzantine and post-Byzantine times. An excellent collection of folk costumes and handicrafts. Rare collection of ecclesiastical relics brought from Asia Minor at the time of the exchange of populations. The Eleftherios Venizelos room contains the personal possessions, manuscripts and photographs of the late statesman. In addition, a display of Islamic, Coptic and Turkish objets d'art — including textiles, carpets, embroideries, jewellery and weapons — and an unusual display of Chinese porcelain. Open daily: 8:30 a.m. - 2:00 p.m. and 4:00 - 7:30 p.m. Sundays and holidays 8:30 a.m. - 2:00 p.m. Closed Tuesdays. Tel: 611-617.
- National Historical Museum, on Stadiou St. (near Syntagma)** — Housed in the old Parliament building, designed by Boulanger and built in 1858. A collection of relics, mementoes and memorabilia from the wars and revolutions which created the modern Greek nation. Open daily: 9:00 a.m. - 1:00 p.m. Closed Mondays. Tel.: 323-7617.
- National Picture Gallery, Vassileos Konstantinou (opposite the Hilton Hotel)** — Starting October 1 for three weeks an audio-visual exhibition of French impressionists, organised in cooperation with the French Institute. In the other exhibition halls works by Greek painters from the 18th century to the present. A few El Grecos and a collection of works by Italian, Flemish and Dutch masters. Of special interest is the collection of sketches, including drawings, by Rembrandt, Van Dyck, Watteau and others, and the exhibit of engravings — from Durer and Brueghel to Braque and Picasso. Open daily: 9:00 a.m. - 1:00 p.m.; 4:00 p.m. - 8:00 p.m. Sundays and

goings on in athens

holidays 10:00 a.m. - 2:00 p.m. Closed Tuesdays. Tel. 711-010

National Picture Gallery, Vassileos Kons-tantinou (opposite the Hilton Hotel) — Currently exhibiting 73 paintings of Hania and other Greek landscapes by Edward Lear. on loan from the Gen-nadius Library. Works by Greek painters from the 18th century to the present. A few El Grecos and a collection of works by Italian, Flemish and Dutch masters. Of special interest is the collection of sketches, including drawings by Rem-brandt, Van Dyck, Watteau and others, and the exhibit of engravings — from Dürer and Brueghel to Braque and Picasso. Open daily: 9:00 a.m. - 1:00 p.m.; 4:00 p.m. - 8:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Tuesdays. Tel.: 711-010.

Kerameikos Museum, Ermou 148 (Monas-teraki) — Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture but of perhaps greater interest is the collection of pottery from the pre-Mycenean period down to the Roman period. Open daily: 9:00 a.m. - 5:00 p.m. Sundays and holidays, 10:00 a.m. - 2:00 p.m. Closed Mondays. Tel.: 363-552.

The Goulandris Natural History Museum, Levidou 13, Kifissia — This is the first centre in Greece to be devoted to the study of Flora, Zoology, Entomology, Geology and Paleontology. Exhibition halls open daily and Sundays from 10:00 a.m. to 1:00 p.m. and from 5:30 p.m. to 8:30 p.m. Closed on Fridays. Tel: 801-5870.

SPORT

HORSE RACING — At the Hippodrome, Faleron Delta. Every Wednesday and Saturday. First race at 2:30 p.m.

RECREATIONAL

The Greek Confederation of Underwater Sports will accept foreigners for instruction in scuba diving. (June, July and August). Aghios Kosmas, Glyfada, tel. 981-9961.

Karting, Aghios Kosmas (opposite the Olympic Airways Airport) (981-3340). Open 4 p.m. - 12 midnight. Closed Mondays. 60 Drs for 10 minutes and 360 Drs for an hour.

Swimming Pool, Zea Marina, Passalimani, Piraeus — Open 8 a.m. to 8:30 p.m. Entrance 40 Drs adults and 25 Drs for children. Snack bar.

The Greek Automobile Club (ELPA) holds many interesting events. For all information visit Athens Tower 'B' or call Mr. Adosides at 780-977.

The Greek Touring Club has planned the following interesting trips. For further information visit Polytechnion 12, Patis-sia, or call Miss Savaki at 548-600.

Oct. 20: A day-trip to Delphi — Itea, leaving at 8 a.m.... A day-trip to Megara — Osios Ierotheos — Pahi — Moni Faneromenis — Salamina, leaving at 8 a.m.... a day-trip to Sikion (Kiato) — Mana (Markasi), leaving at 8 a.m. Oct. 27: A day-trip to Kato Almiri — Moni Agnountos — Moni Taxiarchon —

Asklipeion Epidavrou — Nafplion, leaving at 8 a.m. A day-trip to Xylokaastro — Trikala Korinthias, leaving at 8 a.m. A day-trip to Gyros Attikis, leaving at 8:30 a.m. A day-trip to Loutraki — Pisia — Skinis, leaving at 8:30 a.m.

Oct. 28: A day-trip to Tymvos Marathonos — Tymvos Plataieon — Limni Marathonos, leaving at 8:30 a.m. A day-trip to Sikion — Limni Stymfalias — Kastania — Goura, leaving at 8 a.m. A day-trip to Loutraki — Limni Eraiou — Faros, leaving at 8 a.m.

Nov. 2/3: A two-day trip to Nafplion — Leonidio — Moni Elonis — Astros — Moni Loukous, leaving at 3:30 Saturday.

Nov. 3: A day-trip to Mycenae — Tyrins — Nafplio, leaving at 8:30 a.m. A day-trip to Davleia — Moni Ierouslim, leaving at 8 a.m. A day-trip to Hasia — Moni Kleiston — Frourio Fylis, leaving at 9 a.m.

The Greek Touring Club has planned the following interesting trips.

For further information visit Polytechnion 12, Patissia, or call Miss Savaki at 548-600.

Oct. 5/6: A two-day trip to Zarouchla, leaving at 2 p.m. Saturday.

Oct. 6: An archeological day-trip to Elliniko — Naos Apollonos Zostiros — Ag. Dimitrios Saronikou — Temenos Athinas Souniados — Lavrio, leaving at 8 a.m. A day-trip to Argos — Kyveri — Paralio Astros — Moni Loukous, leaving at 8 a.m. A day-trip to Amfiklea — Moni Dadiou — Perdiko-Vrisi, leaving at 8 a.m.

Oct. 12/13: A two-day trip to Pavliani, leaving at 2:30 p.m. Saturday.

Oct. 13: An archaeological day-trip to Skala Oropou — Eretria — Amarynthos — Moni Ag. Nikolaou — Fylla — Moni Ag. Georgiou 'Arma' — Halkis, leaving at 8:30 a.m. A day-trip to Ipsilanti (Mahi Petras) — Moni Ag. Nikolaou — Levadia — Chaeronia, leaving at 8:30 a.m. A day-trip to Loutraki — Osios Patapios — Limni Eraiou, leaving at 8:30 a.m. Oct. 19/20: A two-day trip to Xylokaastro — Gyros Zireias, leaving at 4:30 p.m. Saturday.

The Greek Alpine Club has planned the following interesting trips. For all information visit Karageorgi Servias 7, Constitution Square or call 323-1867 between 10 a.m. and 12 noon and 6:30 p.m. and 8 p.m. Oct. 6: A Day-trip to Kythaironas, leaving at 7:30 a.m. Oct. 12/13: A two-day trip to Parnassos, leaving at 3:30 p.m. Oct. 20: A day-trip to Partheni, leaving at 7:30 a.m. Oct. 26/27/28: A three-day trip to Kaliakouta — Arapokefala — Prous-sos... A three-day trip to Olympos... A three-day trip to Agrafa. Nov. 3: An afternoon trip to Parnitha, leaving at 12 noon. Nov. 10/11: A two-day trip to Dourdouvana, leaving at 3:30 p.m.

RIDING CLUBS

The Riding Club of Athens (Ipikos Omilos Athinon), Geraka. Initial inscription 4,000 Drs. The yearly membership fee is 3,000 Drs. Riding and riding lessons extra. For information call Mr. Aristoch-os at 659-3830. Open from 7 a.m. - 10

a.m. and 5 p.m. - 7 p.m. Closed on Mondays.

The Riding Club of Greece (Ipikos Omilos Tis Ellados), Paradissos. Initial inscrip-tion 10,000 Drs. The yearly membership fee is 2,500 Drs. Riding and riding lessons extra. Open from 7 a.m. - 10 a.m. and 5 p.m. - 7 p.m. Closed on Mondays.

TENNIS

The Athens Tennis Club, Vas. Olgas (910-071). Membership requires two regular Greek members as sponsors. Initial membership is 7,500 Drs. Yearly membership fee of 2,600 Drs. Visitors to Greece pay an entrance fee of 150 Drs and 750 Drs per month. The clubhouse contains a restaurant, tv room and tennis courts. Open daily from 8 a.m. - 7:30 p.m. For information call Mrs. Papas-tamou.

The Attica Tennis Club, Philothei (681-2557). Under 18 years of age, initial membership is 1,500 Drs; yearly membership fee of 800 Drs. Over 18 years of age, initial membership is 3,000 Drs; yearly membership fee of 1,200 Drs. Open daily from 8 a.m. - 12 noon and 5 p.m. - 8 p.m.

The Tennis Club, Katoiou Street, Kifissia (801-3100). Under 18 years of age, yearly membership fee of 800 Drs; 500 Drs for 6 months (July-December). Over 18 years of age, yearly membership fee of 2,000 Drs; 1,200 Drs for 6 months (July-December). Open daily from 8 a.m. to sunset.

GOLF

The Glyfada Golf Club, Glyfada (894-6820). Membership requires two regular Greek members as sponsors. Initial membership is 20,000 Drs for one person and 30,000 Drs for a couple. Yearly membership fee of 3,000 Drs for one person and 4,500 Drs for a couple. Visitors to Greece pay a daily fee of 120 Drs on weekdays and 240 Drs on weekends; for 15 days, 1,200 Drs; for a month, 2,100 Drs. A caddy costs 100 Drs for one round (18 Holes). To rent clubs costs 75 Drs and golf carts, 25 Drs. The course has an overall distance of 6.125 meters or 6.725 yards, with 18 holes. Famous Scots golfer Hector Thomson, George Sotiropoulos and Beatrice Ster-giou are the club's professionals. Clubhouse contains a restaurant, a tv room, changing facilities and showers. Open 7 days a week from 7 a.m. to sunset year round. For information call Mr. Dedes.

SHOOTING CLUBS

The Panhellenic Shooting Association. Skopeftiriou Street, Kaisariani (766-0134). Yearly membership fee, 50 Drs. 1 Dr. per shot and 1.50 Dr. per target. Open daily from 8:30 a.m. - 1 p.m. and 4:30 p.m. - 6:30 p.m. Sundays, 8:30 a.m. - 1 p.m. For information call Mr. Vasilli Dermitzaki.

The Greek Clay Pigeon Shooting Associa-tion (OFKO), Philadelphia Street, Kaisariani. Initial membership, 500 Drs. Yearly membership fee, 300 Drs. Open daily from 5 p.m. Closed Mondays. For information call Mr. Lycouris, Secretary General of the Greek Federation of Target Shooting, at 322-4335.

CINEMA

The new film season began at the end of September but major films of special interest do not begin to appear until later. The following are some films that will be shown in Athens during October. The Greek title is shown in parenthesis and the age restriction in brackets follows the description.

AMERICAN GRAFFITI (Neanika Synthemata)

— Small town suburban America in 1962, a kind of never - never land time before the Vietnam War and the social upheavals. The film amusingly chronicles one evening in the lives of a group of characters who have just graduated from high school and have not made up their minds about what should come next. Director George Lucas handles four parallel stories deftly while Richard Dreyfuss turns in a fine performance as an easy-going fellow reminiscent of Dustin Hoffman in *The Graduate*. [17]

CINDERELLA LIBERTY (Sinterella, E Garsona Tis Nichtas) — James Caan, Eli Wallach and Marsha Mason in a realistic but dreary film about a sailor who gets his girlfriend in trouble. [17]

THE EXORCIST (O Exorkistis) — William Friedkin who entertained us with his direction of *The French Connection* has returned to disgust rather than to frighten us with this film based on the best-seller by William Peter Blatty (who also wrote the screenplay). The acting by Ellen Burstyn, Lee J. Cobb and Jason Miller as well as the cinematography are of a high quality but it is wasted on a pretentious story about a girl possessed by the devil and depends on cheap tricks rather than substance. [17]

THE FIFTH OFFENSIVE (Stratarhis Tito) — An epic adventure about the war in the Balkans, filmed in Yugoslavia. Directed by the famous Russian director Sergei Bondartchuk and starring Richard Burton and Irene Papas. [NR]

HAROLD AND MAUDE — The story concerns a wealthy young fellow whose hobby is attending funerals. His interest in life, however, picks up as he falls in love with a seventy-nine year old lady named Maude. Starring Ruth Gordon and Bud Cort. Directed by Hal Ashby with songs by Cat Stevens. [NR]

HARRY IN YOUR POCKET (O Telefteos Portofolas) — A detective story with humour. Directed by Bruce Geller, with James Coburn, Walter Pidgeon. [17]

LACOMBE LUCIEN — (Lakomb Lucien, Praktor Tis Gestapo) Louis Malle who last year brought us the provocative *Murmur of the Heart* about a mother / son affair is back this year with an action film. [17]

L'EMMERDEUR (O Kakos Belas) — A box-office success in France, directed by Edouard Molinaro (*Girls for the Summer, A Ravishing Idiot, The Gentle Art of Seduction*) starring Lino Ventura and Jacques Brel. [17]

LE MAGNIFIQUE (Enas Yperochos Kataskopos) — Espionage again but with satire. Directed by Philippe de Broca and starring Jean-Paul Belmondo. This was France's entree at the Salonika film festival.

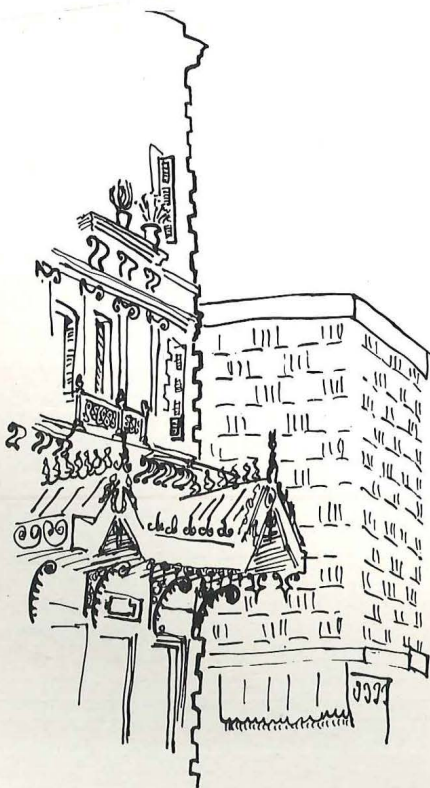
PANE E CIOCCOLATA (Bread and Chocolate) — The ex-Greek Junta may have banned many films from entering Greece, but could not stop filmmakers from turning out productions with anti-junta themes.

This Italian production, starring Nino Manfredi and Anna Karina as Greek exiles living in Switzerland, focuses on the humor and pathos of those seven long waiting years. Directed by Franco Brusati. [17]

THE PAPER CHASE (Chartines Chriropedes) — A sentimental drama by James Bridges, starring Timothy Bottoms. [17]

SERPICO — Al Pacino of *Godfather* fame is moving and convincing in this tale of a hippy cop. Directed by Sidney Lumet who directed such films as *The Pawnbroker* and *The Group*. The music by Mikis Theodorakis seems completely off the mark. [17]

SOUNDER (E Farma Ton Xegrammenon) Black cinema has become big business, especially in films filled with drugs and violence in the Shaft tradition. But here at last is an honest and tender film about a poor Black family in the South. Paul Winfield proves to be a talented actor and Martin Ritt, a director unafraid of emotion. Music by Taj Mahal. [NR]



S.P.I.E.S (Kataskopoi) — Donald Sutherland and Elliott Gould who as a team were such dynamite in M.A.S.H. are less than a feeble sparkler in this strained film involving supposedly humorous shenanigans with the CIA, the Russians and the Chinese. The only good scene is near the beginning as super-stud Gould steals Sutherland's anarchist girlfriend, admirably acted by Zouzou. [NR]

THE SUGARLAND EXPRESS (To Express Tou Sugarland) — Goldie Hawn steals the show in her best performance so far. She plays the role of a young, determined Texas mother who springs her husband from prison in order to help her rescue her child from the State Welfare folk who have put the child up for adoption. Based on a true story which took place in 1969, most of the film is taken up with what must be the longest chase scene to reach the screen. Directed by Steven Spielberg with a fine performance by Ben Johnson in a supporting role.

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THE STONE KILLER (O mavros kiklos) Michael Winner, who has directed other thrillers such as *Scorpio*, presents here the stone-faced Charles Bronson as a tough cop shuttling to and fro between New York and the West Coast. [17]

THE THREE MUSKETEERS (E Treis Somatophilakis) — Richard Lester (*A Hard Day's Night, Petulia*) directs an upbeat comic version of Alexander Dumas's classic that has the rich satiric density of a Hogarth print. The background is on the whole more fascinating than the main story which produces smiles rather than hearty laughter, unlike his refreshingly (at the time) funny Beate film. A large cast includes Raquel Welch, Michael York, Charlton Heston and Faye Dunaway. [NR]

THUNDERBOLT AND LIGHTFOOT (E Megali Listia Tis Montana) — Director/writer Michael Cimino has put together a film about an 'explosive' bank robbery in Montana. Starring the ever-popular Clint Eastwood (who is not at his best here) and the talented Jeff Bridges. [17]

WESTWORLD (I nichta Tis Andarsias) — Directed by Michael Christon and starring Yul Brynner.

ZANDY'S BRIDE — Swedish director Jan Troell who made a name for himself with *The Emigrants* and *The New Land* falls short of his earlier work in this plodding story about California pioneers. Gene Hackman and Liv Ullmann are good enough, however, to make the film tolerable.

ZORBA THE GREEK (Alexis Zorbas) — A revival of the ever-popular tale of an aging Greek with a zest for life, based roughly on the novel by Nikos Kazantzakis. Anthony Quinn who has played everything from the Pope to an Indian warrior is Zorba, Alan Bates, the young bookworm and Irene Papas, the village widow who is stoned. Michael Cacoyannis directs.

MILLHOUSE: A WHITE COMEDY — Director Emile de Antonio has created a satire in the form of a documentary. Made from film clips from Richard Nixon's career. Nixon is in the lead role and his performance has been described as 'curious' and reminiscent of W.C. Fields and Billy Graham. The Studio, Stravropoulou 33, tel. 861-9017. Showings daily at 6:30, 8:30, 10:30.

Director de Antonio will be on hand at the Studio on opening night, October 7. He will introduce and discuss the film at the 10:30 showing.

THEATRE

This is a quick survey of the forthcoming productions for the winter season. Producers have selected these plays largely in response to the radical change from dictatorship to democracy. Now that censorship has been removed, audiences are thirsty for plays of social or political protest. Although several theatres have not as yet announced their productions it is already evident that the majority of the theatres will be offering plays of quality. Moreover, during the past few months, producers have been altering their concepts about the criteria of the urban public. They have discovered that the demand for quality is much higher than it used to be, a discovery they should have made long ago — at least after the advent of television.

The listings are not complete, either because some theatres have not yet announced their programmes or because such announcements arrived too late to be included. The following are given in alphabetical order according to the names of the theatres.

— P.M.

- ATHINA — Yannis Fertis and Xenia Calogeropoulou present Bertolt Brecht's *The Private Tutor*. Brecht's adaptation of a play by Lenz showing how education passed from the hands of the aristocracy to those of the bourgeoisie and was thus emasculated. The play was translated by Marios Ploritis and is directed by Xenia Calogeropoulou. Vass. Andronides, Vass. Andreopoulos, Chr. Tsangas and Betty Valassi play the leading roles. Derigny and Patisson Sts. (about 120 yards from Alexandra Sq.) Tel: 837-330.
- ATHINON — A revival of William Faulkner's play *Requiem for a Nun* is to be presented by Voula Zouboulaki, who plays the lead and Dimitri Myrat, who is both translator and director. Voukourestiou 10. Tel: 323-5524 and 323-1221.
- ALAMBRA — Costas Carras is leading a group of actors including Nelli Angelidou, Stavros Consantopoulos and Anna Veneti in Sean O'Casey's *Red Roses for me*, to open the first week in October. Paul Matessis has adapted the play for the Greek stage with Costas Bakas directing and Ioanna Papanтониου handling sets and costumes. Stavros Xarhacos has written the music. 53 Stournara St. (near Polytechnion). Tel: 527-497.
- ALIKIS — Playwright George Roussos has written another historical play *Mando Mavrogenous* — about a great heroine of the war of independence — in which Aliki Vouyouklaki will star. Costas Michaelides will direct. Mikis Theodorakis has composed the music. Amerikis 4, Tel: 324-4146.
- ALPHA — The group under Stephanos Lineos and Elli Photiου will continue last year's hit *The Key-Keepers*. They have also announced the production of a second play, *The Rosenbergs Will Never Die* by Allain Decaux. 28th Octomvriou and Stournara Sts. Tel: 538-742 and 525-032.
- K. ANALYTI — Kikia Analyti and Costas Rigopoulos whose 'Agapimou Ouaoua' established a record for its long run, will present a play by the most promising modern Greek playwright, Costas Moursellas called *The Ear of Alexander*. This dramatic comedy is a bitter satire on

family and social life. Scheduled to open the second week of October. Antoniadou and Patisson Sts. Tel: 839-739.

- AMIRAL — Smaroula Youli will present a sequence of short plays, written by three well-known modern Greek playwrights — C. Moursellas, Bost and G. Skourtis. These will probably be satires. Amerikis 10 Tel: 639-385.
- ANICHTO THEATRO — Actor-director, George Michaelides, and his troupe will present a new social play, *The Trial of the Six*. The play is based on the execution of six political and military leaders after the defeat of the Greeks in Asia Minor and the burning of Smyrna by the Turks. Kephalinias 18 Tel: 835-070.
- BROADWAY — Another comedy by the famous columnist and playwright Dimitri Psathas, *The Little Man*, will be presented by Yannis Gionakis and his group. Patisson and Ag. Meletiou Sts. Tel: 862-0231.
- DIANA — Vera Zavitsianou and Angelos Antonopoulos will lead a cast which includes Lela Papayanni, Minas Christides, Katerina Vassilakou and Nicos Aperghis, in the six character play, *Absurd Person Singular* by Allan Ayckbourn, made even more absurd by its Greek title *The Bourgeois Class is Joking*. Directed by Minas Christides, the play will open the first week of October. Ipokratous 7 Tel: 626-956.



- DIONYSSIA — Elli Lambetti returns to the stage after several years' absence to star in Chekhov's *Cherry Orchard*. Minos Volonakis will direct. Amerikis 10. Tel: 624-021.
- EREVNA — Actor and producer Dimitri Potamitis will present his own play *The Last Temptations of Adam and Eve*. Ilision-Kerasountos. Tel: 780-826.
- GLORIA — Costas Pretenderis, has written a play in which Costas Voutsas and Märo Contou will star. Ipokratous 7. Tel: 626-702.
- KAVA — Nicos Hadjiscos and Titika Nikiforaki will present a new Greek play, *We Did Not Give This Street the Name of Patience*, by Notis Peryalis. Stadiou 50. Tel: 321-0237.
- KAPPA — This new theatre was founded by Nicos Courcoulos who will present and star in Bertolt Brecht's play *Drums in the Night*. Thymios Caracatsanis is reported to have left the National Theatre to work with Courcoulos.
- KOTOPOULI — Stavros Paravas and Zoe Lascari are heading a group which will present a review written by Freddy Germanos and the cartoonist, Kyr. El. Venizelou (Panepistimiou) 48. Tel: 635-167, 614-592, 628-077.
- KYVOS — This avant-garde theatre in Piraeus will present another play — the fourth this season — by Brecht, *Schweik in the Second World War*. Vas. Konstantinou 12. Tel: 425-633.
- MOUSSOURI — Costas Moussouris will present a Russian play, *I Want to See Mussov* by Valentin Katayev as adapted by M. Sauvajon and translated by Marios Ploritis. Directed by Costas Moussouris, the cast includes Maria Marmarimou, Martha Vourtsi, Despina Nicolaidou,

Kakia Dandoulaki and Stavros Xenides, Babis Katsoulis and Mimis Photopoulos as a 'guest star'. Karitsi Square 6, Tel: 323-6064, 322-2748, 323-1773.

- ORWO — A new group called the 'Institution of Mixed Theatre' will present *The Fall from the Galaxy* — a play by Alkistes Gaspare dealing with youth and their problems. A dozen actors will work under the direction of Erriko Andreou. Voukourestiou 10 Tel: 323-1259.
- PIRAMATICO — At this experimental theatre, founder Marietta Rialdi will present her new play *Sk....* (which presumably is equivalent to the English *Sh...*) in which she will play the lead and direct, in the first week of October. Akadimias 28. Tel: 619-944.
- RIALTO — Canellos Apostolou will direct the group 'Free Circle' in Artistophanes' *Pluto*. Olga Tournelli will play the role of Poverty. Kypselis 54, Agiou Meletiou. Tel: 837-003.
- SATIRA — Vassili Diamandopoulos and George Michalokopoulos, founders of the Theatre of Satira, will co-star in Jules Feiffer's *Little Murderers*, winner of the London Drama Critics' award for the best foreign play in 1967. The play will open on October 14 under Michalokopoulos's direction. Trikorphon 3, Tel: 822-696.
- SINEAC — Alecos Alexandrakis and Nonica Galinea will star in a play by the Rev. Daniel Berrigan, translated and directed by Minos Volonakis, who has just returned to Greece from London after a long absence. Andreas Philippides and Phaedon Georgitsis have joined the group. The play deals with an actual incident during the war in Vietnam. Panepistimiou 48.
- TECHNIS — At the Art Theatre, Karolos Koun will present the famous Brechtian play, *Fear and Misery under the Third Reich* — better known in English as *The Private Life of the Master Race*. The play was translated by Peter Marcaris and will open about the second week of October. Stadiou 52, Tel: 322-8706.
- VEAKI — During the first week of October, Karolos Koun will present, on the second stage at his Stournara Street theatre, *Isabella, Two Caravelles and a Story Teller*, a peculiar satirical folk play by Dario Fo. In the *Commedia dell'arte* style, the play deals with the story of Christopher Columbus and Queen Isabella. Translated by Costis Scalioras, it will be directed by Karolos Koun. Stournara 32, Tel: 523-522.
- VERGI — Actress Elsa Vergi, will repeat last year's success, *The Dance* by Nicolas Zacopoulos — but this time in its entirety, including that which was cut by the military censors. Voukourestiou 1 (Stoa Metoxikou Tamiou). Tel: 322-9061, 323-5235.
- VRETANIA — The group of the 'Elefthero Theatro' (Free Theatre) will present the world premiere of a play by M. Hourmouzis written about 1835. A chieftain of the Greek revolution, Hourmouzis suffered after independence at the hands of the Bavarians who held all the key governmental positions in 'free' Greece. His play *The Adventurer* is obviously a satire on this period. As is customary in the Free Theatre, the play is team-directed. Music by George Papadakis and sets and costumes by the painter Savas Haratsides. The play will open between October 10 and 15. El. Venizelou 7, Tel: 322-1579.

restaurants and night life

The establishments reviewed have been visited by the editor of Restaurants and Night Life and are recommended as indicated.

We welcome comments from our readers and invite suggestions.

RESTAURANTS

LUXURY, WITH AND WITHOUT MUSIC

Ta Nisia, Athens Hilton. Tel. 720 - 201. A very luxurious restaurant with Greek atmosphere. Spacious and elegant. Service and food excellent. A fabulous selection of Greek hors d'oeuvres and specialties (roasted lamb with oriental rice). Guitar music in the evening. Expensive. Mr. Fondas is the maitre and one of the best. Open daily: 12:30 - 3:30 p.m., and 7:00 - 11:30 p.m.

Tudor Hall, Constitution Square. Tel. 232-0651. The penthouse of the King George Hotel. Sophisticated but warm, beautiful Tudor decor with candelabra. Magnificent view of the Acropolis especially in the summer when they move most of the tables onto the terrace. Soft appealing music in the evening. Good international cuisine, excellent service. Entrees from 150 Drs. Open daily: 1 p.m. - 4 p.m., 8 p.m. - 1 a.m.

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790-711. The roof garden of the newly built St. George Lycabettus Hotel is an ideal spot to enjoy your dinner as it offers a panoramic view of Athens, with a most welcome breeze on hot Athenian nights. Excellent grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialities. The steak au poivre is excellent. Entrees from 130 Drs. Open daily: 8:30 p.m. - 12:30 a.m.

Moorings, Yachting Marine, Vouliagmeni (across from the Asteria Beach). Tel. 896-1310, 896-1113. Elegant atmosphere, soft stereo music in a modern setting with balconies overlooking a small picturesque bay. (Weather permitting we suggest that you ask for a table near the illuminated bay when making reservations) Approximately 400 Drs per person including wine. International cuisines. Open daily for lunch and dinner 12 noon - 3:30 p.m. and 8 p.m. - 1 a.m.

RESTAURANTS WITH OR WITHOUT MUSIC

Balthazar, Tsoha and Vournazou 27 (close to the residence of the U.S. Ambassador). Tel. 644-1215. An old mansion converted into a restaurant. High ceilings, spacious rooms, decorated with paintings. Very interesting collection of glasses, bottles and karafes. Relaxing bar with comfortable chairs. A small but good variety of national cuisines. The hosts, Mr. and Mrs. Paleologou, are set on keeping their clientele satisfied. Special luncheon menu. Entrees from 90 Drs. Open daily: 8:00 p.m. - 1:30 a.m. Closed Sundays, Garden in the summer.

Pagoda, Bousgou St. 2. Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant in atmosphere with

a touch of Chinese decor. Offers quite a variety of dishes that are not exceptional but quite acceptable to the taste. In the summer, they move out onto the sidewalk which is fringed with geraniums; red lanterns on the tables. Sweet and sour pork, 68 Drs. Chicken with bamboo shoots, 75 Drs. Beef with mushrooms, 70 Drs. Spring rolls, 45 Drs. Fried rice, 35 Drs., and Jasmine tea, 10 Drs. Open daily: 12:00 - 3:00 p.m. and 7:00 p.m. - 1:00 a.m.

Chriso Elafi (20th km. on the way to Mt. Parnis) Tel: 2460 - 344. Charming chalet-type restaurant built, operated, and owned by Mr. and Mrs. Zanidakis. Enchanting atmosphere. Woodpanelling, fire place and pelts on the wall. Good food and service. Specialties are mainly game, steak, and a soup made of calf's feet. Entrees from 130 Drs. Open daily: 8:00 - 1:00 a.m. Sundays: 12:00 - 4:00 p.m., and 8:00 - 1:00 a.m. Closed Mondays.

Mitchiko, Kydathineon 27. Tel 322-0980. Well-prepared oriental dishes served in a lovely Japanese-style garden decorated with artificial pools, bamboo bridges and lanterns Entrees from 175 Drs. Open daily: 1 p.m. - 3 p.m., 8 p.m. - 1 a.m. Closed Sunday noon.

The Steak Room, Aeginitou 4 (close to the Hilton) Tel. 717-445. A small, two-level room with bronze lamps, and cosy atmosphere. Excellent cuts on the charcoal, served with baked potato or french fries and green salad. Reserve in advance. Mr. Papapanou a charming host. Entrees from 120 Drs. Open daily: 6:30 - 1:00 a.m. Open Sundays.

Les Gourmets, Meandrou 3 (Hilton area). Tel. 731-706. Small French restaurant on two levels (we prefer the lower level). The *plat du jour* indicated on a small blackboard is usually a good suggestion. The French chef is also the owner. The *rilette maison* and the *gigot d'agneau* very good. Entrees from 90 Drs. Open daily: 7:30 - 1:00 a.m. Closed Sundays.

Blue Pine, Tsaldari 27, Kifissia. Tel. 8012-969. Enchanting, elegant country club atmosphere with woody, rustic decor. Exceptional garden. Red tablecloths, comfortable arm chairs, candlelight and soft taped music. Excellent formal service. Consistently high standard. Offers excellent cuts on charcoal. Entrees from 120 Drs. Open daily: 8:30 - 1:00 a.m. Closed Sundays.

Au Falaise (same management as Papakia), Karageorgi Servias 8, Castella (near the Yacht Club in Tourkolimano). Tel. 417-6180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer. The service is rather slow and the food has not been up to standard in the past. Filet au poivre, 130 Drs. Open daily: 12 p.m. - 4 p.m., 8 p.m. - 2 a.m.

Delfi, Nikis 15. Tel. 323-4869, 323-8205. Formerly a taverna, now a full-fledged restaurant whose high standards have not only been maintained but actually

improved. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A fine choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and *plat du jours*. Entrees from 55 Drs. Open daily from 11:30 a.m. - 1 a.m.

MAINLY GREEK CUISINE

Gerofinikas, Pindarou 10. Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. Businessmen's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.

Fatsio, Efroniou 5, Pangrati. Tel. 717-421. Simple and cheerful with colorfully painted ceiling and attractive murals. Choose glorious Greek and oriental specialties from display counter according to the suggestions of Mr. Fatsio. Tasty Turkish desserts. Entrees from 100 Drs. Open daily: 12:30 - 4:00 p.m., 8:00 - 12:00 a.m. Closed Sunday evening.

Psaropoulos, Kalamou 2. Glyfada. Tel. 894-5677. One of the oldest and finest seafood restaurants, it is pleasant to visit any time of the year. On cold days you can enjoy the sun through the glass windows and in summer you enjoy excellent lobster, red-mullet, or whatever you choose while your eyes wander over the swinging masts of the yachts anchored in the new marina in front of you. Attentive service. Medium to high-priced. Open daily from 11:30 - 4:30 p.m. and from 8:00 p.m. - midnight.

Corfou, Kriezotou 6 (next to the King's Palace Hotel). Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfou. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfou, 14 Drs. Open daily from noon to 1:00 a.m.

TAVERNAS WITH MUSIC

Xynou, Angelou Yerondos 4, Plaka. Tel. 322-1065. One of the oldest and best known tavernas in Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals representing the life of old Athens. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Entrees from 120 Drs. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

Palaia Athena, Elessa 4. Tel. 322-2000. A well known taverna in Plaka with picturesque interior. Entertainers: comedian Moustakas, singers Cleo Denardou and Terris Chrisos and Fotis Metaxopoulos and his ballet. Show at 11:30 p.m. Food edible. Entrees from 200 Drs. Lito, Flessa and Tripodon (corner). Tel. 322-0388. Pleasant rustic environment

with roof garden. Food acceptable. Entertainers: Maro Dimitriou, Dimitris Vasiliou. Minimum charge 100 Drs. Entrees from 120 Drs.

TAVERNAS

O Platonos, Diogenous 4, plaka. Tel. 322-0666. A very simple taverna but one of the oldest in Plaka. Weather permitting, tables are set out under the plane trees. Beside charcoal broils there is usually a *plat du jour* such as lamb with noodles 44 Drs or veal with eggplant in tomato sauce 42 Drs. Open daily from 8 p.m. to midnight. Closed Sundays.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool). Tel. 895-2411. In warm weather tables are set out under fruit and olive trees in a spacious garden, while in the winter a rustically decorated room with a fireplace offers a warm welcome. Attentive and speedy service. A great variety of Greek appetizers: eggplant salad, 30 Drs; fried squash, 24 Drs; *soutzoukakia* (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 a.m., and for lunch in the winter.

O Nikos, Skopelou 5, Kifissia. Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobile station at Nea Erithrea. Tiny, charming garden in summer and a warm wood-panelled room in winter. Cozy and intimate. *Hors d'oeuvres* excellent: an aubergine dish stuffed with walnuts and wrapped in ham especially recommended, 10 Drs; eggplant salad, 11 Drs; stuffed vine leaves, 23.50 Drs. Entrees (mostly broils) from about 50 Drs. Open from 9:00 p.m. and for lunch on Sundays and holidays.

Vassilena, Etolikou 72 (Piraeus). Tel. 461-2457. An exciting eating experience in a renovated grocery store. Sit back and enjoy a parade of about 18 delicious Greek delicacies, brought to your table. Yiorgos, the son of the founder, successfully continues the picturesque tradition. No menu — one price: 125 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations.

Babis, Poseidonos Avenue 42, Old Faleron. Tel. 981-6426. This very pleasant, old style, vine-covered taverna surrounded by concrete buildings, is still able to offer the coolness of an oasis, especially during the hot summer days and nights. Mr. Babis has his own fishing boat and so the fish he serves are always fresh. There are also various charcoal broils and a *plat du jour*. Very reasonable prices. Open daily from 11:30 a.m. - 3:30 p.m. and 8 p.m. - 1 a.m.

Rodia, Arishpou 44 (near the Lycabettus funicular). 729-883. An old house converted into a taverna decorated with family memorabilia. A miniature garden covered with vines and holding only nine to ten tables. You can choose from a great variety of appetizers in addition to two to three cooked dishes. Quick service. Very reasonable prices. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

To Tzaki, Vas. Constantinou 8 and N. Dousmani, Glyfada (near the Congo Palace). Tel.: 894-6483. A spacious taverna-type restaurant, wood - panelled, huge fireplace in centre, nice garden on levels in summer. Stuffed spleen,

village sausages, fried squash with garlic sauce, stuffed vine leaves, etc., acceptable *retsina*. Moderately priced. Open daily: 6:30 p.m. - 1:00 a.m., Sundays 10 a.m. to 2 a.m.

Kavalieratos, Tatoiou 36 (off New Philadelphia Avenue) Tel.: 279-8780. A typical, unspoiled taverna in three rooms divided by window panes with lanterns and paper table cloths. A barbecue at the entrance. Specialties are country sausage, tripe a la grecque, lamb and veal chops, suckling lamb on the spit, excellent country salad, and yoghurt. Polish up your Greek ahead of time. Entrees from 40 Drs. Open daily: 8:00 - 12:30 a.m.

To Limanaki, end of Avras St. between Kavouri and Vouliagmeni. Tel. 8960-405, 8960-566. Set on a hillock at the end of a small road, the terrace of this rather plain taverna offers a fantastic view and is recommended even in the wintertime (on a sunny day). Excellent fresh fish, octopus in wine sauce, country salad. Approx. 130 Drs excluding wine. Open daily: 12:30 - 6:30 p.m., 8:00 - 11:30 p.m.



TOURKOLIMANO

A very picturesque corner squeezed between Neon Faleron and Castella about twelve kilometres from the centre of Athens. In the olden days it used to be one of the three harbours of Piraeus. The hill above was used as a fortress because of its geographical position, hence its name Castella.

Today Tourkolimano is a colourful recreation and yachting centre with many seafood restaurants dotting the shore where lunch or dinner can be a relaxing and delightful experience. Roving flower sellers, photographers, and guitarists are all part of the scene. In Greece do as the Greeks do and follow the waiter into the kitchen to choose your own fish.

Considering the cost of fresh fish, prices are reasonable—unless you select lobster or cray-fish. Fried squid is a great favourite with children especially and is very inexpensive. The specialty of the area is *giouvetsi*, shrimp with feta cheese and tomatoes cooked in an earthenware pot.

The restaurants are usually open from 12 - 3:30 and from 8 to 11:30 p.m. During the summer they remain open until well after midnight.

MONT PARNES

A luxurious hotel complex set on Mount Parnis (Parnitha) at an altitude of 1412 metres, about 35 kilometres from Athens. At the 25th kilometre to Parnes one may take the cablecar that goes directly to the hotel's entrance. We recommend that you leave your car in the parking lot and use this means to complete the trip, thereby avoiding an eight kilometre drive on a curvy road.

The snack bar is open 24 hours a day. The restaurant is set on a higher level at the entrance to the gambling rooms and is open from 11:30 p.m. to 4:00 a.m. The cuisine is satisfactory: about 500 Drs. per person including drinks. A buffet dinner is served on

Thursdays and Saturdays: about 180 Drs. per person.

The nightclub presents international floor shows from 11:30 p.m. to 4:00 a.m. Minimum charge 250 Drs.

The casino is open daily from 7:00 p.m. to 4:00 a.m. Entrance is 10 Drs. and season tickets (for one year) cost 300 Drs.

NIGHT LIFE

NIGHT CLUBS — CABARETS

The Nine Muses, Akademias 43. Tel. 604-260, 601-877. Currently one of the most fashionable discoteques in Athens. All shapes, colours, sizes of old mirrors are set on black walls creating a tasteful and discrete decor. Red tablecloths, dim lights, long and spacious bar. Excellent food, attentive service, good choice of music (and *not* too loud). from 9:30 p.m. till the wee wee hours. Entrees from 200 Drs. (to re-open October 15)

Neraida, Vasileos Georgiou B, Kalamaki. Tel. 981-2004. Pleasant nightclub — restaurant with well — selected Greek program and often some international attraction. Good food. The new show begins during the first week in October and the entertainers will include: Philipos Nikolaou, Litsa Diamandi, Kondolazos, Eleni Roda, Areti Kipreou, Psarrianos, Stelis Zafiriou and his bouzouki. Minimum charge 210 Drs. Opens daily at 10:00 p.m. Show starts at 12:30 a.m. Closed Sundays.

BOITES

A stroll through the Plaka in September revealed feverish activity as musicians rehearsed, signed contracts and prepared new programs that will include the type of songs and music that we have been denied for so long. In the coming season the boites promise to be the centres of attraction.

Some were able to give us definite opening dates and names of entertainers, while others had yet to complete their plans. Additional and more detailed information will appear in our next issue. There may be last minute changes, so call ahead of time.

Esperinos, Ragana 13. Tel. 323-5935. Entertainers: George Zografos, Nitsa Theodoraki (the niece of the composer), Mary Dalakou. Two performances: at 10 p.m. and midnight. Minimum charge 140 Drs.

Rigas, Afroditi 9. Tel. 322-3702. Opening October 5 or 6. Entertainers: Kaloyiannis, Panayiotou, Likoyianni. Two performances: at 10 p.m. and midnight. Minimum charge 140 Drs.

Zygos, Kidathineon. 22. Tel. 322-5595. Auditorium - like hall with tables set on several levels. Opening October 10. Entertainers: Viki Mosholiou. Two programmes: at 10 p.m. and midnight. Minimum charge 130 Drs.

Skorpios, Kidathineon 15. Tel. 323-3881. Entertainer: Costa Hadzis and his guitar.

Zoom, Kidathineon 37. Tel. 322-5920. opening October 3. Entertainers: Manolis Mitsias, Tsanaklidou, Pandi.

Orizondes, Sholiou and Hill (corner). Tel. 323-7427. A new boite in a nicely renovated old house that promises a lot of atmosphere and good music. A three-hour program starts at 10 p.m. Entertainers: Maris Dimitriadou, Aphroditis Manou, Dimitrief Yannis Sirris. Minimum charge 140 Drs.



our town

The Campaign Begins

THE place was a balcony high up in a hotel in Thessaloniki. The occasion was the opening of the International Trade Fair. A huge crowd had gathered in the streets and parks below to hear Prime Minister Karamanlis's address which was to mark the beginning of the political campaign. We were able to discern this immediately because of the manner in which Mr. Karamanlis delivered his speech which included a kind of Charles de Gaulle chopping-right-arm-action.

The Prime Minister, we decided, looked very well after the first hectic weeks in office. We listened intently, determined to pick up any clues as to the direction the campaign would take. At one point, however, our attention was diverted to some strange things going on up there on that balcony in Salonika, which began to look like a haunted house with a poltergeist on the loose. The glass door immediately behind the Prime Minister kept opening and closing. No one was visible and no one went in or out. At regular intervals a portion of an unidentifiable object would emerge just above the ledge of the balcony.

The Prime Minister seemed oblivious to these goings-on but we, for our part, abandoned any attempt to follow his address and focused our full attention on the action. Suddenly a wind blew up and with Mr. Karamanlis's hands visible and accounted for, a third hand appeared from nowhere, made its way over to the microphone and came down on the stand holding the Prime Minister's speech. For a split second part of a head and shoulders, presumably attached to the hand, appeared only to submerge again.

A technician arranging the television and microphone wires? A shy aide reluctant to share the limelight with the Prime Minister? We shall probably never know. We do know that whoever was lurking behind that balcony was a very thoughtful man and we are grateful to him for the quick action that

prevented the wind from carrying away the Prime Minister's speech!

As the address came to an end and the huge crowd burst into cheers, the glass door slid back once more. This time, however, Mr. Mavros emerged. We are not expert lip readers but it looked very much to us as though Mr. Karamanlis said to Mr. Mavros, 'Pos peeghe?' and that the Foreign Minister replied, 'Mia hara.'

The Fourth Estate

WE made our way into the lobby of the stately Grande Bretagne to hear George Mavros address the Foreign Press Association over lunch. Our eyes wandered over the crowd in search of cameras slung over the trench-coated shoulders of correspondents whose attention would be focused on the nearest telephone booth (to which they would all dash in the middle of Mr. Mavros's address) as they plied each other with shrewd questions. No trench coats were in evidence and so we said hello to George Andreadis of the Commercial Bank of Greece, to several commercial attachés from various Embassies, and to Dr. Nick Manuelidis, the well-known gynecologist who is head of the Fertility Department at Elena Hospital.

We took our place at a table and were relieved to see Mr. Charles Wainwright of British Press and Information, David Tonge of the BBC, George Anastasopoulos of the Athens Press Association, and Leslie Finer the first correspondent expelled from Greece by the junta. We were in the right place after all.

The last time we had seen Mr. Mavros he was walking along Akademias Street and there he was now addressing the correspondents and fencing with questions from the floor. In reply to a Turkish correspondent, he emphasized that the government is *against* Enosis and *for* the sovereignty of the island of Cyprus. No, there is no issue with the American people or the American press who in its entirety has

supported the Greek stand and attitude. Our eyes wandered to Messrs. Walter Kohl and Costa Savalas of the USIS but they remained inscrutable.

La Farsa del destino or The Man of the Gladiolas

ANOTHER road block in Kifissia back in May. What did it mean? More tanks coming down from Dekelia? Two policemen approached the stopped cars to ask questions.

'Have you seen a suspicious-looking man? A suspicious-looking woman? A pregnant woman with maybe a wig on? Perhaps a priest walking rather too fast?' The drivers and passengers realized at last what it was about and the women passengers grew excited. 'Have you seen him? Is he nearby?' The policemen backed away sheepishly and waved the cars on.

They were, of course, looking for Theodoros Venardos who was probably the last anti-hero of the late regime. His notorious thefts around Athens had been distorted by the public mind into becoming heroic acts against the government: one gangster against many, a latter day Robin Hood who kept the spoils for himself. Venardos was 'sighted' everywhere and the sightings were reported to the police who had to install extra lines to receive the calls. Girls used to pray before they went to bed that Venardos might remain at large another day. The matter got so out of hand that the press was forbidden to write any more about him.

Venardos had a long history of petty thefts before he held up a branch of the National Bank of Greece in Pangrati and escaped with over a million drachmas. It was not so much the amount that he took as the *chic* with which he took it that captured the public's imagination. It was broad daylight, the bank was full and he made his escape by slipping into a Jaguar with foreign plates. It was done, said everyone admiringly, 'Chicago-style'.

He escaped abroad where he lived *la dolce vita* for a time until he was finally

undone -- as so many are -- at the gambling tables in Monte Carlo.

Meanwhile the sub-plot continued to unfold in Athens. His beautiful sister, Annita, loved her brother dearly and was accused of receiving stolen goods. She was paroled, however, and with her newly-won notoriety launched herself to fame as an interpreter of the *bouzoukia*, thus turning the plot into a musical. The musical in turn rose to the heights of opera as the newspapers enthusiastically dubbed her, 'The Queen of the Night'.

Venardos returned and was arrested on a minor charge. At this point Mozartian grace gave way to the richer tones of a Verdi melodrama. Incarcerated in Korydallos Prison from which no one had ever escaped, Venardos, on the 24th of April, managed to get away. He was playing football in the prison courtyard and while a guard laid down his gun to retrieve the ball which had gone over a wall, Venardos cleared the walls of the prison and was gone. The automatic guns of the other sentries, the sirens, and the panic buttons all jammed.

The grand climax, however, was yet to come. By May he was still at-large, with a price of half a million drachmas on his head, and with the police having orders to shoot to kill. At that moment, Venardos stepped forward to deliver his great 'Gladiola Aria'. He appeared at a bank in Sepolia, and holding a gun inside a bouquet of gladiolas, took off with the till. This brought down the house.

Venardos managed to escape on a boat to America where he was caught as a stowaway in New York and flown back to Athens on an Olympic jet. Arriving at Ellinikon he was recognized and carted off by the authorities.

Venardos has delayed his trial by eating nails, broken glass, wire, and a spoon. Now as the trial is just opening, the fifth act curtain is up and how the score will end is anyone's guess.

The Hindsight Saga

PREDICTING the future is big business in Greece. There are more than ten thousand modern oracles -- *magisses* -- usefully employed in this manner. They are variously referred to as psycho-searchers, astrologers or simply as readers-of-coffee-grounds, cards, crystal balls, horoscopes, and palms. Even the most urbane Kolonaki family will still vehemently argue the prognosis of dreams over their café cappuccino and croissants.

The local press has been critical of these 'magicians who delude people', but we can't help but wonder if they are not being a bit hasty.

North Americans, by contrast, are singularly free of ancient superstitions. Certain reports emanating from Ottawa this summer suggest, however, that statesmen over there should employ whatever means are available and reconsider the values of the divining arts.

ON June 18 and 19 ministers of the 15-nation North Atlantic alliance met in Ottawa to approve a new Declaration of Atlantic Relations. It has since been called the 'Ottawa Declaration' — and no doubt several other things undreamt of at the time. Prime Minister Trudeau addressed the gathering:

'Twenty-five years following its birth the Atlantic alliance has proved beyond question its value and its organic strength. Its members declare that its treaty signed to protect their freedom and independence, has confirmed their common destiny. In the spirit of the friendship, equality, and solidarity which characterize their relationships, these nations firmly resolve to keep each other fully informed and to strengthen the practice of frank and timely consultations by all means which may be appropriate on matters relating to their common interests.... Since these principles, by their very nature, forbid any recourse to methods incompatible with the promotion of world peace, they reaffirm that the efforts which they make exclude all forms of aggression against anyone and are not directed against any other country and are designed to bring about the general improvement of international relations.'

Mitchell Sharp, the Secretary of State, then entered the ring when members of the alliance gathered about a huge twenty-fifth anniversary birthday cake:

'A major problem,' said Mr. Sharp, 'arose when we considered how this magnificent cake should be cut. Should it be with a sword, or a ploughshare? Which element of NATO's character should we stress? The problem was solved in what I like to think is a typically practical Canadian way. We would use a large kitchen knife: a utilitarian object which will certainly do the job.'

That was just a little over a month before the NATO 'celebrations' of July and while respecting Mr. Sharp's

practicality and admiring Mr. Trudeau's optimism, we can't help but wonder if they should not have exercised caution and resorted to a little old-fashioned superstition before recklessly challenging the Fates in such a fashion.

One solution would be to consult an oracle. We can understand, however, that Mr. Trudeau might well balk at the publicity that would be given to a Canadian ambassador presenting his credentials to the Pythia at Delfi. There is a simple alternative however. We have it on good authority that several of our *magisses* have in recent years transferred their activities to the other side of the Atlantic. It should be an easy matter for the Canadian cabinet to invite one over occasionally for a cup of *metrio* and a little reading-of-the-coffee-grounds. One can never tell and nobody need be the worse for the knowledge.

Ich bin...

AMATEUR statisticians are hard put to account for the sudden influx to Greece of 20,000 Canadians. This development coincided with a sudden plunge in the number of Americans residing here.

AWARE as we are of the inconvenience of being refused admittance into taxis and wishing to provide a public service to our foreign guests, we sought the advice of one of the sages who spends his days planning our foreign policy around the conference tables at Zonar's. There we presented the problem to our friend, Kyrio Stelio. Even though he was physically spent after the morning's negotiations during which he and his cronies had arranged for the return of all of Cyprus to Greece but left open the delicate matter of the reestablishment of the Greek-Turkish boundaries to those of circa 1400, he sprang into action. Consulting with the other members of his council, he came up with the following suggestion:

If a taxi driver asks you before you enter his cab if you are an American, and even if you are, say in a cheerful and confident voice, 'No, I am a Turk'. As the driver slumps over sideways in a dead faint, slip into his seat and drive yourself to your destination. In the interests of international goodwill, however, be sure to put down the flag as you start off and to leave the car at a nearby taxi stand with full fare and a ten drachma tip. Kyrios Stelios, having delivered his advice, excused himself and turned his attention to more serious matters.

olympic yachts s.a.

Lavrion, Attica, Greece

Builders of Yachts and Commercial Craft in Fiberglass



In the short space of four years, Olympic Yachts has become one of the major builders of fiberglass craft in Europe and the largest in the Mediterranean. This bare statement conceals a success story unusual in any industry and particularly in this difficult, traditional sector.

The ultra-modern Olympic yard is at Lavrion, a small town with a long tradition of industry where silver and lead has been mined for over 2,000 years and whose connections with the sea are just as old. It lies five miles to the north of Cape Sounion where the ancient Temple of Poseidon looks over one of the great maritime crossroads of the classical world. Olympic Yachts thus continues a tradition of building small craft which probably spans 20 centuries or more.

The site for the yard is large -- some 150,000 sqm. -- for it was selected not only to provide a production area but also major service and storage facilities for yachts and other small craft. The bay in front of the yard gives immediate access to the open sea and provides all-weather shelter for a number of moorings.

Olympic Yachts manufacturing activities fall into three major divisions concerned respectively with the production of sailing yachts, commercial power craft and ship's lifeboats. Modern production line techniques are in use and all types of metal, wood and fiberglass fabrication are carried out in the yard. There is even a foundry section casting keels from locally-mined lead. Only specialized equipment and raw materials such as resins and fiberglass or propulsion machinery, electronic equipment, spars or marine hardware are drawn from outside suppliers. The whole sequence of building from raw materials to the finished craft is completed at the Lavrion yard and delivery can be made afloat on the spot or by road and sea to customers all over the world. For 95% of all production is for export.

So far, over 300 of the highly successful cruiser/racers to the designs of Dick Carter have been built and production of the Carter 37, demonstrably one of the fastest production 1-tonners in the world, is still continuing. Fast coastal patrol launches to the designs of J.B. Hargrave have been built for government service and a substantial number of standard ship's lifeboats have been produced under license from Hugh McLean & Sons, Scotland, which are now in service in ships all over the world.

In addition to the manufacturing divisions, an

extensive care, maintenance and repair division has been created to carry out all types of work including repairs to fiberglass, wood and steel hulls, engine overhauls, electrical installation and mast repairs. The site is sufficiently large to offer fenced-in accommodation for upwards of 200 small craft limited only in size by the 50-ton capacity of the 'Travelift', at present the only one in Greece. There are also 30 moorings in the bay. This means that routine cleaning and maintenance can be carried out throughout the year on craft left in the care of Olympic Yachts.

The future policy of the yacht division will be to continue building cruiser/racers and pure cruising yachts to the most modern designs while maintaining high quality and reasonable prices. Thus a 48-foot cruiser/racer developed by Bob Miller, leading Australian designer, is now going into production in good time for the 1975 Admiral's Cup series and American designer Ted Brewer has produced a splendid 47-foot sailing cruiser, the 'Olympic Adventure', the first of which has just been launched. Both these advanced designs will keep Olympic Yachts in the forefront of the industry in the next few years.

The commercial craft division is now building 53'6''-Type 16 standard fishing vessels in GRP to designs developed by the Kuhr Werft, Bremerhaven, Germany as well as offering the well-trying 44-foot patrol launch and a new 75-foot design. The range of 11 standard GRP lifeboats is being continued unchanged except in detail. Late in 1974, a 50-person enclosed lifeboat for offshore drilling platforms or chemical tankers will also be offered.

The world-wide increase in pleasure boating is also being felt in Greece and demand for maintenance, repair, and storage facilities continues to grow rapidly as Olympic Yachts becomes more widely known. To keep up with this, modern service equipment of all kinds has been acquired to speed the work.

In the Olympic Yachts team, now over 400 strong, there are naval architects, engineers, yachtsmen of international calibre and craftsmen of all kinds who have now accumulated between them a substantial body of experience. They are able to offer a service in all departments of small craft design, building, repair and maintenance which is certainly unrivalled in the Eastern Mediterranean and only equalled by a handful of leading yards in Western Europe.

And all this in the short space of four years.

ADVERTISEMENT



'Wine is the intellectual part of a meal'.

-- Dumas

OUR wines may not be intellectual or *extraordinaire*, but the majority of the world's wines are not. One thing our wines do have is a recognizable character of their own. Before we pass over them too casually, however, let's see what two renowned gastronomes had to say about Greek wine in their monumental contributions to the art of dining: Alexandre Dumas, in his *Grand Dictionnaire de Cuisine*, and Grimod de la Reynière in his *Almanac de Gourmants*.

'The Greeks', wrote Dumas in 1873, 'still furnish us with the wines of antiquity, but spoiled by the introduction of resin. This comes from an old superstition, a final homage to Bacchus, whose sceptre was a thyrsus tipped with a pine cone'.

Well! So much for Dumas *père*! One thing that we *do* know, and that the author of the *Three Musketeers* did not know, is that the resin was almost certainly used by our ancestors as a preservative.

The literature of wine, like the thing itself, is very much a matter of *de gustibus*. Grimod de la Reynière in the early part of the 19th century, on the other hand, gave Greek wines a place of honour. That celebrated gastronome and snob of the dinner table, who was also a confirmed republican, wrote his books to instruct the *nouveaux riches* in the conventions and the proprieties of dining. He unflinchingly refers to the '*demi-gourmand*' and 'hosts of *demi-fortune*', as he guides readers of the *Almanac* through a highly aristocratic variety of courses, dictating the choice and the serving of wine as he goes:

Often after the soup, a wise gourmet offers a glass of dry Madeira or Tenerife; *vin ordinaire* occupies the table until the second service; then with the roast it is customary to serve Beaune, the Pommard, the Clos-Vougeot, the Chambertin or, according to the taste of the guests, the second quality Bordeaux, Saint-Emilion, Chateau-Margaux or Graves. The passage of these wines is rapid.

As soon as the third service has succeeded the roast, with the *entremets*, the vegetables, the elegant pastries, the Bordeaux-Lafite, the delicious Romane, the Hermitage, the Cote Rotie, or, if the guests prefer, the white wine of Bordeaux, the Sauternes, the Saint-Peray, etc., should be served.

But dessert soon follows the third service; then all the delicious wines of Spain and Greece make their appearance, the old port, the sweet Malvoisie, the Malaga, and the Muscatel, the Rota and the wine of Cyprus.

And so forth. In this day of increasing costs and diminishing domesticities, is all this merely a curiosity? Perhaps not. For at heart it means that certain wines go with certain food, and this is still true, and true for us here: Greek wine goes with Greek food better than any other.

Greek wines have come a long way since the 19th century. Actually their travels began in the prehistoric days of Dionysus, the God of Wine, who, according to myth, was the son of Zeus and Semele. Myth, in the old days, was dismissed as mere legend. In modern times it has, of course, become a scientific branch of Comparative Anthropology: Dionysus, as is well known, was removed from his mother's womb

(i.e., *the invention of the wine vat*) by his all-powerful father who sewed him up in his thigh (i.e., *the first hip-flask*). Dionysus emerged full-grown some time later in Thrace (i.e., *where the maturing of wine was first understood*) and driven mad by Zeus's outraged wife, Hera (i.e., *the first man to become inebriated did so because of a jealous woman*) he wandered as far as India before taking his place on the summits of Olympus (ergo: *red wines are always served 'chambrée' and white wines chilled*).

However much anthropologists may quarrel over the fine points of this interpretation, Dionysus is still with us, tenderly nurtured in the imaginations of contemporary Philhellenes, while the production of 'the milk of Aphrodite', as Pindar called it, is fast becoming a modern industry in the Greece of today.

IT all begins, whether in myth or in reality, with the grape, and the tending of vineyards is a year-round, back-breaking occupation for which the growers have been ill-rewarded in the past. In recent years, however, the price of grapes has risen and last year, for what was perhaps the first time, the growers in this country received proper remuneration for their labours. This year the crops have been promising and by September it was expected that there would be a 50% rise in the sultana and currant crops -- Greece is one of the world's major exporters of the grape in its dried form.

Despite their abundance, however, prices of grapes in their dried or liquid

fermented state are not expected to drop significantly, and the excess quantities will be stored or diverted to other uses.

Wine in Greece continues to be produced primarily for home and local consumption and for centuries it has been stored, as in the rest of the world, in amphorae or casks. When sold loose, or *hima*, it is generally carried away in any available container. Today one may still see the occasional shepherd carrying his wine in a goatskin designed for that purpose. As a modern industry still in its early stages of development, one of the problems confronting vintners and exporters has been bottling.

One is not supposed to put wine in just any vessel but with a shortage of bottles and in the absence of the European tradition that dictates which type of wine goes into what shape of container, wine in our country has been bottled on an informal basis. Hence, Metaxa brandy was first marketed in the long-necked and narrow bottle generally associated with Rhine wine. Its image is so well established now that it will no doubt remain. Vassilis Antonopoulos, a member of the family that owns *Achaia Clauss* (of which he was formerly General manager) met this problem when he began producing *Elissar*, *Cimariosa*, and *Caviros*, by selecting a 'low profile' Bordeaux bottle.

Most Greek wines today are not bottled at all but sold in bulk. Of the five to seven percent that is bottled, perhaps only one percent is exported while in a normal year something in the vicinity of 90,000 to 100,000 tons are exported in bulk. It is used abroad for blending, as a raw material for brandy, wine and other spirits, and as coloring. A sweet wine



PHOTO: RORY MCGUIRE

from Samos, bottled and sold abroad as Muscatel of Samos, may be the only wine rebottled and sold as such.

Vineyards in Greece, as in most of Europe, have been beset with the problem of phylloxera. A louse that feeds on the roots of the vine, it was originally brought to Europe in 1863 from America. As with most European countries, the problem has been met here by re-planting vineyards with phylloxera-resistant roots to which the local variety is grafted. The vine was originally introduced to America from

Europe and louse-resistant vines (not to mention the louse itself) were developed in America and sent to Europe: the cycle, as it were, has come full circle and today pre-*phylloxera* vines are very rare on this continent.

With the world consumption of wine increasing yearly and with Greek producers introducing new methods of production to meet the demand for consistency and uniformity -- for our wines, like ourselves, are individualistic -- it can be anticipated that this sector of the economy will expand. Meanwhile we retain our undisputed supremacy in one area: California vintners who have succeeded in reproducing almost every type of wine that exists in the world, have been outwitted by *retsina*, and their attempts to produce it there some years ago failed.

For the moment the price of our local wines remains comparatively low both here and abroad. The Greek cuisine, however, is very much in vogue abroad and wherever the Greek cuisine travels, Greek wine will surely follow.

While few of us can afford to present our guests with the bevy of courses described by de la Reynière, most of us can still choose -- and enjoy choosing -- from a wide selection of local wines. Intellectual? Perhaps not. Personality they certainly have. But in the intellectual life of Greece personality does, after all, play an important part.



A Guide to Greek Wines

Do you hesitate when ordering wine because you are uncertain of the types and pronunciation? Here is our Editor of *Restaurants and Night Life* to the rescue.

MORE than one-third of the vineyards in Greece are located in the Peloponnese where both white and red wine are produced. The two major producers of Greek wines, Achaia Clauss (A-ha-ee-a Kla-ous) and Cambas (Kam-bas) have wineries there. The traditional speciality of the area is the sweet, red wine usually called *Mavrodaphne* (Ma-vro-da-fnee). Monemvasia, on the southeastern coast of the Peloponnese, produces some excellent sweet wines in limited quantities. (The names *Malvoisie* and *Malmsey* may be corruptions of Monemvasia and these sweet aromatic wines probably originated in that area. Others maintain that they derive from Malevisi, a province of Crete).

The sweet white muscat of the island of Samos is definitely worth trying as well as the semi-sweet *Kissamos* (Kee-sam-os) white wine from Crete.

Macedonia and the island of Crete are known for their red wine: the famous *Boutari* (Boo-ta-ree), a strong Bourgogne-type wine, comes from the area of Naoussa in Western Macedonia. Some good white wines are produced in the Eastern Peloponnese, in Attica, and on some islands.

The most characteristic of Greek wines is, of course, *retsina* (reh-tsee-na). It is a resinated white wine. A light red version is the *kokinelli* (ko-kee-neh-lee). Traces of pine resin have been found in wine amphorae from earliest time, and it is almost certain that resin was used in ancient times to preserve wine. Greeks over the centuries developed a taste for resinated wine and today a large part of white wines, especially those of the Attica area, are made into *retsina*. It should be drunk at room temperature (even in the summer) and the best is drawn directly from the barrel -- in the inland areas: it does not keep well near the sea. For acceptable quality bottled *retsina*, try Cambas (Drs. 34) and Plaka (Drs. 20).

Red Wines

Caviros (Ka-vee-ros) -- Perhaps the best Greek dry red wine, it is produced in small quantities and is almost unobtainable even at the price of Drs.

110. So far two *recolte* have been marketed (1967 and 1969) in about 35,000 bottles each, with each bottle numbered. *Caviros* is one of the few Greek wines that ages well.

Boutari Naoussa (Boo-ta-ree Na-oo-sa) -- A high quality dry, Macedonian wine produced in two types: *Cava Boutari* (Kah-va Boo-ta-ri) (Drs. 90) at least five years old; and *Boutari* (Boo-ta-ree) 1971 vintage (Drs. 40).

Pella (Peh-la) -- Another high quality dry, Macedonian wine about ten years old (Drs. 100) from the area which was at one time the capital of the Macedonian Empire of Alexander the Great.

The Castel Danielis (Ka-stel Dah-nee-eh-les) -- Achaia Clauss (Drs. 45).

Chevaliers de Rhodes (She-va-lee-ay-de Rhodes) -- produced on the island of Rhodes (Drs. 45).

Petit Chateau (Peh-tee Sha-toe) -- from the Attica area (Drs. 40). These wines are lighter than the *Boutari*, but sufficiently dry and definitely above average.

Monte Nero (Mon-teh Neh-row) -- A rather heavy-bodied dry red wine in an unusual bottle from the Ionian island of Cephalonia (Drs. 85).

These are several light red wines of very average quality which do not, however, age well. Among these are:

Cambas Pendeli (Kam-bas Pen-deh-lee) (Drs. 32) and *Red Demestica* (De-meh-stee-kah) (Drs. 30).

We should warn you that, with the exception of the top brands, the quality of Greek wines can vary substantially not only from year to year, but from bottle to bottle.

White Wines

Cava Cambas (Ka-va Kam-bas) -- A ten-year old high quality, dry wine (Drs. 100).

Elissar (Eh-lee-sar) -- An excellent quality, dry wine, produced by the winery that makes *Caviros* (Drs. 90).

Pallini (Pa-lee-nee) -- Very pleasant wine available in a dry variety, its winery is located in the small village of Pallini on the highway to Rafina (Drs. 35). A demi-sec variety (Drs. 40).

Santa Helena (San-ta Eh-le-na) -- A popular dry wine produced by Achaia Clauss (Drs. 40).

Santa Laura (San-ta La-oo-ra) from the Peloponnese (Drs. 35), *Amalia* (A-ma-lee-a) from Attica (Drs. 35), *Grand Xenia* (Grah-n Xe-nee-a) from Attica (Drs. 40), *Cellar White* (Drs. 35) are above average in quality.

Two pleasant popular, low-priced wines when young are *Demestica* of Achaia Clauss (Drs. 28) and *Hymettus* (Ee-meh-tos) of the Cambas winery (Drs. 28). *Lilantion* (Lee-lan-tion) is a dry, light wine from Halkis.

In the last few years several interesting wines from the islands have made their appearance on the market:

Robola (Roh-boh-la) -- From the island of Cephalonia, a slightly aromatic white wine packed in a burlap sack, it has won several international awards (Drs. 70).

Atlantis -- from Santorini is worth trying (Drs. 35).

K.A.I.R. (Kah-ear) -- This white wine from the K.A.I.R. winery in Rhodes has won the popularity of the tourists that flock to the island every year (Drs. 25).

Rosé Wines

As in most countries, there are very few rosé wines and even fewer of acceptable quality.

Cimarosa (See-ma-ro-sa) -- Perhaps the best of the Greek rosé, from the *Caviros* winery (Drs. 65).

King Rosé -- from the island of Crete is of acceptable quality (Drs. 39).

Cellar Rosé -- This is an acceptable rosé (Drs. 38).

Marmari Rosé (Mar-ma-ree Ro-zay) -- A pleasant rosé produced by the well-known beer manufacturer, K. Fix (Drs. 75). It is marketed in the typical 'oval' bottle of the Portuguese rosé wines.

Champagne

Greek champagne cannot be compared, of course, to French or German champagnes. If the cost of imported brands exceeds your budget, however, we suggest that you try these white sparkling wines (champagnes), produced by the K.A.I.R. winery of Rhodes and Achaia Clauss of Patras. The price of Greek champagne (Drs. 110) speaks for itself.

The prices quoted were obtained from a number of supermarkets and wine stores, and should be considered as rough approximations, particularly in view of the rapid rise in wine prices in the last two years.

-- ANGELA HAGGIPAVLOU



'I could just do with a nice cup of tea'.

Cooking with Wine

THE addition of wine to a quite ordinary dish can give it that extra fillip. Someone is sure to notice the difference and demand the secret.

The majority of classic sauces call for wine and white wine is the main ingredient in a good *court bouillon* for poaching fish. Ragouts of chicken, beef, mutton, turkey or game, vegetable dishes, fish, fruit and cream desserts all benefit from its addition, whether it be red or white, heavy or light, bold or fruity. Greek wines are still reasonably priced and there is a wide range from which to choose.

Rabbit never gets a very enthusiastic welcome but it is in plentiful supply and can be very tasty. If it has not already been done, ask your butcher to skin it. Pork is quite reasonable in price and cauliflower will be available for the next

few months. For a quickly prepared dessert we give you a lemon posset.

RABBIT (*kounéli*) in White Wine

1 tame rabbit (2 kilos in weight)
1 small cup of dry white wine
olive oil
salt and pepper
2 rashers of bacon
3 - 4 skinned tomatoes
1 small bunch of parsley
1/4 clove of garlic
1/2 cup of hot water

Heat two tablespoons of olive oil in a large saucepan. Joint the rabbit and saute it in the oil over a moderate heat until browned. Add bacon, chopped parsley, salt, pepper and crushed garlic. Cook for a further five minutes, add the

wine and chopped tomatoes and simmer with lid on for about one hour. Serve very hot.

PORK CHOPS (*Hirinés Brizoles*) with Sage and White Wine

4 fatty pork chops
Small handful of sage leaves (*faskomilo*)
Rosemary (*dendrolivano*)
1 clove garlic
1 1/2 oz butter
1/2 glass of good white wine
salt, pepper

Chop or mince sage, rosemary, garlic together. Season with salt and pepper. Roll chops in this mixture. Butter or oil the bottom of a wide, low saucepan large enough to allow the chops to lie flat. Place the chops, almost cover with cold water, cover pan and cook over a medium heat until water has evaporated. Keep turning. Continue cooking until they are brown on both sides. Add the wine, turn down the heat and continue turning the chops until wine is evaporated.

Serve with sweet and sour cabbage.

CAULIFLOWER (*Kounoupithi*) with Wine and Garlic

1 kilo of cauliflower flowerets
3 tablespoons of oil
1 glass of dry white wine
2 cloves garlic, chopped
Salt and pepper

Cut a cross in the base of each stem — this helps the stem to cook in the same time as the flowerets. Leave in cold water for 15 minutes. Fry garlic in oil for one minute, do not allow the garlic to become brown. Add the flowerets, season well with salt and pepper, add the wine. Cover the pan, lower the heat and simmer for 15 minutes, or until cooked, turning gently with a wooden spoon.

LEMON POSSET

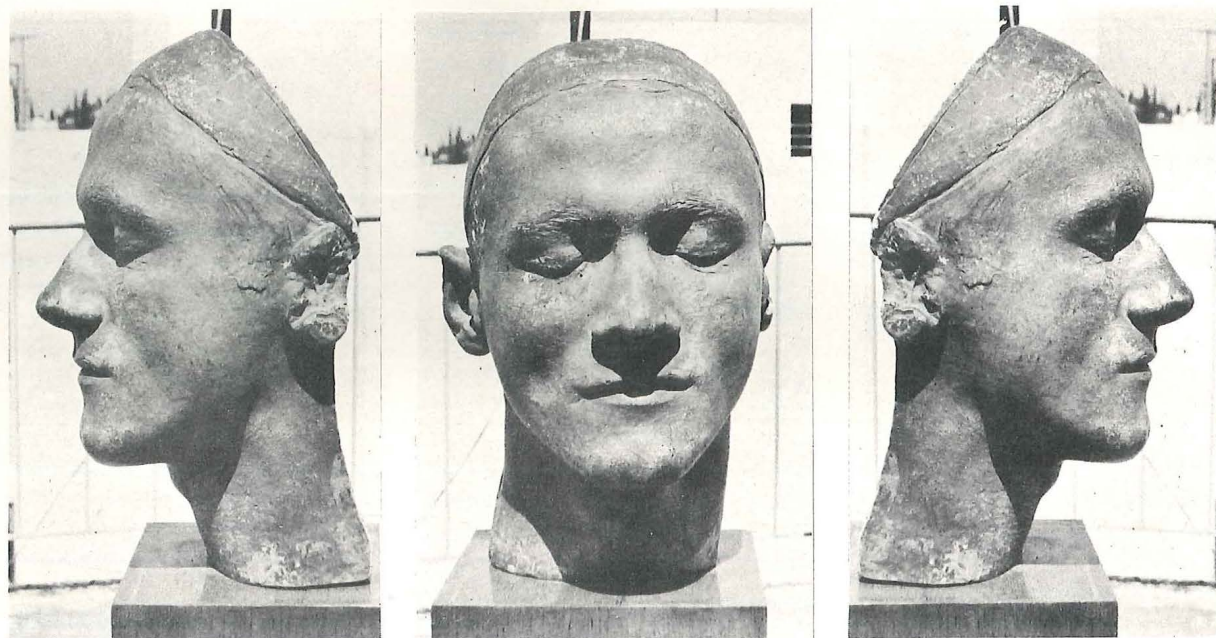
1 pint of double cream (*kréma aktipiti*)
Grated rind and juice of 2 lemons
1/4 pint dry white wine
Sugar to taste
Whites of 3 eggs

Add the grated lemon rind to the cream and whisk until stiff. Stir in lemon juice and wine. Add sugar to taste. Whisk egg whites until they form peaks and fold into whipped cream mixture. Serve in individual glasses or a large bowl. Grate a little rind over the top.

—M.D.L.



The Many Masks of Kimon Friar



Part One: The American Portrait

KIMON Friar is a human dynamo. Though his translation of Kazantzakis's *The Odyssey: A Modern Sequel* is perhaps the work for which he is best known, it is but one in a long list of remarkable achievements. Translator, teacher, critic, poet, writer, lecturer, director, editor, reviewer: these are the vocations to which he has applied his inexhaustible energies. Indeed, his *curriculum vitae*, listing all his publications to date, reads like an encyclopaedia entry for a middle-sized country.

Yet Friar has not confined himself to the monastic literary life of, say, a Proust. He has embraced life and art with the Dionysian gusto of Kazantzakis's own Zorba.

I arrived at his rooftop apartment on Odhos Kalidhromiou with a neatly typed list of questions and a tape recorder under my arm for the first of several visits during which I listened to Friar discuss his life. The list was to be completely unnecessary while the tape recorder proved indispensable: Friar

took the microphone with confidence and plunged into his life story.

Before we began, however, we chatted briefly as he boiled water for coffee, and the interval gave me an opportunity to look around his living room.

The walls of the room are lined with book shelves, photographs, paintings and memorabilia. Considering the amount of things he has collected in such a limited space, the room is cozy rather than cluttered. Most striking is a large Medusa head hanging on the wall above the couch. This work was composed by Ghika from odds and ends found around Friar's cottage in Poros. There is an oil portrait of Friar painted by Tsarouhis in 1946. Prominent on the parlor table is a life mask of the young poet. A human skull perches on a bookshelf.

Friar is small in stature but has the nimble movements of a jockey or a dancer. He speaks dramatically, often exploding into laughter. His eyes sparkle even through thick glasses. The balding of his head has added with age a

sculptured quality to that very Greek figure in the photographs he was later to show me of himself, as a young man, with a bushy crop of curly, jet-black hair.

Born on the island of Kalolimno in the Sea of Marmara, he is proud of being a 'true Greek'. At the age of three, Friar was taken to the United States where he and his brothers, John and Dino, grew up and were educated, and became American citizens.

Kalolimno is now completely inhabited by Turks but in 1911, when Friar was born, the population was wholly Greek, with the exception of the tax-collector. His family was well-off and respected. On his paternal side he is descended from what were great landowners — but, he adds, ignorant peasants — of the island.

The members on his mother's side of the family were well educated. His maternal grandfather, Hadjiconstantinos, owned ships which sailed from the Black Sea down to Alexandria. Having made the *hadj*, or pilgrimage, to Jerusalem and been baptised in the river

Jordan, he had earned the privilege to prefix 'hadji' to his Christian name.

Kimon is an unusual name but one which pleases him greatly. It was the custom for many Greek families living in Turkey and the nearby islands to give their children classical names — his uncles were Agamemnon and Menelaus, his aunts Merope and Pulheria.

It was also customary in those days and, to some extent, today, for the godparent to choose the godchild's name and not reveal it until it was announced during the baptism. Kimon's father discovered somehow that his son's godmother planned to call him 'Jordan', after the river, and he was furious. 'So the moment came when the priest asked for my name in church', explains Friar. 'As my godmother opened her mouth to say Jordan, my father instead yelled out, Kimon! So Kimon I became'.

How a true Greek came to be called 'Friar' is another story. His family's name was originally Mitsakas. His paternal grandfather, however, spent some time on Mount Athos before deciding that the holy life was not for him. He returned to Kalolimno where he was henceforth teasingly called 'kaloyeros' or 'monk'. Kimon's father thus inherited the '*paratsoukli*' or nickname and became 'kaloyeropoulos' — son of the monk.

The problem of nomenclature was not to end there, however. When his father went to America, Friar explains, he grew tired of people asking him how he spelled his name. In search of a solution to his dilemma, he looked into the dictionary and found that the first definition of *kaloyeros* was 'monk'. Monk... monkey? This wouldn't do! The second definition was 'friar'. 'So my father chose that. Friar, the peripatetic... and fortunately for a literary man, it goes with Kimon. Kimon Friar goes well.'

THE eruption of the Balkan War in 1912 created an unbearable situation for the Greeks on Kalolimno. Confronted with the dilemma of remaining behind and fighting in the Turkish army against their own people, or leaving their homes, most Greeks chose the latter course and escaped. The relatives on his mother's side fled by ship to Chile. His father travelled by boat to New York whence he moved on to Chicago where he had some connections. Kimon and his mother remained behind and did not escape until the eve of the first World War. In those days nuns sometimes used to

come to Kalolimno from Constantinople to buy fish, 'And so', says Friar, 'my mother dressed as a nun... and I was hidden among the fish'. This was the first of many adventures that led at last to Chicago where father, mother and sons were finally reunited.

Today his brothers, John and Dino, own a large restaurant, called *Friar's*, and a bowling alley in Lombard just outside of Chicago.

'But when we first came to Chicago, we lived in a tenement house that took up the whole block', continued Friar, 'I remember that Saturdays it was my duty to douse all the bed springs with kerosene to kill the bed bugs.' The childhood he describes was not unlike that narrated by James T. Farrell, in *Studs Lonigan*, marked as it was by poverty, petty theft, and hardship. As a young boy, he now jokingly says, he was a 'gangster' and, pointing to his front teeth, explains that he lost the originals in gang wars. His father had begun his American experience as a truck driver and eventually became the manager of an ice cream factory. In their apartment on Huron Street, the one thing they always had was plenty of ice cream.

Kimon Friar never felt American. None of his friends in the neighborhood, in fact, were 'American'. They were Greek, Italian, Jewish, Polish and German. At grade school almost no one spoke English, he recalls, and he grew to hate Greek because 'father taught me Greek the hard way — by beating it into me'. As a result, he was unable to speak any language well and this handicap was to remain a deep frustration for many years.

At the age of twelve he rose out of poverty as suddenly as he had fallen into it. His father, a stubborn, hard worker, had saved enough money to invest in his own ice cream parlour. As a result, his fortunes improved and he was able to buy a house in Forest Hills, then a 'posh' suburb of Chicago. 'I had never seen a tree, you see, then suddenly... a park, a lawn, a lake, a conservatory... it was absolutely heavenly', he recalls even today with animation and delight.

His time was not his own, however, and it was at this stage in his life that Friar acquired an expertise in an art that is not mentioned in his *curriculum vitae*. For the rest of grade school and throughout high school the young Friar worked in his father's ice cream parlour from three in the afternoon to three in the morning. 'I'm an expert soda jerk', he boasts with evident pride much as if he were saying, 'I'm an expert translator'. Impressed and amused by this revelation of an unsuspected talent,

I inquired whether or not he had had to eat his mistakes. 'Eat my mistakes? I never made any. I was very good. An expert soda jerk, really!!'

It was at Previso Township High School in Maywood, Illinois, that Friar stumbled upon a discovery that was to change his life. In high school he had begun concentrating on art because of his still inadequate command of the English language.

'Then one day I read a poem called "Ode on a Grecian Urn". Suddenly I realized how beautiful English is.' He ran to his teacher and asked, 'Who is this guy, Keats?'

Young Kimon thereafter checked out of the library every book he could find on the subject of Keats, and read them all avidly. Truly 'a new planet had swum into his ken' and thus began the long, romantic, and curious relationship between Kimon Friar and John Keats.

'I fell in love with Keats's poetry and with Keats as a person', he reminisces. Wishing to understand his new friend better, he arranged all of Keats's poetry and letters in chronological order — a task which has since been completed and published by others but one which had not been done at that time.

He became completely involved. 'When I was... let us say sixteen years old, three months and two days... I read that poem or that letter which Keats had written exactly at the same age, to the day! If it were a poem, he would read it with great care and write a letter to the poet. On one occasion he wrote, 'Dear Keats: I recently received "Ode to a Nightingale". Not bad! But I don't agree with you... Here I think there should be a semicolon and not a colon, here I would change this word to *that* word... the metre halts.'

He wrote these letters with engrossed dedication and the labour that went into them marked the beginning of Friar's understanding of poetry. 'If I know anything today about the technique of poetry, and that's one of the things I know well, it's because of this dedication in analyzing the poetry of John Keats... and today when I recite John Keats... I know most of it by heart... I can't tell you if it's Keats I'm reciting or Friar's revisions of Keats!'

So deep was the young student's identification with Keats that it even seemed to include a physical likeness. The celebrated life-mask of Keats was executed when the poet was twenty-two. At the same age Kimon executed his own. It now sits on a table in his living-room.

Looking at his life-mask, Friar observes, 'I think it is the sensitive head

of the poet I then was. I had sculpted myself from within and I made myself Keats. Many people have come into this apartment and mistaken it for the life-mask of Keats.'

The identification did not stop there. Kimon assumed as well the role of each person with whom Keats had corresponded — whether they were friends, relatives or sweetheart. In his infatuation he wrote to Keats such letters as he imagined they would have written him. Friar, however, allowed himself a few anachronisms. Deliberately confusing the centuries, he would keep the other poet abreast of the current literary scene, and the latest theatrical or movie productions in Chicago.

The friendship, however, eventually had to come to an end. 'When I approached twenty-six and I knew he was dying... I was then at the University of Michigan... I rented a house on Lake Superior... there I waited as he sailed out on the *Maria Crowther* to Rome, consumptive, spitting blood, Severn his only companion — there I watched John Keats die.'

Friar was, at the time, busy reading the works of Yeats, Pound, Joyce and Eliot. When Keats's death came he took it, he explains, 'quite calmly because I had been expecting it so long.' He locked up all of his letters and notebooks and has not looked at them since even though Max Schuster, the publisher, once suggested that he bring out a book entitled *Correspondence with John Keats*.

GRADUATING as an art student from high school, he won a handful of awards including a scholarship for one summer at the Art Institute of Chicago. But the continuation of his education was problematic. The year was 1929, and the Depression was fast becoming a reality. His father's ice cream parlour failed and Kimon, about to embark on his university training, was without financial support.

Borrowing a hundred dollars from the local Kiwanis Club, he entered at the University of Wisconsin an unusual program, called The Experimental College. The two-year program was directed by Dr. Alexander Meiklejohn who, not long before, had been fired as president of Amherst College for his 'radical' educational ideas. At Wisconsin Dr. Meiklejohn had set out to correct what he saw as the ills of American higher education. Traditional classroom and marking procedures did not exist. Students lived together in the same dormitory, mingled freely in each other's rooms, exchanging ideas, read-

ing recommended books and developing individual projects.

In the first year all students studied an ancient civilization. 'I was in luck!' laughs Kimon with delight, 'My first year he chose Greece!'

Friar selected Ancient Greek as an optional course and soon found himself translating *The Bacchae* of Euripides. He was back with poetry which, through Keats, had been his second love. His project then became the production of the play. He threw himself into it with all the fervour of his youth. He found an 'ancient' open air theatre — a livestock pavilion at the Agricultural College which became a natural amphitheatre when blocked off at one end. Over a period of eight months he orchestrated every aspect of the production and now recounts the details of this enterprise with zest. 'I built a huge set, seventy-five feet high, sixty feet long, a great castle wall and all that business. I got a girl in the department of music to write the music for *The Bacchae* for her Master's thesis. I went to Miss Dobler, a famous teacher of modern dance, and asked her to arrange the choral movements. Miss Dobler choreographed the first chorus and then showed it to the young student and asked what he thought of it. 'Dreadful, awful,' was the reply. 'You're emphasizing the movement. I want the words emphasized. The movement should support the words; the words should not be subordinate to the movement.' And so she asked if he would like to do it. 'Well, when you're young — I was nineteen — you'll dare anything!' Friar now laughs, 'So I did.'

Fascinated by the Dionysian, as opposed to the Apollonian, aspects of Greek culture, he finally performed a 'revolutionary' and definitely non-classical version of *The Bacchae* which he characterizes as the most Dionysian of all Greek drama. 'I dressed the chorus in yellow, red, and orange... the set was a red-violet. Dionysos was in gold and he came down through the audience to give his opening speech!' The play was well-received, but what meant most to the young poet-director was a comment from Dr. Meiklejohn. 'After the production, he, whom I adored and admired... he was the father I would have loved to have had... came to me, put his arms around me and said, "Kimon, one day you will do great things." His faith in me has been my great support throughout the years in moments of despair.'

On the strength of his script and production book for *The Bacchae*, Kimon Friar was accepted at the Yale Graduate School of the Drama in what

was his junior year. Seriously interested in playwriting and directing, he had the opportunity to study under such renowned teachers as George Pierce Baker, Professor of Playwriting, and Alexander Dean who wrote and taught directing. He left Yale after one semester, partly because he was 'deadly poor' and also because he had come to realize that he could not dedicate himself to theatre. 'The theatre eats you up,' he now explains. 'It takes up every free moment of your life.' I asked him what he learned at Yale and he replied, 'How to speak English without a Chicagoese guttersnipe accent!'

His finances were shaky but he was fortunate to have friends and admirers who acted as benevolent patrons and sponsors. One such charitable soul was the Midwestern writer, Zona Gale, who later married a Mr. Breeze, and thus, 'was demoted' to Zona Gale Breeze. Because she appreciated his poetry and believed he showed promise, the writer sent the young poet twenty-five dollars a month for two years. It soon became obvious that he needed more than that to make ends meet (he was working as a waiter among other things) and so she introduced him to the Midwestern paper baron and millionaire, George Mead. He asked him how much he needed a month and Kimon calculated that his expenses would amount to sixty-nine dollars and fifty cents per month. Mead offered to provide it.

The young revolutionary had second thoughts on the matter, however, and fired off a special delivery letter to Mead. 'I'm a socialist', he wrote, 'You're a Republican, a trustee of the university, and I might have occasion to attack you in the newspapers.' To this the older man replied, 'A young man who in his youth is not a socialist, isn't worth a damn!' So it was that for five years George Mead helped Friar and was even willing to reward his impudence by offering him a position in the management of one of his mills. Were he to accept, he assured Friar, he would become a millionaire in short order because he believed that the young man possessed 'vision.' Kimon declined the offer gracefully.

AFTER leaving Yale, the retired dramatist completed his last two years at the University of Wisconsin. Being a Junior, however, he could no longer enjoy the freedom of The Experimental College. He claims, in fact, that until he learned to give the teachers what they wanted, he nearly failed. He was too busy educating himself, on his own. He graduated in

1934 in the depths of the Depression, having won a number of scholarships which enabled him to continue his studies.

Degree in hand, a head full of disappointed ambitions, and with no money of his own in his pocket, the young man had no place to go until Phil Garman, a Wisconsin student friend, came to his rescue. Garman wrote, telegraphed, and finally took Friar to Detroit where he was working as an assistant to the first organizer of the United Auto Workers' Union. Phil put his friend up for a few months while a grateful Kimon kept an account of how much he owed him. Later he repaid the entire amount.

It was during his stay in Detroit that his friendship began with John Malcolm Brinnan with whom he later edited the prestigious anthology, *Modern Poetry: American and British*. He remembers that at that time Brinnan was publishing a highly ornate, artificial, 'Shelleyesque' poetry magazine called *Prelude*. Friar together with some other friends had meanwhile begun to bring out a socially committed counter-journal called *New Writing*.

Brinnan one day appeared at the office of *New Writing* and proposed that they join forces because he felt that *Prelude* was headed in the wrong direction. The alliance was sealed when Brinnan presented him with a two-volume Florentine edition of Keats's poetry.

Thus, at the age of twenty-three, Friar won over his first acolyte from the world of poetry and assumed the role of teacher. He worked hard with his pupil. 'I taught him all I knew.' When Brinnan published his first collection, *The Garden Is Political*, a title typical of the thirties, it was dedicated to Kimon. Many of these poems were written to him, for him, and about their friendship. Going over to his shelves, Friar took down the book and read passages from these poems out loud.

The light outside the window had begun to pale. He had been up, as usual, since five in the morning. We stopped briefly to switch tape and 'breathe', but unlike the fading light, Friar still radiated the same vitality with which he had begun.

'Let's see... Where were we? In Detroit... Oh, yes, now she was very cunning...'

Unable to find more than a minor job at the Detroit Library, he went on relief in order to get a job on the Michigan State Guide Book, a Public Works Administration project designed by the Roosevelt government to create

work for the unemployed. He became a 'professional editor'.

The director of the Guide Book project was a conservative Republican, he a socialist. 'She had heard about *New Writing* and the Communists that worked on it and decided that I was a Communist. She had to get rid of me and found a beautiful and adroit way.' She called him in one day and said, 'Mr. Friar, you write beautifully. Such style! Such elegance! The trouble is, it's too good for a thing like the Michigan State Guide Book.' Kimon laughed. 'Really, she was very cunning! She said that she was sorry but she'd have to let me go.' And so 'the Communist' was fired. The next day he learned that the central office in Washington had sent out copies of one of his articles, 'The Flora and Fauna of Michigan,' to the projects in all forty-eight states commenting that this was the style that should be followed! 'So I wrote to Washington and insisted on an investigation. A guy came down to look into it, and she was fired!'

Friar was hired back but resigned soon after to join the Detroit Federal Theater. About fifty performances of his B.A. thesis, 'A Modern Version of Christopher Marlowe's *Dr. Faustus*' were presented throughout Michigan. It was during that year, 1936-37, that he became deeply involved with the Civil War in Spain. 'Many of my friends fought with the Lincoln Brigade and were killed... Ever since, I have kept my interest in politics.'

The following year Kimon worked on his M.A. at the University of Michigan, concentrating on Yeats and writing a thesis on Yeats's book, *A Vision*. 'My other great love, besides Keats, was Yeats,' he explains. 'I identified myself as thoroughly with Yeats as I had with Keats.' His thesis, a slightly altered version of which will soon be published in Greek, won him a university essay award.

John Brinnan was attending the University of Michigan at that time and opened a bookstore on the campus. He had wanted to call it 'The Poet's Head' after the life-mask which Kimon had made of himself years before. Friar persuaded him, however, to change the name.

Another fellow student at Michigan was Arthur Miller. They became friends but he regrets that he once encouraged Miller to write in verse! According to Kimon, 'Arthur has a very poetic strain in him... not poetry *per se*... but in what I call poetic realism. In all of his plays you will find ordinary remarks that have a poetic glow.'

Upon receiving his M.A. in 1940, he

attended the University of Iowa in order to work on his Ph. D. in English. He had previously 'taught' poetry to friends like Brinnan and had delivered lectures at Brinnan's Michigan bookstore, but it was at Iowa, as a graduate assistant, that he taught for the first time officially.

Finances, however, were again a problem. When he was offered an instructorship at Adelphi College for women in Garden City, New York, he abandoned his ambition to earn a Ph.D. and went to Adelphi where he was to teach for five years. 'There's *nothing* I didn't teach!' he exclaims about those years.

While at Adelphi, Friar managed to stir up at least one controversy by writing a choral poem for a Christmas Nativity dance program, which was later translated into Greek by Kazantzakis. Hesitant at first to write on such a traditional theme, he took up the challenge when the dance instructor promised to allow him total freedom. In his updated revision of the familiar story, the Annunciation was the creation of a new economic order in America. Christ was born in the New York slums; his mother, Mary, was a typist; and the flight into Egypt was the outcome of the police pounding on the tenement door. Written during the Second World War, the poem also referred to current political and social events, and the bombardment of civilian populations. The final touch, according to Kimon, was that 'the Three Magi were the trustees of the university!' When he read the poem to his students, many were so offended that they complained to their parents who harassed the university president. But the president understood that his young instructor wished to update the story of Christ as the Prince of Peace. He supported the irreverent instructor's biblical revisionism after they both agreed to brand the appearance of the trustees as apocryphal. The lines have an unsentimental boldness about them that still rings true after thirty years. 'It's always been my desire,' he says, 'that Theodorakis should write the music for the Greek version as it was translated by Kazantzakis.'

It was also at Adelphi College that Friar began teaching at the downtown branch, called The Mills School, which specialized in teacher education. Martha Graham was teaching dance in the same building on the floor below and this led to the beginning of another lasting friendship. It was at The Mills School that Friar revived his staged version of *Dr. Faustus*, casting himself as Faustus and his students (all girls) as

the Seven Deadly Sins.

After the performance, he relates, a gentleman came up and offered him the directorship of the Young Men's Hebrew Association poetry program. 'On what grounds? I wasn't Jewish. Well, just because he had seen me act. I liked that! I accepted. I could see right off that he was my kind of man.'

At this point Friar turned off the tape recorder and disappeared into another room, returning with five or six mammoth scrapbooks. One of these is dedicated entirely to programs and articles concerning the Poetry Center.

'This was quite a period in my life,' he says as he thumbs through the scrapbook which represents over four years of his work. He is clearly delighted with its contents, but does not speak with any trace of nostalgia about the irretrievable past, only with a childlike enthusiasm as he re-lives each experience.

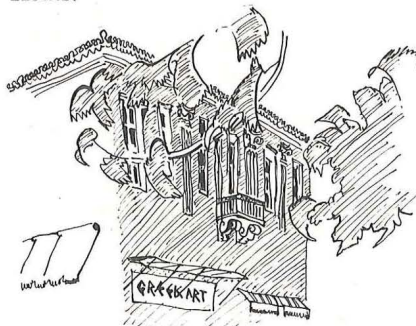
The Poetry Center at the 'Y' had been a limited project until he took over. He swiftly turned it into the place in America where one could hear important poets, writers, dramatists, and artists read and discuss their work. As he turns the pages, the name of almost every significant poet of that period appears. Among them are Robert Penn Warren, W.H. Auden, Karl Shapiro, Robert Lowell, Herbert Read, Archibald MacLeish, William Carlos Williams, Dorothy Parker, James Agee, Leadbelly, Randall Jarrell, Kenneth Patchen and Anais Nin. He presented the surrealist poetry of Charles Henri Ford sung to the music of Paul Bowles, plays by e.e. cummings and Gertrude Stein, a *Noh* drama by Yeats acted by a Japanese troupe, and gave the first showing of experimental films by Maya Daren, who has since been acknowledged the 'mother' of avant-garde cinema in the United States. He presented Mary Averett Seeley who danced to poems by Gertrude Stein, Edith Sitwell, Wallace Stevens, T.S. Eliot and others.

His contact with such distinguished individuals was stimulating but there were moments when even he could suffer from an excess of poetry. On one such occasion Allen Tate was reading his verse. Friar, sitting in the audience, had become totally absorbed in his own thoughts. As the applause at the end, however, was prolonged, Friar struggled to his feet and addressed the poet, 'Well, Mr. Tate, obviously the audience would like an encore. Why don't you read your great poem "Ode to the

Confederate Dead"?'... An awesome hush fell over the audience. Tate looked at him coldly and said, 'Mr. Friar, I have just this moment finished reading the "Ode to the Confederate Dead"...'.

The readings of celebrated poets were not, however, the only activity he organized at the 'Y'. One night a week he would arrange a reading that combined a well-known poet with an unknown, but promising one.

On other evenings he lectured on one of a variety of subjects, such as 'Aspects of Duality in Literature and Art', 'The Banquet of Love', 'The Psychology of Sex Relations', 'The Swan in Literature' and 'The Human Body: Its Landscape and Inscape'. He also lectured frequently on drama and poetry, both contemporary and modern, on Eliot, Pound, Joyce, Yeats, Hopkins, Crane and, of course, on John Keats.



He also conducted what he believes were among the first poetry-writing seminars in the United States, for which he selected ten students from among as many as fifty applicants, whose poetry he felt showed potential. Later, he published an anthology of his students' work, *The Poetry Center Presents*. Many of these poets have since made their mark in American literature.

Though it is Friar's belief that poets are born, not made, he also believes that the craft or technique of poetry can be taught to those of talent. He used to tell his students, for instance, that if they wished to write in free verse they first had to learn and master that from which they wished to be freed: namely, the various and traditional forms of metre and verse, that have appeared in English poetry in the past.

After four years, he turned the project over to his old friend, John Malcolm Brinnan, with whom he then began to work on an anthology, *Modern Poetry: American and British*. He and Brinnan read over two thousand books on poetry before making their selections. Friar alone was responsible for over a hundred and fifty pages of notes on the poems and poets and for the introductory essay 'Myth and Metaphysics' which he considers to be

among his best work. The book has been widely used in college poetry courses and has received praise from such critics as Allen Tate (who had apparently forgiven him for the episode at the 'Y') and who has called it 'in many respects the best anthology of modern verse in English.'

While Friar was meeting with success as a teacher, lecturer and editor, he was troubled by a sudden inability to continue his creative writing. Sitting down to write a poem or an essay his heart would begin to pound, his body to tremble. In New York, Friar had come to know Dr. Theodore Reich, the psychoanalyst and former pupil of Freud. Dr. Reich had been in the United States for only a few years when Kimon was asked by a friend to help the psychoanalyst improve his written English. Friar accepted the task and soon became a good friend and interested follower. He discussed the problem he was facing with Dr. Reich who suggested psychoanalysis. Dr. Reich could easily have guided him through analysis free of charge, but he said that only if he paid him something would the 'patient' feel truly committed to his own recovery. The figure arrived at was ten dollars — the normal rate at that time was twenty-five — a large sum for the struggling teacher on a college instructor's salary. He went every day, seven days a week, for over a year.

With Dr. Reich's help, he came to realize that the source of the block to his creativity lay in his relationship with his father. He had been fighting his father since childhood and, being 'stronger,' had succeeded in establishing his own identity. If he had not, Friar says, his father may well have symbolically killed him. 'Therefore I became what he didn't want me to become... a writer and a professor.' He laughed and continued. 'Ah, but I paid dearly for it! Only under Dr. Reich's direction did I come to realize that from the time I had first begun to succeed as a writer, and to publish, I had substituted society in the place of my father. Unconsciously, I had become afraid of critics whom I had cast into a father role.' Once he came to understand this he began to write again, and has never stopped since.

Kimon spent the summer of 1945 with the Reich family in the countryside of upper New York state. His therapy completed, Friar was told by Dr. Reich, 'The end of your analysis is: go to Greece!' This he did in the following year.

The End of Part One

—ANDY HORTON

THE ATHENIAN ORGANIZER

GET THE RIGHT NUMBER THE FIRST TIME

EMBASSIES

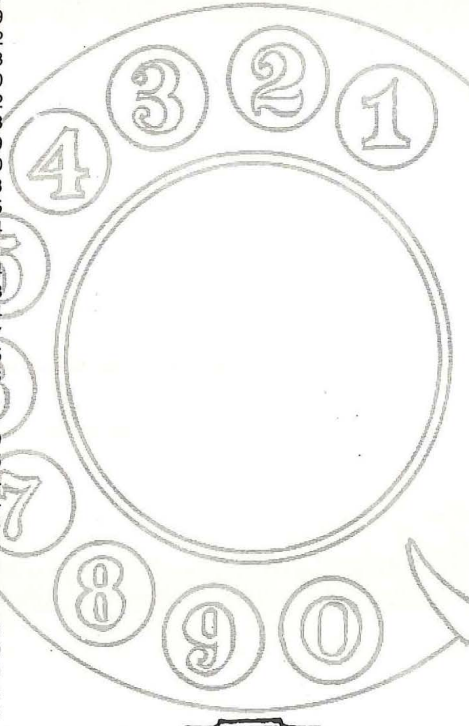
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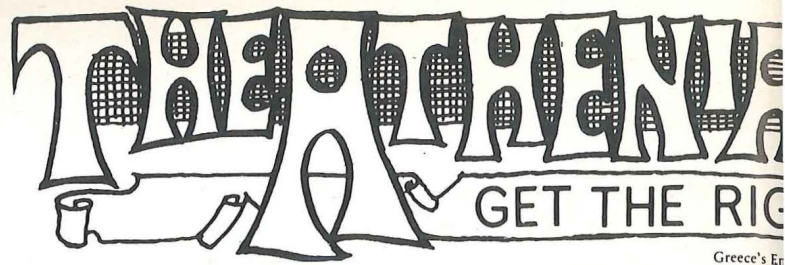
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Banks

All banks in Athens are open from 8 a.m. to 1 p.m. Monday through Saturday. The following banks, however, are branches that either re-open in the afternoon (for partial services) or remain open all day:

- NATIONAL BANK OF GREECE, Kar. Servias 2 ... 323-6481 (Mon.-Sat: 8 a.m. to Midnight).
 Aeolou 86 ... 321-0411 (Mon-Sat: 8 a.m. to 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 IONIAN & POPULAR BANK OF GREECE, Venizelou 45 ... 322-5501 (Mon-Sat: 8 a.m. to 1:30; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 Mitropoleos 1 ... 322-1026 (Mon-Sat: 8 a.m. - 7 p.m.)
 GENERAL HELLENIC BANK, Corner Stadiou & Voukourestiou ... 602-311 (Mon-Sat: 8 a.m. to 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 COMMERCIAL BANK OF GREECE, Sofokleous 11 ... 321-0911, Venizelou 25 & Amerikis ... 323-0911, Patriarchou Ioakim 5, Kolonaki ... 737-227 (Mon-Sat: 8 a.m. - 1:15 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 CREDIT BANK, Pezmazoglou 10 ... 324-5111, Venizelou 9 ... 323-4351 (Mon.-Sat: 8 a.m. - 2:30 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 FIRST NATIONAL CITY BANK, Philikis Etaireias 2, Kolonaki Sq. ... 618-619 (Mon-Sat: 8 a.m. - 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 FIRST NATIONAL BANK OF CHICAGO, Ymettou & Iphikratos, Pangrati ... 761-205 (Mon-Sat: 8 a.m. - 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
 CONTINENTAL ILLINOIS NATIONAL BANK & TRUST COMPANY OF CHICAGO, Stadiou 24 ... 324-1562/7, Akti Miaouli 25, Piraeus ... 481-971/5 (Mon-Sat: 7:45 a.m. - 2:15 p.m.)
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 AMERICAN EXPRESS, Venizelou 17 3234-781
 BANK OF AMERICA, Stadiou 10 ... 3234-002
 BANK OF NOVA SCOTIA, Hotel Grande Bretagne ... 3220-032
 CHASE MANHATTAN, Vass. Sofias 2 ... 735-311
 CONTINENTAL BANK, Stadiou 24 ... 3241-562
 FIRST NATIONAL CITY BANK Othonos 8 3227-471
 FIRST NATIONAL BANK OF CHICAGO, Venizelou 13 ... 602-311
 ALGEMENE BANK NEDERLAND, Korai 5 ... 323-8192

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- Mayor of Athens (Public Relations Office) 324-5239
 Alien's Bureau (Central Office) 628-301
 Residence and Work Permits 622-601

GOVERNMENT MINISTRIES

- Planning and Government Policy, Palea Anactora 322-7167
 Foreign Affairs, Zalokosta 2 610-581
 National Defense, Holargos (Pentagon) 646-5201
 Interior, Stadiou & Dragatsaniou 322-3521
 National Economy, Hippocratous 3-5 323-0931
 Finance, Kar. Servias 10 322-9643
 Justice, Piraeus & Zinonos 525-903
 Cultural Affairs, Pesmazoglou 2-4 322-2973
 Education & Religion, Mitropoleos 15 323-0461
 Social Services, Stournara & Aristotelous 532-821
 Public Works, Char. Trikoupi 182 618-311
 Marine Transportation & Communications, Syngrou 49 918-140
 Public Security, 3rd September St. 48 836-011

CHAMBERS OF COMMERCE

- Athens Chamber of Commerce, Amerikis 9 624-280
 International Chamber of Commerce, Kaningos 27 610-879
 British Hellenic Chamber of Commerce, Valaoritou 4 620-168
 French Chamber of Commerce, Vass. Sofias 4 713-136
 Greek-Arab Chamber of Commerce, Kaningos 12 615-819
 Hellenic American Chamber of Commerce, Valaoritou 17 636-407
 Hellenic German Chamber of Commerce, George 34 627-782
 Italian Chamber of Commerce, Mitropoleos 25 3234-551, 3234-557
 Yugoslavian Chamber of Commerce, Valaoritou 17 618-420
 Hoteliers Chamber of Commerce, Mitropoleos 1 3233-501
 Professional Chamber of Athens, Char. Trikoupi 72 610-747
 Shipping Chamber of Greece, Kolokotroni 100, Piraeus 475-343
 Technical Chamber of Greece, Kar Servias 4 3236-652
 Japan External Trade Organization, Akadimias 17 630-820

GOVERNMENT AND INDUSTRIAL AGENCIES

- Federation of Greek Industries, Xenofondos 5 323-7325
 Hellenic Export Promotion Council, Stadiou 24 323-0035
 National Organization of Hellenic Handicrafts, Mitropoleos 9 322-1017
 Secretariat of press and information, Zalacosta 3 630-911

CLUBS - BUSINESS - ORGANIZATIONS

- Foreign Press Club, Valaoritou 15a 637-318
 Lions International, Metaxa 19 538-005
 Propeller Club, Syngrou 94 951-3111
 Rotary Club, Kriezotou 3 623-150

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 *WEATHER 148
 *NEWS 185
 *THEATRES: What's Playing, When, Where 181
 STOCK EXCHANGE 178
 These services are offered ONLY in Greek

Athens Time: GMT + 2

Shop Hours

The summer schedule is expected to continue with morning hours from 8:00 - 2:30 and afternoon hours from 5:00-8:00. Most food stores do not re-open Mon., Wed., & Thurs. afternoons. Most other establishments do not re-open Mon., Wed., and Sat.

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NUMBER THE FIRST TIME

Language Fortnightly

ATHENS 139

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POSTAL SERVICES

Most post offices in the Athens area are open from 7 a.m. to 8 p.m.

MAIN POST OFFICE, Aeolou 100. Open 7 a.m. - midnight, Mon-Sat.....324-3311
Post Office Branch, Syntagma Square. Open 7 a.m. - 10 p.m., Mon-Sat....323-7573

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Aerolimenos (Airport).....	981-2963
Amarousi.....	802-0818
Ambelokipi.....	777-9450
Amerikis Sq.....	870-840
Kalamaki.....	981-8103
Kaningos Sq.....	617-040
Kefalari.....	801-3373
Kifissia.....	801-4867
Kolonaki Sq.....	710-140
Psychico.....	671-8410
Thission.....	361-540

AIRPORT INFORMATION

Civil Aviation Information, East Airport.....	900-9466
Olympic Airways only.....	981-1211&929-21
International flights, not Olympic.....	900-91

TRAINS

General Information.....	624-402
For travel to North of Greece and other countries.....	813-882
For travel in the Peloponnesos.....	513-1601
(English spoken at these offices).	
To send goods by rail see 'Basic Business.'	

SHIPS

Leaving Piraeus:	
Central Office. (English spoken).....	451-1311
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AUTOMOBILE & TOURING CLUB

The Automobile and Touring Club of Greece (ELPA) is at the disposal of every foreign motorist who visits Greece. Services offered include information on road conditions, gas coupons, hotel reservations, free legal advice, information on car hire and car insurance, camping and Road Patrol Service.....604-411/15

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Central mainland, Euboia, Thessali, Pieria, Liossion.....	260
Halkis-Edipsos-Limni.....	874-915
Aliverion-Kimi-Skiros.....	875-339
Thebes.....	861-8143
Levadia-Antikira.....	861-7954
Delphi-Amfissa-Itea.....	826-489
Volos-Almiros-Anhialos.....	874-151
Trikala-Karditsa.....	874-712

Kamena Vourla-Atlanti-Lamia	
Karpenision.....	874-809
Larissa-Farsala-Elassona-Katerini.....	842-694
Peloponnesse: Kifissos and Krotilou	
Patras.....	512-7282
Corinth.....	512-9247
Sparta.....	512-9272
Tripoli.....	528-628
Nafplion.....	512-9245
Pyrgos.....	521-219
Kalamata.....	533-810

E.O.T. (National Tourist Org.)

Central Office.....	322-2545
Press Office (pamphlets, maps, etc.).....	322-3111

Emergencies!

POLICE

For all emergencies: (English spoken)..... Tel. 100
Tourist Police: (English spoken)..... Tel. 171
Fire Brigade..... Tel. 199
Coast Guard..... Tel. 108

LOST PROPERTY

16 Mesogion St.....643-1460

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Hospitals on duty: *taped information given in Greek*..... Tel. 106
Navy Dispensary: for US military personnel & dependents.....Tel. 745-631
Pharmacies: Open 24 hours, *taped information in Greek...*..... Tel. 107

FIRST AID

Athens: Immediate medical attention & ambulance service (English spoken)..... Tel. 525-555
Piraeus: Tel. 646-7811

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Athens..... Tel.3245-311
Piraeus.....Tel. 475-065
GAS:..... Tel.363-365
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 Evangelistrias)
 Neo Psychiko (Xanthou, N. Ionias)
TUESDAY
 Halandri (Melongiou)
 Nea Philothei (Theol. Ioannidi)
 Pangrati (Damareos, Iaskou)
WEDNESDAY
 Nea Smirni (Omirou)
 Kifissia (Pindou)
 Patissia (Traleon, Ialemou)
THURSDAY
 Acharnon (Yiannari)
 Glyfada (Papanastasiou)
 Papagou (Kyprou, Elispontou)
 Ano Ilissia (Ammo Chostou)
FRIDAY
 Kolonaki (Xenocratous)
 Kallithea (Atthidon, Menelaou)
 Aghia Paraskevi (behind Town Hall)
 Paleo Psychiko (near Church)
SATURDAY
 Ambelokipi (Riankour)



CHURCHES & SYNAGOGUES

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

The Mitropolis (Cathedral), Mitropoleos
 St., (below Syntagma Sq.)322-1308
 St. Irene, Aeoulou, Monastiraki. *Mass sung
 in harmony.*
 Chrosopiliotissa, Aeoulou 62, Monastiraki.
Byzantine chant.
 St. Demetrius, Panormou, Ambelokipi.
Byzantine chant.
 St. George of Lycabettus, Lycabettus Hill.
 St. Sotiris, Kidathineon, Plaka. *Byzantine
 choir accompanied by organ.*



CLUBS Social/Sport

CLUBS: XAN (YM-YWCA) of Kifissia.....
 801-1601;
 The American Club of Kifissia (private)
 801-2987;
 Ekali Club (private)803-2685
BRIDGE: Federation of Bridge Clubs in
 Greece, Amerikis 6625-510.
EXCURSIONS: Greek Touring Club,
 Polytechnion 12, Patission
540-854, 548-600
GOLF: Golf Club, Glyfada 804-6875;
GO-CARTING: Agios Kosmas981-3340.
GYMNASTICS-TRACK: Panhellenic Gym-
 nastics Club, Mavromateon and Evelpi-
 don833-720
HORSE RACING: Hippodrome, Faleron
 Delta966-511.
MOUNTAIN CLIMBING: Greek Alpine
 Club, Karageorgi Servias 7, Syntagma
323-1867.
RIDING STABLES: Paradisos Horse Rid-
 ing Club, Amaroussi 681-2506;
 Athens Horse Riding Club, Gerakas
659-3830
TARGET SHOOTING: The Target Shoot-
 ing Club of Greece, Stadiou 10 ...322-4506
TENNIS: Attica Tennis Club, Philothei
 681-2557;
 Athens Tennis Club, Vass.Olgas 291-0071
 Kifissia Tennis Club, Kifissia 801-3100;
 Panhellenic Gymnastics Club (See Gym-
 nastics) ... Sports Centre (See Gymnas-
 tics) ... Voula, on the beach at Voula ...
 Vouliagmeni, on the beach at Vouliag-
 meni ... Ekali Club (See Clubs).
TABLE - TENNIS: Table-Tennis Federa-
 tion, Menandrou 36538-022
UNDER - WATER FISHING: Agios Kos-
 mas981-7022
YACHTING: The Yacht Club, Tour-
 kolimano471-9730



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 Mrs. Ioannidou, Mantzarou 8, Kolonaki
635-197
 (Call between 9 a.m. & 2 p.m. & 8 p.m.
 daily. English spoken).

PETS
 Greek Animal Welfare Fund (English
 spoken)643-5391
SPA: The Greek Society for the Protection
 of Animals (pets only)
 Central number321-6700.
 number..321-6700.
 For sick animals: Call-Vet. Clinic &
 Kennels, Iera Odos, 7, (English spoken)....
364-445
 Vet. Clinic Halkidonas 64,
 Ambelokipi706-489
 For information about export and import
 of pets: Ministry of Agriculture: office of
 veterinary Services,.....
 Aeoulou 104321-9871

Other Denominations:

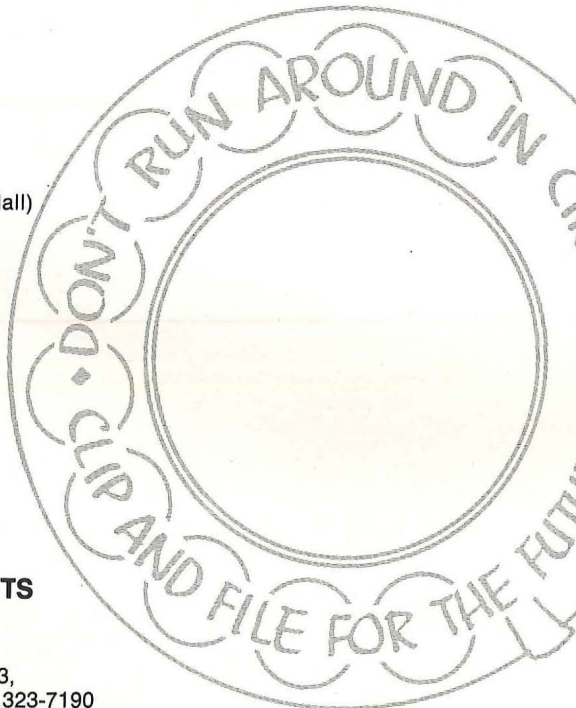
Beth Shalom Synagogue, Melidoni 6
 525-227
 Christos Kirche (German Evangelical),
 Sina 66 612-713
 St. Andrews Protestant American Church,
 Sina 66 707-448
 St. Dennis (Roman Catholic), Venizelou
 24 623-203
 St. Paul's (Anglican), Philellinon 29
 714-906
 St. Nikodimos (Russian Orthodox) Phil-
 ellinon 323-1090

MARINAS

Vouliagmeni Yacht Anchorage.....804-0013
 Zeas Yacht Anchorage451-1480
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YOUTH HOSTELS

Aghiou Meletiou 1825-860
 Kallipoleos 20766-4889
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THE TOWER OF THE WINDS

MODERN man is not alone in his obsession with time; in fact, the tendency to make a fetish or a game out of time pieces stretches far back into antiquity.

Men have been keeping track of time for about 5000 years. The first chronometers were simple: they worked on the same principle as the medieval hour-glass, but used water instead of sand. A pot was filled with water which then ran out slowly through a small hole in the bottom. These water clocks (called 'water thieves' by the ancient Greeks) were used in the law courts of Athens during the days of Pericles. A speaker was allotted one or two pots of time in which to deliver his oration, and then his time quite literally ran out.

By the Roman period the fascination with gadgetry that still dogs us today had already taken hold of the human race, and more elaborate time pieces were devised. The same hour-glass principle was used to power fantastic dials and mechanical figures. The Tower of the Winds in the Roman Agora housed just such a showpiece.

'The Tower of the Winds' — the name alone conjures up pictures of a

magical retreat in a Tolkien fantasy. But this tower is real enough. It stands just east of the ruins of the Roman market place, and is entered from a quiet little square in Plaka, overlooked by a few old houses and an artist's atelier.

Inside, a Moslem prayer niche in the south wall recalls the days when the Tower served as a Turkish *tekke*. Stuart and Revett, English architects who studied and sketched the building in the eighteenth century, describe it as 'a Place of great Devotion, in which at stated times certain Dervishes perform the circular Mohammedan Dance.' In those days the Tower was virtually smothered by houses built right up against its walls, and the Englishmen had to remove parts of these before they could begin to draw. The Moslem *mullah* in charge of the sanctuary kindly allowed them to excavate inside the building, where seven feet of earth, beaten down by the whirling of the dervishes, had accumulated on top of the original floor.

Today the Tower is a conspicuous landmark, standing virtually complete while the structures around it are in ruins. The building is a simple octagon in plan, with two columned porches at the front (their columns now missing) and a round turret at the back. It was designed by Andronikos of Kyrros, either a Syrian or a Macedonian, who enjoyed a considerable reputation as an astronomer and geometrician. Time pieces seem to have been his speciality, and an intricate sundial signed with his name has been found on the island of



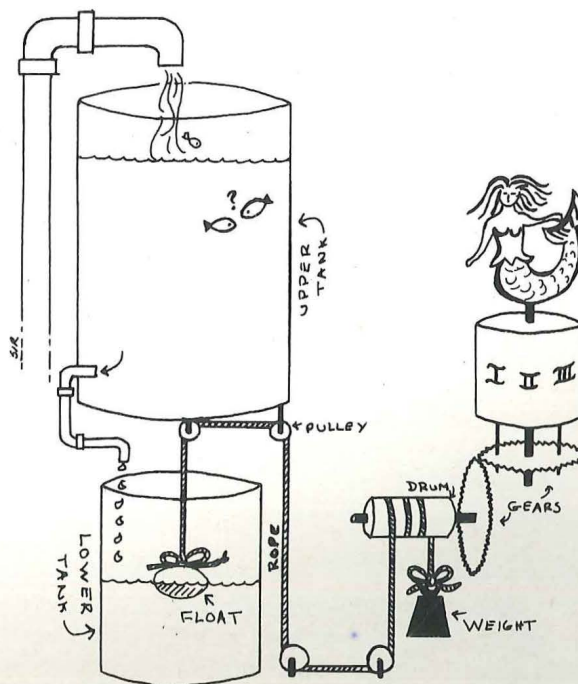
—PHOTOGRAPH : EUGENE VANDERPOOL, JR

Tinos. He built the Tower around 50 B.C., when this area was the business center of Athens. Immediately to the east was a deluxe, marble-paved public toilet, and beside it, the entrance to the market place. Certainly a clock would have been a convenience here, where men met daily to bargain, buy and sell.

The clock for which the Tower was famous was inside, but one could also read the time and weather from the outside of the building. High up on the walls are winged figures representing the Winds. There are eight in all, one on each wall, each carefully labelled with its classical name. The building is oriented precisely in relation to the points of the compass. The figure of the north wind, for instance, faces exactly north. Each Wind carries an identifying object suitable to his character. Gentle Zephyr, the west wind, carries flowers. Notos, the wet south wind, empties a pitcher of water. Our old friend Meltemi, under the alias of Boreas, carries a conch shell to blow up his roaring gales.

On the top of the conical roof of the Tower there once stood a bronze weather vane in the shape of a snaky-tailed Triton who pointed in the direction of the Wind that was blowing. There are also nine sundials on the walls — one below each Wind, and one on the turret. From these one could read the time of day and the season of the year.

The upper tank was kept constantly full of water, piped in under high pressure from a spring. The water flowed out of the upper tank into the lower tank through a small pipe. Thus the water level in the lower tank rose slowly and evenly. A float in the lower tank rose at a constant rate with the water level. The float was attached to a rope which wound about a drum that turned as the water rose. The drum was attached to a gear which meshed with another gear that moved the hour indicator.



But what of the mechanical marvel inside the tower? Ancient writers describe the building as an *horologeion* — a general term for any time-keeping device, were it a simple sundial or a complicated water clock. Scholars are agreed that the Tower contained an elaborate clock (and possibly a planetarium as well). These machines, like the simple clocks of Pericles, were powered by water. Although the bronze works of the clock vanished long ago, experts have been able to reconstruct them on paper from incisions on the floor and walls and from descriptions of similar devices written in the first century before Christ by the Roman architect Vitruvius.

The reconstruction results in a sort of Rube Goldberg contraption that must have worked something like this: there were two tanks, one above the other, in the turret. The upper one was kept constantly full of water, piped in under high pressure from a spring at the base of the Acropolis. The water flowed out of the upper tank through a small opening or a pipe in the bottom, and into the lower tank. Thus the water level in the lower tank rose slowly and evenly; it would probably have taken a whole day to fill it completely. It would then

have been emptied and the process repeated the next day.

There was a float in the lower tank which rose at a constant rate with the water level in the tank. It was attached to a rope which was, in turn, wound around a drum so that the drum turned as the water rose. The drum was attached to a gear, and the motion was communicated through a series of meshing gears to whatever sort of indicator was used to mark the hours.

It is anyone's guess what the visitor to the Tower would actually have seen. The works of the clock would have been concealed, the noise of their motions masked by the playing of fountains. The problem of how to design a clock face was complicated by the ancient method of reckoning hours, somewhat different from our own. Instead of dividing the whole day into 24 hours, the ancients divided the time between sunrise and sunset into 12 equal parts. Thus the length of an hour varied from 47 1/2 in mid-winter to 74 minutes at the summer solstice. Only on the equinoxes would an ancient hour have been exactly 60 minutes long. Obviously a simple clock face like the ones we use today wouldn't do; ancient engineers had to devise astronomical maps, revolving figures

and other such machines, whose movements could be adjusted to accommodate hours of different lengths. On one clock, described by Vitruvius, 'the hours are marked on a column or pilaster; and these are indicated by a figure rising from the lowest part and using a pointer through the day.'

The Tower may well have contained other water-driven curiosities. Vitruvius tells us that in some clocks 'figures are moved, pillars are turned, stones or eggs are let fall, trumpets sound, and other side-shows.' In fact, the place may have been rather like a giant cuckoo clock.

All these wonders, whatever they were, have long since been melted down or beaten into swords and plowshares; today we see the watch case with its works removed. The Tower serves as a storeroom for lesser antiquities, its floor cluttered with broken statues, marble slabs and fragments of Roman inscriptions. This place, once renowned as an example of the utmost in modern technology, is now revered only for its antiquity.

—SUSAN I. ROTROFF

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PENCIL SKETCHES OF GREECE

The time is 1965. The entire Glyfada shoreline, which has since been 'developed,' rates highly as one of the tourist centers of Greece. The consequences of the development program has changed the appearance and the spirit of the town but this sketch stands as a description of how it was.

—B.L.M.

SKETCH I: 1965

House-hunting

WE have been in a dingy, dirty, noisy hotel in Kifissia for more than two weeks. We are aching for a home in which we can settle with our brood. I am like some mother fox frantically searching for a den for her cubs. Armed with a workable knowledge of the language, heads crammed full of historical data, and spirits eager for the wonderful adventure of a two-year stay in Greece, we find that with each day our attitude becomes less enthusiastic as we engage in the frustrating activity of house-hunting.

We are limited in our choice of a house by our pocketbook, but as to the section of the capital in which we can live, we are restricted only by one consideration: — whether the bus passes to pick up and take the children to the American school. We learn that the bus will operate no further than Voula. From the start we decided that we wanted to live as close to the sea as possible, so we focus all our house searching activity on the Voula-Glyfada area.

Glyfada appeals to me immediately. The seaside town is wedged between the brown, naked foothills of Mt. Hymettus and the waters of the Saronic Gulf. The houses are neat and attractive. Most of them are owned by middle class families, others by the poorer element of the population — the fishermen — and not a few extravagant, splendid villas by wealthy Greeks who have chosen to summer here. The principal streets of the town all channel themselves into an interesting platia which gives the town a sort of heart. In back of the town, called Ano Glyfada, live displaced peasants who have migrated to the city and are creating what we would term, urban blight. Beyond this, climbing up the slopes of Mt. Hymettus, are scattered huts.

Nevertheless the town has many of the elements of a Greek village and therein lies its appeal for us. We want to get out of the atmosphere of the capital and to approximate life as it is lived in a Greek village. This is the furthest point

to which we can move and still have within easy reach the places to which we must go to conduct our daily affairs.

Every morning we house-hunt and learn that by 1:00 or 1:30 we must stop our activity because people are making ready for their midday meal and siesta. Tired and discouraged, we go back to the grimy hotel to perspire away the tropical afternoon hours until 5:00 or 5:30 when the siesta is over and we can resume our search.

Our search is often frustrated by the frequent change of street names.

'Say, could you tell us where number eight Sophia Street is?' I asked a man standing by the road.

'Sophia? Do you mean the one that is now called Sophia or the old one whose official name was changed to Seferis Street, but still is referred to by the old name of Sophia?' Or:

'Sir, could you kindly tell me where 196 Thanos Street is?'

'Number 196? Let's see. No this part of Thanos Street that you are now on goes only to number 100. Number 101 picks up some other place.'

'Well, where?' we persist.

Hospitable creature that he is, he beckons to another passer-by to ask where the other part of Thanos Street is.

'In the center of Athens,' replies the newcomer.

'Impossible,' returns the first bystander. 'Why would they have one part of the street way out here and the other part ten kilometers away in the center of Athens?'

'If you knew your history you'd know that in ancient times Thanos was one of the main arteries in and out of Athens in this direction, then when the city expanded the street was cut off...'

'Where did you ever hear that Thanos was an ancient way in and out of Athens?' inquires a third passer-by, whose spirit of Socratic dialogue is awakened. 'In what school did you study history?'



We drive away unnoticed by the discussion group which has already attracted five or six people.

Our children are cranky, hot, tired, hungry, thirsty and very confused from going in and out of houses that my husband and I do not feel are suitable.

'What's wrong with that one?' cries Cynthia.

'It doesn't have any inside toilet,' I say to her.

'So, what,' she answers her voice getting louder. 'When we take long trips and can't find a place, even you stop by the side of the road...'

'Hush and get in the car. We'll discuss it later,' I retort.

'And this,' exclaims John, 'this one is really cool, man,' his eyes admiring the facade of a small palace that we have just been shown. 'What's wrong with this?'

'It costs over \$800.00 a month not counting utilities, that's what's wrong with it,' snarls my husband. He is now out of patience with the over-eager agent, who in spite of our explicit description of what we want and what we don't want, of what we can afford and what we cannot afford, has shown us everything from this 'veela' to a goatherd's hut.

'I want this one, I want this one...' cries baby David, so bewildered that he keeps repeating, 'I want this one — I want this one.'

We approach the shore-front of Glyfada where we see the public beach. The water is smelly and the sand piled with discarded papers and garbage. We notice, though, that the area is crowded and many are swimming.

'Let's stop and swim. We need a break from this horrible house-hunting,' I say.

My husband sniffs the air and frowns.

'It stinks,' says Cynthia.

'That water sure looks swell though,' says John already pulling off his shorts and stripping down to his bathing suit which he wears perpetually under his clothes.

My husband, being the sensible member of our family, is against swimming in this area.

'Oh, for heaven's sake. People have been swimming here for thousands of years, and look at them all. They look pretty healthy to me,' I say.

John and I take a running leap into the debris-coated water, while Cynthia and her father stand at the edge with only their feet submerged.

'How romantic,' I think, 'the Saronic gulf, it rhymes with Byronic.'

Harboured in the marina next to the

Authentic.



A tradition
which
carries since
it never varies

beach are the fishing boats, most of them hardly larger than rowboats, multi-coloured and bobbing as lightly as leaves on the waves.

Adjacent to the marina, fenced in and invisible, is the swanky, unpolluted Astir, frequented by the tourists, the American service mens' families, the jet set and some wealthy Greeks. The two beaches represent two different worlds, and I am glad I have chosen 'my' Greek world.

SKETCH II: 1965

Innocence Abroad

JOHN and I pay an emergency visit to the doctor for some sudden and serious 'intestinal attack.' He gives us some binding-up pills and a word of advice:

'Stay off that public beach at Glyfada.'

Doubled up with stomach pains and violent attacks of nausea, John and I are met by the glowing, healthy, and smirking faces of Cynthia and her father in the waiting room.

I am no longer so sure of 'my' Greek world.

SKETCH III: 1965

Our Garden

OUR garden is crowded and choked. I have never seen such profusion in a supposedly cultivated space. It is such a jungle that one would expect to see some prehistoric, half imaginary beast, like those in the primitives of Rousseau, stick its dumb head out of the green tangle. It is as if the Law of Survival of the Fittest has been abrogated — for everything, weak or strong, survives, nay overcomes.

You wouldn't believe that a rose bush could survive the spring and summer strangled by the vines of some, I am sure carnivorous, serpentine plant. All have, but then, the rose bushes are not really bushes, they are trees and reach almost to the roof of our one-story house. The flowers that those rose trees produce are the size of lettuce heads. Coloured yellow, white and pink, they waft their sweetness upwards toward the windows, while dozens of zizzing bees hover, mesmerized in space.

The front or length of our house is submerged in the density of a thin-limbed tree with hundreds of pointed, shiny green leaves.

'And those,' I exclaim to Yanni, our stubborn gardener. 'Those,' I say, pointing to the pointed leaves that cover

"VEGA, CAVIROS-VARVECO 6-8, TEAS str. ATHENS TEL. 739-849 746-654

the facade of our house, 'Can't you at least trim them?'

'No,' he says, trying to control his temper after discussing this very subject with me for the fifth time. 'I told you, Madame,' using this French form of address on me to see if it won't soften me, 'that at Christmas time those trees will bloom a remarkable red bloom; the most beautiful trees in the whole world.'

He pushes up his straw hat and mops his wet forehead. His eyes grow dark as he sizes me up. Everyone has had trouble with Gianni as he comes with the house. He is tall with a thick thatch of gray hair and sports a moustache shaped like a box. He walks with a dignified air and rightfully so, as he is called a *Mastoras*. The title, legitimate or not, has given him the air and posture which serves to differentiate him from the peasant.

The landlord pays him from our rent; therefore, we have no control over Gianni except to 'tell the landlord' in whose employ he has been for twenty years. We had heard the rumour that a troublesome gardener comes with the house but we paid no attention. We speak Greek and my husband and I have the incurable theory that if you speak a person's language you can become his friend. Gianni was one of the rare exceptions to this rule. He never became our friend and when we left we had avoided speaking to one another completely.

'Sure, sure,' I answer sarcastically to his boast, 'And what, if I may be permitted, is the name of those monstrous trees?'

'Poinsettia, the Christmas tree.'

My head spins around in the direction of the front of the house to get a better look at the growth that Gianni has dubbed poinsettia. Incredible. I have only seen them in little pots. Here the tips of the trees brush the roof of the house.

'Poinsettia,' he repeats edifyingly, sneaking out the front gate before I have a chance to voice the rest of my grievances.

Gianni has little time for me. To make gardening a profitable enterprise, he takes care of many, many gardens in Glyfada, plus, he tells one proudly, the American Officers' Club. So I am, without doubt, the least of his patrons.

Once or twice a week he enters our yard at 5:00 or 6:00 in the morning and turns on a hose. One must start watering in Athens early in the morning to avoid the intense sun of the day. He returns an hour or two later to shut off the hose. During this hour or two, all he has succeeded in doing is to flood one

square yard of our thirsty garden, leaving the rest of the plants to wait their turn for another few days. Our water bills are running \$50.00 per month. My husband rants and starts to rail, but his anger is appeased by the fat tangerine he picks off the tree on his way to work.

I want to impress upon Gianni that the general impression of our garden is one of messiness. He looks at me uncomprehendingly and states that ours is one of the finest gardens in all Glyfada.

He fails to see the struggle that is taking place on the veranda by the front door. The bougainvillea that blooms all year in Athens (at least ours never fails) at this moment holds sway. However, I notice that the dainty white jasmine on the other side of the veranda is gradually coming into its own, too, and I wonder how long these gorgeously scented blooms can contain themselves in this small area before they demand *Lebensraum* among the bougainvillea. Well, that is the bougainvillea's problem.

One must adjust. After all we are not in New England any more, with our carefully manicured hedges and snap dragons all in a row. When we first moved in, it seemed to me that the most untidy aspect of the garden was the milkweed vine. It convoluted and strung itself, knotted itself and wound itself through the wrought iron of the fence that ran around the whole periphery of our house. My New Englander's sense of arrangement and order was outraged at this unruly encroachment, and I set to tearing it up by the roots and snipping at the vines. Finally, in desperation, snatching it with both hands, I tried to rip it loose. I gave up and the vine won.

Now I think I must have been quite mad. The pale green pods are pregnant with seed and, every second, one pod silently opens and sends upward silken feathers. One of the most beautiful sights in all of nature is to see these tiny silver slivers gliding under the blue, cloudless, Attic sky.

I stand very still to determine if these pods make a splitting noise when they open. Sometimes I think I hear some slight noise, the tearing of silk; but, I am listening too hard and only hear the beating of my own heart.

In the evenings I feel like the pasha of some decadent kingdom. The sweet mixture of bougainvillea and jasmine, of roses and damp earth, of thin roots and green leaves, of cramped growth, gives off a heady oversweet aroma.

The mid-summer moon shines on the lemon and grapefruit trees, and turns the leaves of the olive tree to silver.

I think of what Gianni says to me when I say, 'Cut some of it down; at least clean it out a little.'

'Wait till January and I will cut it all down,' he says.

On one side of the house there is a peaceful, wide area where only a fig tree and its neighbour, a pomegranate, stand with an exaggerated dignity in contrast to the rabble of growth that chokes the foreyard. They are solitary and aloof. The fig tree has let all its sticky sweet fruit go and there is no trace of it. It still holds its leaves of famous shape. The bark is a mouse gray and has spidery branches that have some grace. The pomegranate's full term fruit is bussed by flies. I re-read Elytis's *The Mad Pomegranate Tree* and stare at the tree hoping it will give some insight into the poem or, better still, that the poem will give me insight in to the meaning of the tree.

—BRENDA MARDER

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Notes from an Apartment -Hunter

S EARCHING for an apartment in a large city must be counted among the more painful acts of urban life. Whether you are a newcomer to the city of Athens or a long-time resident whose lease is about to expire, the following hints and reminders may serve to ease or at least organize the pain and confusion a bit.

Developing a working vocabulary: It is probably wise to begin with a rudimentary knowledge of a few terms. The small, red and white *enoikiazetai* sign, pasted on buildings and telephone poles, is the 'For Rent' sign. The handwriting below, often illegible, gives the pertinent details. *Epiploméno* means furnished, *eipógiou* is the basement, *isógiou* means ground floor and a *retiré* is on the top floor or penthouse and usually includes extra terrace space. Americans must remember that 'first floor' means first floor up, and not ground floor. *Dhomatio* means room, *garsoniéra* is one room, *dhiari* is two, *triari* three, and *tessari* four. The 'official' room count does not include hall, kitchen, or bathroom.

The English-language newspapers are geared to foreigners and prices and neighborhoods follow accordingly. Of the Greek language dailies, *Ta Néa* has the most listings covering the entire city and suburbs. Prices are not advertised so you must guess the rent on the basis of the description. Rents are 'flexible' and bargaining is both accepted and expected, so do not agree to the first price quoted to you. Agencies are another approach for someone unfamiliar with the city or with little time to devote to looking. They usually charge a fee of approximately one month's rent.

The approach subscribed to by most Greek and non-Greek 'experts' is to pick a neighbourhood and walk the streets, checking for the *enoikiazetai* signs and meeting the *theerorós*. The *theeroró* or concierge is the prime source of news on all neighborhood happenings. An industrious *theeroró*, motivated by your regular monthly tip, will collect your rubbish, find you a plumber in less than three days, and may even be able to tell you the working



hours of local markets. We know of a model *theeroro* who, in addition to dispensing such routine duties with diligence and good humour, has a calling card which he proudly hands out to all visitors.

Choosing a neighborhood with foresight. Explore a neighborhood at different times of the day. A quiet street at 10 a.m. may turn into an endless procession of honking cars during the many daily rush hours. What by day may look like an abandoned garage, may be transformed into a raucous taverna by night.

Don't forget to look for markets, laundromats, and bus stops. Interminable waiting for buses or taxis while carrying heavy bundles to your hilltop home, are daily inconveniences to be considered.

Furnished or Unfurnished. Unfurnished means an empty apartment without refrigerator, stove, and often without a telephone, but the concept of 'furnished' is a hazy one. I recently checked on a furnished place which lacked both a refrigerator and a stove.

Evaluate carefully the pros and cons of 'furnished', as the extra rent paid at the end of a single year will amount to several thousand drachmas. A distinct advantage is that it will probably have a telephone, which costs about 4,000 drachmas to buy and takes 20 days to two years to have installed. If you rent a furnished place, check for *all* essentials (blankets, lamps, brooms, etc.) and

insist that they be in the apartment before you pay the first month's rent.

Costs to be considered. In addition to rent, your utility costs will include *koinóchrista*, electricity, water, and telephone. The *koinóchrista*, paid on a monthly basis to your *theeroró* include electricity for corridors and elevators, heating, maintenance, and the *theeroró*'s salary. Rubbish collection will be extra, and the concierge may expect an additional 'tip'. Your share will be calculated according to the size of your apartment and the floor on which you live. The monthly telephone and bimonthly water bill should be modest and can be paid at banks and drugstores. Your first bimonthly electricity bill may induce you to be sparing in your use of hot water, since it is the *thermosifono* (hot water heater) that is the major cause for exorbitant bills, and should be turned off when not needed.

The Landlady and the Lease. The typical lease is a monument to incomprehensibility and most laymen will probably fail to understand any of the pages to which they are signing their name. Do not sign a lease without asking for a copy to be examined by your lawyer, a request that will impress your landlady, whether or not you actually intend to do this.

You will be required to pay, in addition to your first month's rent, the last month's and, with some landlords, a damage deposit. Insist on a receipt for any money paid and that it be specified, in writing, when your deposit will be returned to you. It can be an acute inconvenience not to receive your money when you are ready to move out.

Make a list of broken latches, chipped plates, and dripping faucets in the presence of the landlord and insist that he sign it. We were accused at the end of our lease of 'over-using and wearing out' what was from the beginning an old, leaky toilet. Many landlords operate on the assumption that airborne spirits will inhabit their dwellings and refuse to take into account the inevitable wear and tear.

Above all, do not be dismayed: expect to be told by landlords, agencies, and *theerorós* that there is a shortage of whatever size place you need; that you will be snickered at when you tell them how much rent you are willing to pay; and that, in the end, you will leave behind a landlady wringing her hands at the 'wretched condition' of her dwelling.

—S.A.

FRUIT AND VEGETABLE

The initiated need hardly be told that wherever one lives in Athens, there is a 'laiki day' once a week. On this day the green grocers are usually less busy and the trail of women pushing shopping carts, empty baby carriages or clutching bundles of empty plastic bags leads to the weekly mecca for Greek housewives, the *Laiki agora*, which means 'people's market.'

These street markets appear in different areas of Athens on different days (see the *ATHENIAN ORGANIZER*). Stalls are piled high with fruit and vegetables in season and farm-fresh eggs. Small trucks sell chickens, fish, olives, oil, food staples and washing products, while laid out on the street are flowers, plants, pottery, pots and pans as well as clothes, shoes, and various kinds of teas, herbs and incense.

The main attractions, however, are the fruit and vegetables.

The popular market is cheaper than the green grocer's, especially if you buy fruit and vegetables for the entire week. The rising cost of your food bill can be kept down even more by buying in season when prices are at their lowest.

There are those who arrive at the market as early as possible in order to find the best selection. However, for the economy-minded, the time to visit the market is after midday because as the day progresses the vendors, with only a few kilos left, offer 'all for five drachmas' so that they can go home.

There are certain techniques to *laiki* shopping. First, walk the length of the market once and compare the prices. Then go back and buy. The market is open from early morning until 1:30 or



PHOTOS: MARGOT CAMP

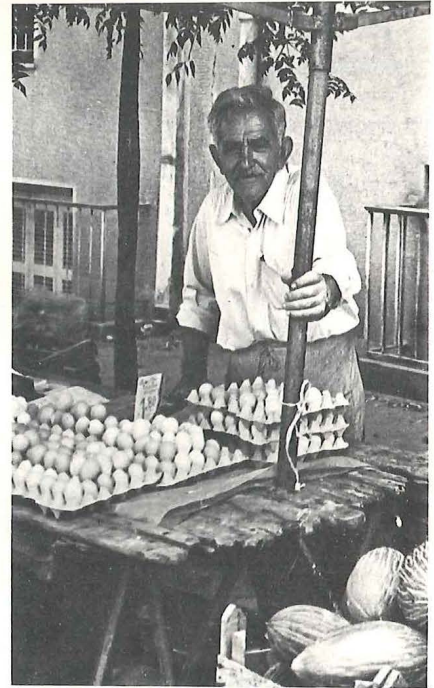
2:00 p.m. By closing time all the fruit and vegetables have been sold, the stalls are dismantled, the street cleaned and once again opened to traffic.

Choose carefully and know how heavy a kilo feels! If you are 'over' the merchant will put on, not take off, as he will want to bring the weight up to a round figure. You must be very firm about how much you want.

For a greater variety: crinkly, or curly lettuce, European celery, avocados, endives, mushrooms, parsley, shallots, radishes as well as fruits and vegetables out of season, one must go elsewhere. There are several green grocers in Kolonaki offering a wide range of fruit and vegetables but one of the widest selections in Athens is to be found at the Alpha Beta Supermarket in Psychiko.

October sees the end of the summer fruit and vegetables on the market and the first appearance of the winter ones. From now until the end of March we will see cabbages, cauliflower, celery, leeks, lettuce, wild greens. The fruit in season will be apples, pears and oranges, with pomegranates and quinces appearing later this month.

—CAROL CARETA



HOUSEKEEPER'S GRAB BAG

This column is dedicated to the proposition that *saving* is worthwhile. Whenever you can save money, time, energy, or your temper, you come out a winner. Therefore, we will be passing on hints, tips, recipes, and plain common sense to help you do all these things. But don't be selfish. We would like to hear your comments, suggestions, and problems.

There is really no substitute for brown sugar, but since it is fairly expensive, you can stretch it without affecting the flavor by using 1/3 white to 2/3 dark brown in any recipe. One cup of this mixture boiled together with whole cloves and stick cinnamon makes a delicious syrup.

Have you ever had the unfortunate experience of trying to bleach out a stain on a woolen fabric and seeing it turn yellow? It probably happened because the bleach you used had a chlorine base. Never use chlorine on wool or synthetics. There are many bleaching preparations which have a sodium perborate base available on the market. They can be added to your regular detergents and have the additional benefit of softening the water.

The next time you bake one of your delicious chocolate cakes give it a tang by adding one heaping teaspoon grated orange rind to both the batter and the frosting. Another variation is to add one teaspoon instant or strong coffee to the batter, and rum flavoring to the chocolate frosting.

To measure less than a full cup of shortening need not be the chore it seems. Merely fill a one cup measure full of water minus the amount of shorten-

ing required. For example, if you need one - third cup of butter or shortening, fill the cup two-thirds full of water and then add shortening until the water reaches the top. Pour out the water and you have left the exact amount needed.

Ever run out of copper polish with super-critical Aunt Maria due any minute? Make your own — it's cheaper, too. Simply mix equal parts of salt and flour, and add enough vinegar to make a thin paste. Rub your copperware with this until it is clean and then wash it in hot soapy water, rinse, and polish with a flannel cloth. (Buy flannel by the metre and cut your own cloths for a few drachmas).

Do your glass flower vases fog-up (from the mineral deposits in the water) like a Sax Rohmer opium den? The remedy could not be easier. Just save some of the sand your little darlings track home from the beach and twirl it around in the vase with a little water for a few minutes. It will shine like a Crackerjack diamond!

Now that 'love apples,' better known today as tomatoes, are no longer as costly as semi-precious stones, we have a wonderful old-fashioned recipe for those who think they are one of the better gifts of the New World to the Old! It's Tomato Jam, and we would venture to guess that most of our readers have never heard of this delicious spread. Our recipe calls for three cups of prepared tomatoes which is about one kilo. To prepare them you scald, peel, core, and then chop the tomatoes into small pieces. Measure into a kettle large enough so that the jam will not boil over. Bring to a boil and simmer for ten minutes. Add three cups of sugar, the juice of two lemons, one-half teaspoon salt, several whole cloves and pieces of stick-cinnamon tied in a gauze bag, and the rind of two lemons after first scraping out the white skin and cutting the rind into rings. Mix all this well and boil until thick. From time to time skim off the foam and be sure to stir. Pour into glasses, removing the spices but leaving the lemon rinds. Those of you who use 'Certo' (available at some supermarkets) will find a similar recipe on the label which does not include the spices and rind, but we think they improve the flavor enough to warrant their use.

Another old-fashioned recipe which is sadly neglected and deserves a 'come-back' is Vinegar Pie. Do you have a good recipe for this which you would share with us?

—SPAGGOS

Dental Care

A mother complained to us recently that although her son regularly visited his dentist, it was not until x-rays were finally taken that it was discovered that decay had been progressing undetected under some fillings. As a result several root canals were necessary. We asked Dr. John Scopis to provide us with a few reminders of the need for good dental care and the steps to prevention that are part of regular visits to the dentist.

Dr. Scopis, a graduate of the University of Michigan, practised dentistry for 20 years in Dearborn, Michigan and is now in private practice in Athens where he is a member of the Athens Dental Society.

THERE is no better approach to the elimination of dental disease than through a scientific program of 'prophyllaxis' — prevention.

Dental decay, which has been defined as a disease of civilization, is today the number one cause of the early loss of teeth while pyorrhea, an inflammatory condition of the supporting structures (gum and bone), is the number two cause. Decay and pyorrhea are bacteria-involved processes and their control and eventual elimination can only be achieved through a scientific program of office and home care. Once established, decay can certainly be brought under control and to a great extent eliminated while pyorrhea can be completely wiped out.

Pain and cost are the two main reasons people neglect their teeth. Those who visit the dentist regularly usually do not experience either. Severe toothache or pain in the supporting structures is an indication that the prevailing condition should have been attended to two or three years before. It takes that long for the decay process to reach the nerve of the tooth and even longer to produce an infected pyorrhetic condition. It is easy to see why the emphasis should be placed on prevention.

A question frequently asked is 'At what age should I take my youngster to the dentist?' The answer is at age three. By this age, 20 deciduous (baby) teeth will have erupted in the mouth. The dentist will clean and examine the teeth and apply a topical fluoride. This will ingest itself into the enamel of the tooth, making the tooth 40% more resistant to developing decay. Whether the teeth show decay at this age or not, yearly visits should follow.

Periodically x-rays will be taken to disclose any decay that may have developed between the back teeth, as well as other abnormalities that may

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have arisen. These x-rays — or radiographs — have controlled 'doses' and are not in any way harmful. Only necessary ones are taken. With x-rays accurate diagnoses can be made of otherwise difficult findings: they are indispensable to good dentistry as they serve as the dentist's hidden eye.

Emergencies frequently arise as a result of accident. Dentists today have many means at their disposal to prevent tragedies. The following story, illustrating how quick action may save teeth, occurred this summer at a baseball practice.

Young Tom Phillips was playing third base and heading for the grandstand to chase down a foul fly ball when he, the ball, and the grandstand all met with a thundering crash. When the dust settled, Tom exclaimed to his teammates, 'I knocked my front tooth out.' After a careful hunt, the shortstop came up with the missing tooth. By this time Mom and Dad were on the scene and it was not long before Tommy, with tooth in hand, was in a dentist's chair. With the excitement beginning to subside, it was quickly disclosed that not one, but two teeth were missing. Out to the ball field they all trudged; the missing tooth was quickly located some 15 feet from where Tommy had originally fallen.

Back at the dentist's office Tom's exfoliated teeth were sterilized, devitalized and reimplanted into the jaw sockets under local anesthesia. With the assistance of an orthodontist, the teeth were wired into place. Today, Tom has his missing teeth back again.

musical events

IT was a rare week for music in Athens which saw four major concerts by local and visiting artists at Herod Atticus Theater, culminating in an emotional performance of Grieg's A minor Piano Concerto by Gina Bachauer in her first public appearance in Greece since 1967.

The initial concert of this memorable week, that of the **Prague Chamber Orchestra**, was perhaps the most musically satisfying. Founded in Czechoslovakia twenty-five years ago, the Prague group has achieved an enviable international reputation which it entirely merits. The performance here was a display of remarkable precision and musicianship. Consisting of 37 members, the orchestra rehearses and performs without conductor, thus requiring absolute agreement among the individual musicians on matters of tempo, dynamics, and phrasing, in advance. As a result one could tend to expect a lack of any spontaneity, but this is thankfully not the case. So closely-knit are these brilliant instrumentalists that they think as one and clearly play with a unified sense of musical feeling. A good example of this was afforded regular concert goers by their first encore, the Overture to Mozart's opera, 'The Marriage of Figaro,' which was played as neatly and joyously as one could hope for.

This same work just happened to be the opening piece on the Athens State Orchestra's program two evenings with Andreas Paridis conducting. The latter's presence did not result in a better performance than the unconduted version of the Prague group; in fact Maestro Paridis seemed to be at odds with his musicians — and not for the first time. As a consequence the performance suffered. In the Mozart violin concerto which followed, there was again a lack of rapport between the orchestra and conductor, a situation complicated by the addition of a third factor, that of soloist Mayumi Fujikawa. As a concert violinist Miss Fujikawa is most impressive. She has achieved a beautiful sound, sweet but small, and flawless technique, though as a whole her performance was somehow clinical and unemotional.

The second half of the program was originally to have been the Mahler Fifth Symphony, but was changed at the last


moment, something which has been done on three occasions this summer and which is unbecoming to what purports to be a festival of international standing.

The Zurich Tonhalle Orchestra was disappointing in its mediocrity. The program for both nights was uninspired, and the playing itself exhibited something less than Swiss watchlike precision. The strings in particular were sour, and the performance flat and heavy. Maestro Dorati did not seem all that interested in rescuing the evening, and it appeared, moreover, that neither he nor the orchestra had had the opportunity of meeting each other before performance.

The fourth concert was an unexpected musical pleasure. Before an absolute capacity crowd, the Athens Radio-Television (EIRT) Symphony Orchestra, assisted by guest conductors and soloists, notably Greek-born pianist Gina Bachauer, performed for over three hours for the benefit of Cypriot refugees. Given the fact that there was little time for rehearsal, the performance went exceedingly well. The Symphony was in good form and responded to the emotional nature of the evening by producing some highly commendable musical moments. The orchestral version of two Cypriot popular songs by Solon Michaelides, conducted by the composer and sung by baritone John Modinos, were a delight, evoking musical memories of Respighi. Michaelides major work on the program, the Cypriot Liberation Symphony, was somewhat theatrical and evocative of a potpourri of composers covering the past century and a half, but nonetheless suited the occasion.

Beethoven's first piano concerto was nimbly performed by the Thessaloniki-born pianist Vasso Devetzi, an artist of international acclaim who has not been fully recognized in her own country, while the Orchestra itself tackled the Berlioz and Tchaikovsky overtures with vigor and musical feeling, if not absolute precision.

By far the highlight of the evening, and of the week as a whole, was Gina Bachauer's emergence from semi-retirement to demonstrate not only her devotion to the Cyprus cause but her continued ability to amaze even sea-

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soned concert-goers with her majestic style and overpowering musicianship. The reviewer last heard Bachauer in 1959 at a concert in Williamsburg, Virginia. It was a memorable performance which included Mussorgsky's 'Pictures at an Exhibition', and he has not heard any comparable playing until last Sunday. Miss Bachauer's style and technique are completely her own, and seem designed to produce anything but the wide variety of dynamic range and unequalled accuracy (in runs of parallel octaves for instance) that results. The audience was visibly entranced and thoroughly moved by her performance, and artistry and by the entire musical offering that the evening's program provided. What a shame that it took such tragic events to bring it all about.

August 31 — PRAGUE CHAMBER ORCHESTRA, with Boris Krajny, pianist; Haydn, Symphony No. 48 in C, 'Maria Theresa'; Mozart, Piano Concerto No. 12 A; Dvorak, Czech Suite.
 September 2 — ATHENS STATE ORCHESTRA, with Mayumi Fujikawa, violinist; Mozart, Overture to 'The Marriage of Figaro'; Mozart, Violin Concerto No. 5 in A; Berlioz, Symphonie Fantastique.
 September 6 — ZURICHTONHALLE ORCHESTRA, with Antal Dorati, guest conductor; Dvorak, Symphony No. 8 in G; Tchaikovsky, Symphony No. 4 in F.
 September 8 — ATHENS RADIO — TELEVISION SYMPHONY ORCHESTRA, with Serge Fournier and Solon Michaelides, guest conductors, Gina Bachauer and Vasso Devetzi, pianists, and John Modinos, baritone, for the benefit of Cypriot refugees. Solon Michaelides, 'Cyprus Liberation Symphony 1959,' 'The Prayer of The Penitent,' and two Cypriot Folk Songs ('The Red Goat' and 'Tylriotissa'); Tchaikovsky, Overture/Fantasy from 'Romeo and Juliet'; Beethoven, Piano Concerto No. 1 in C major; Berlioz, Overture to 'Benvenuto Cellini' Grieg, Piano Concerto in A Minor.

—ROBERT BRENTON BETTS

EMIGRANT FOLK

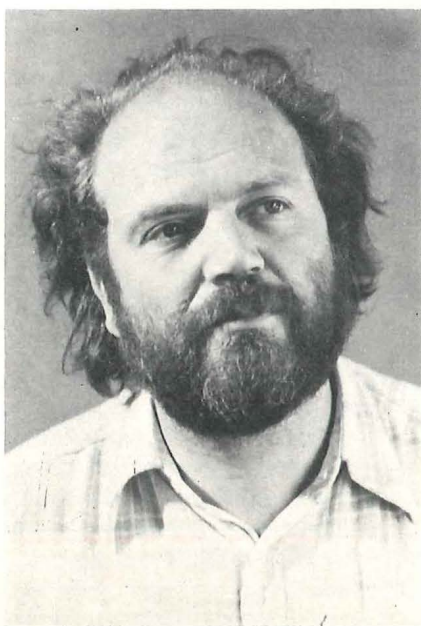
AN acquaintance of Yannis Markopoulos once described him to me as 'A great man, a great musician... but of course he's illiterate.' There seems no reason why a composer must be literate, but however literal the remark, Markopoulos is quite clearly a composer who knows where he is going.

Markopoulos's tenth LP came out a fortnight ago and was the first non-Theodorakis record to appear in the shop windows after the lid was removed from Pandora's juke box in July. It is called *Metanastes*, which literally means 'those who have changed city.' The word has come, however, to refer to Greeks who have settled, temporarily or permanently, in the industrial centres of Europe and America in the hopes of earning a living.

The texts are taken from a play by Yorgos Skourtis, to be given its first performance this winter, and relate, without great profundity, to the plight of the emigrant worker. What is extraordinary about this record is the way in which Markopoulos has adapted himself to a dramatic situation totally different from that found on any of his previous records. Markopoulos has always been unpredictable — having at his command the light, avant-garde style of *Dialeimma*, the popular song as a vehicle for political-allegory as in 'Tarzan' and others, and the powerful, Cretan-inspired intensity of *Stratis Thalassinos* and sections of *Thiteia*.

According to Markopoulos himself,

he was influenced in *Metanastes* by the old *rebetika* style — and his use of it is characteristically original. Essentially urban, *rebetika* music is dominated by the *bouzouki* and *baglamas*, and is largely improvised. In the twenties and thirties this was the music of the poorest of the working classes, of the hashish dens and brothels, of the prisons and underground *koutoukia*. After the war and as social conditions changed, this heavy style, characterized by despair and bitterness began to disappear. The *rebetika* music of the 1950's became more outgoing, its rhythms faster and its orchestration gradually more disciplined. This was the era of Tsitsanis, Plessas, Bithikotsis, Kazantzidis,



Yannis Markopoulos... unpredictable.

Loizos, and others, shortly before the emphasis in music changed and the musical scene came to be dominated by Theodorakis and Hadzidakis.

It was during this period, between about 1950 and 1960, that Markopoulos located the roots for his experiments with nostalgic, urban music. Yet the results are not a pastiche. The basic instruments in his current record are the *bouzouki* and *santouri*. One of the finest tracks on *Metanastes*, 'Rocco and the Others,' features a brilliant improvisation on the *santouri* by Aristidis Moschos.

In at least one of the songs, 'The Ballad of the Emigrant Worker,' there is more than a hint of American 'folk song music' — an unspoken hope that the emigrant has indeed learned to blend his own idiom with that of his adopted country.

Vicki Moscholiou's performance heightens the atmosphere of nostalgia, the 'picking up of the musical threads of twenty years ago,' as it were. She began her career during the era when *rebetika* was still current and in my opinion she has never sung better than on this recording.

Lakis Halkias, who shares the singing, is well-known from two previous Markopoulos discs. The son of the great Epirote composer and clarino player, Tassos Halkias, he provides a very different, but complementary, distinction to the whole.

Metanastes lacks the depth and range of expression that made *Stratis Thalassinos* and *Thiteia* the best and most hopeful fruits of Greek musical expression during the final years of the junta. In this album, Markopoulos avoids the experimental but often maddening diversions he used for effect in the past (the baby crying in *Thiteia*, and parts of the orchestration in *Stratis Thalassinos*) that marred the earlier records.

Perhaps by coincidence, the other major release last month was that of a very different composer but in similar territory: Theodorakis' *Ta Laika* (Popular songs) with Manolis Mitsias and Tania Tsanaklidou. It is a new release of a series of songs Theodorakis began composing before the 1967 coup, and completed in 1969 while under house arrest in his villa at Vrakhati.

The lyrics, by Manos Eleftheriou (*Ayios Fevrouarios*, *Thiteia*) deliberately hark back to the era of *rebetika*. In his diaries, which are now being published serially as *To Chreos* (Duty), Theodorakis observes that the *rebetika* 'sprang spontaneously from the people at times of grave national crisis...'

MOVIE-GOING ON \$5 A YEAR

In fact the *rebetika* were a response to existing social conditions rather than to sudden crises, and are in many ways foreign to the nationalistic, forward-looking spirit that Theodorakis has come to embody. The first recording of *Ta Laika*, with Antonis Kaloyannis, was made in Germany. In that first recording, the simple, lyrical style in which they are written was marred by booming percussion and an overlay of military ardour.

In the new recording, Mitsias sings with great sensitivity and the orchestration is by Loukianos Kilaidonis (*Mik-roastika*), who has, so to speak, 'demilitarised' Theodorakis. For this reason *Ta Laika* is one of the most likeable of the new Theodorakis records now available, and the quality of production and recording is unusually high.

The only serious fault (and it is one that is becoming increasingly evident as the 'Mikis-boom' continues) is repetition. Even with the new orchestration, there is a hint of sameness, of monotony, a feeling that we have heard a lot of it before.

Briefly Noted

Mikis Theodorakis. *Pnevmatiko Emvatirio* (March of the Spirit), with Maria Farandouri, Antonis Kaloyannis and John Theocharis. The lyrics are taken from works by Angelos Sikelianos. This is a live recording of Theodorakis' first concert given at the Albert Hall eight days after his release from the Oropos prison camp. Available abroad since 1970, the record was released in September for the first time in Greece.

Mikis Theodorakis. *Katastasis Poliorikias* (State of Siege), with Maria Farandouri and Antonis Kaloyannis. Another full-length work with lyrics by a fellow prisoner, this record has also been available abroad for some time.

Stavros Xarhakos. *To Megalo mas Tsirko*. (Our Great Circus). Recently released, Xarhakos's two-disc set, banned by the Papadopoulos regime, will be reviewed next month.

Domna Samniou. *Souravli: Greek flutes and pipes*. A rare collection of instrumental ensemble music from all parts of the Greek world by one of the best-known figures in Greek demotic music. The instruments, carefully collected by Miss Samniou herself, include such unusual specimens as the *floyera*, *mandoura*, *pipida-daouli*, *vavalla*, *toubelaki*, *kanonaki* and an interesting collection of percussion instruments.

—RODERICK BEATON

MOVIE - going in Athens isn't what it used to be. Inflation, television, and even football have taken their toll. Remember a few years ago when a first-run film cost fourteen drachmas? Now one has trouble getting into the neighborhood cinema to see the latest grade 'C' karate flick or last year's warmed-over spaghetti Western for that price. But it is possible from October to May to be a movie-goer in Athens on a shoestring budget and not sacrifice quality.

If one takes advantage of the various institutes in town, the admission is free and one may pocket the one-drach-fifty otherwise shelled out to the damsel at the theatre door who hands you a two sentence summary of the film and no information about who put the film together. The *Institut Francais* on Sina St. presented an excellent program this past year. It included a French Festival at the Studio theatre in May which featured new films from France, Canada, Belgium, Switzerland, and Senegal. The *Institut* also ran an excellent Marcel Carne festival earlier this year. It included not only Carne's most noted works such as *Le Jour se Leve* and *Les Enfants du Paradis*, but less well-known films such as *Three Weeks in Manhattan*. A knowledge of French, or a French-speaking friend who can whisper rapidly, is the only requirement!

The Hellenic American Union on Massalias Street presented at least one American classic a month last spring under the auspices of the United States Information Agency. Besides films like Orson Welles's *Citizen Kane* and Hitchcock's *North By Northwest*, the Union shows some documentaries on subjects ranging from experimental films to new trends in American art. The eight Alistair Cooke television films on American history were also a worthwhile project. Admission to many of the films is by complimentary ticket only, so one is advised not only to pick up a ticket beforehand but also to arrive early in order to avoid being crushed by a crowd of cinema enthusiasts.

A surprisingly good selection of recent films is shown at the British Council on Kolonaki Square. The 1974 spring bill-of-fare included Joseph

Losey's *The Go-Between* (1971 Grand Prize at Cannes) and Roman Polanski's highly original version of *Macbeth* (1971). One hopes, however, that the Council may see fit to improve their sound system since the garbled quality of the present speakers makes even a native English-speaker think he is listening to English-as-a-second-language.

German films can be seen at the Goethe Institute, Stadiou 14. As with the other institutes, the Goethe presents a program of documentaries as well as classics. Last season they showed films by Georg Pabst and in previous years the work of directors such as Fritz Lang.

So much for free flicks. The five dollars mentioned in the title should be spent for a yearly membership card to the *Teniothiki*, the Film Club of Athens. The place to go is the dilapidated mansion on the corner of Academias and Kanaris Streets (Kanaris One). The building, which looks like something out of a Charles Addams cartoon, houses the Film Library of Greece. If you follow the movie posters up to the second floor between the hours of 9:00 and 1:30, Monday through Saturday, the friendly staff will happily enroll you as a club member for 150 drachmas a year, or 100 drachmas if you are a student. Don't forget to bring along a passport-sized photo.

The *Teniothiki* is modelled on the famous *Cinematheque* in Paris and has a similar purpose: to show film classics at the lowest possible cost. The Film Club began in 1950 and at present numbers close to two thousand members. Two films are shown each week, one each weekday at 8:00 p.m. in the small but cozy auditorium on the second floor, and another, usually more important, is presented on Sunday at 11:00 a.m. at the Asti theatre (Korai St. between Stadiou and Panepistimiou). The Film Club is the best bargain in town for film classics from Europe, Russia, and America.

The *Teniothiki* unfortunately publishes no program, preferring to be 'flexible' should it receive good films from other clubs, but a quick call to 612-046 will result in the program for the week.

—ANDY HORTON

POST-BYZANTINE ART

The Cretan School

POST-Byzantine art evolved directly from the intellectual and artistic atmosphere prevalent in Byzantium on the eve of the Empire's collapse in 1453. The art of Byzantium continued to evolve despite the political and military downfall of the Eastern Roman Empire. Reflecting as it did the religious idealism of the Eastern Orthodox Church, Byzantine art escaped the great disaster that befell the civil structure of the Empire. Rather, art shared with the Church the role of maintaining some remnant of imperial greatness among the Christian Greeks of the Ottoman Empire.

Under Ottoman domination, the Orthodox Church's peculiar integrity of purpose and identity was guaranteed by none other than the Sultan Padishah himself. Under the *Fetihé* or Conqueror Mehmet II, the Church fared comparatively well. The Christian *millet* of the Ottoman Empire was organized directly under the Ecumenical Patriarch of Constantinople. For the first time in centuries the Orthodox Church was to become thereby fully re-united in the Near East.

Mehmet himself, part Greek, gave the Church its new Patriarch — Gennadios, the former George Scholarios. In January 1454 Gennadios was invested with the Cross, Staff and pontifical robes of the patriarchate by none other than Mehmet himself with the words, 'Be Patriarch, with good fortune, and be assured of our friendship, keeping the privileges that the Patriarchs before you enjoyed.'

The immediate consequences of the conquest on the art of Orthodoxy resulted more from economic and religious strictures than from any hostility on the part of the Turks. Unable to express themselves in the decoration of church interiors, artists were restricted to icon painting or to decorating churches and refectories in the great monastic centres. Some of these, such as Mount Athos and St. Catherine's on Mt. Sinai, were almost autonomous within the Ottoman Empire. In centres such as these, Christian monks carried on many traditions in painting and religious writing.

In the fourth part of his series on Byzantine icons, Nikos Stavroulakis examines the development of iconography after the Turkish conquest of Constantinople.

THE term 'Cretan' has been used by most scholars to distinguish the dominant school of painting during the Post-Byzantine period from the 15th to the 17th centuries.

The study of the Cretan School is fraught with problems. One of these is the fact that peculiarities of technique and style can be traced back to Byzantine art of the fourteenth century. Thus the Cretan School can be seen as an unusual continuation of a trend in art long overshadowed by the older and more fashionable Macedonian School favoured by the court and intelligentsia of Byzantium during the Palaeologue period (1261 to 1453). The style and techniques characteristic of the Cretan School appear in some fourteenth century icons and several frescoes found in the Peribleptos and Pantanassa churches at Mistra. Two techniques that characterize the peculiarities of the Cretan school are the use of dark pro-plasma (under painting for flesh tones) and small, sharp, individually distinct strokes of paint to highlight features. Moreover, works of the school show a greater idealism of an almost mystical nature. Iconographically one finds that there is a marked tendency to keep to older, more accepted schemata and scenes. There is none of the monumentality of form or composition that one finds in the Macedonian School of the fourteenth century. Rather, paintings of the Cretan School seem more like miniatures expanded to cover walls, as in the frescoes at Mistra.

While most of the painters of the Cretan School were natives of Crete, there is little if anything to indicate that the School developed appreciably on the island itself. The numerous churches of Crete are frescoed in a peculiar style and technique that seems to have died out during the Venetian occupation and were never revived. In other words, the

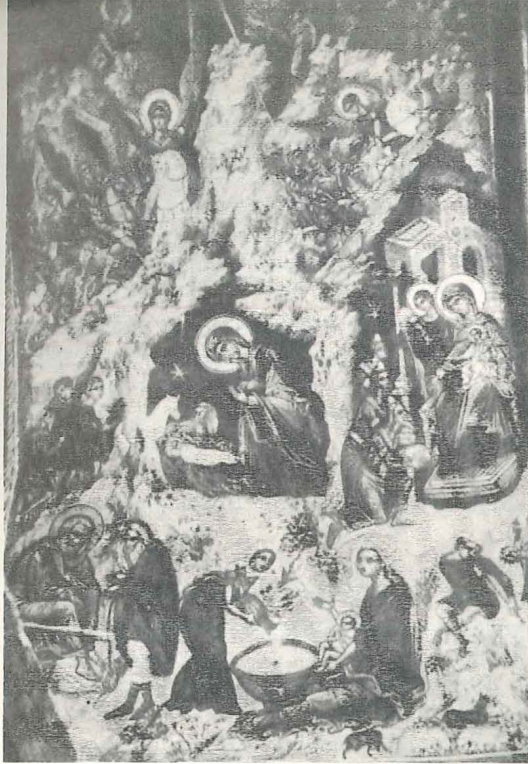
Cretan School appears to have developed within the mainstream of Byzantine art, to have achieved a certain character, and then, after the Fall of Constantinople in 1453, to have been transferred to Crete. It was here in the hands of Cretan painters who worked not only on the island but in Venice and Athos as well, that it underwent its final development. The historical evidence that we have at our disposal supports such a scheme of evolution.

Crete suffered greatly under the Venetians and the Orthodox Church was more severely proscribed than even under the Turks. The Venetians' hostility arose from their belief that Orthodoxy was heretical. Turkish attitudes were formed less on theological considerations but reflected instead current social or economic hostility toward the *millet* of the Christians. This Venetian intolerance probably drove many painters from Crete to Athos. As a result, we find on the Holy Mountain some of the earliest examples of the 'School' in the fifteenth century.

The first known Cretan painter working on the Holy Mountain was Theophanes the Cretan in the sixteenth century. Theophanes's work is characterized by a peculiar fusion of Macedonian iconography with distinct peculiarities in style and technique characteristic of the 'Cretan School.'

After Theophanes' time, Mt. Athos seems to have been inundated by painters from Crete who worked in a similar manner. At least ten refectories, chapels, and churches were decorated in the course of the sixteenth century.

In the work of many of the Athosian painters one can detect, as early as the sixteenth century, the influence of the West. Theophanes' 'Last Supper' at the Lavra on Athos, painted in 1546, shows the figures of Christ and the Apostles behind a long rectangular table reminiscent in some ways of da Vinci's 'Last Supper.' 'The Massacre of the Innocents,' painted by Theophanes in 1535 at the Lavra, is a peculiar fusion of the traditional Byzantine iconography with specific figures taken directly from the 'Massacre' scene by Raphael now in the



'Nativity' by George Catellanos, a Theban, executed in the Church of St. Barlaam at Meteora (1548). The Virgin's attitude of adoration, kneeling in the manger, has no precedent in Byzantine art. It would seem that Catellanos, like Theophanes in Athos, was subjected to Western influences.



'The Last Supper' painted by Michael Damaskinos at the end of the sixteenth century. The result of Italianate influences on the painter during his stay in Venice can be seen in the genre elements that appear in the icon: the basket and towel; the blackamoor and reclining servants in the foreground. The inclusion of such Western motifs reflects the growing influence of Occidental art on the Orthodox Church in the sixteenth century. From the collection of the Cathedral of St. Minas, Crete.

Vatican. It would seem that Theophanes was influenced by copper engravings which were widely circulated in the sixteenth century. In the work of George Catellanos at Meteora one notes definite Western influences, particularly in the Nativity where the Virgin kneels in adoration, a pose completely foreign to the compositions of earlier Byzantine artists.

The most representative work of the Cretan School is found not in frescoes but in the icons. The study and analysis of iconic development is greatly aided by the fact that many of them are signed and dated. One of the greatest of the Cretan icon painters was Michael Damaskinos, the major portion of whose work was executed in the latter half of the sixteenth century. Damaskinos's career was divided between Crete and Venice. His early work in Crete, about 1570, is characterised by a close adherence to the general tradition of late Palaeologue art. One can already detect, however, a tendency toward realism which is harshly at odds with the more idealistic character of Byzantine painting. In the panel of St. Anthony, now in the Byzantine Museum in Athens, the pose of the Saint is rooted in late Byzantine tradition. The rendering of the hands, with knuckles and veins protruding reveals, however, a contrived realism that was characteristic of contemporary Western painting.

Between the years 1579 and 1584, Damaskinos was in Venice where he

had been commissioned by the Greek community (most of whose members were of Cretan extraction) to decorate part of the Church of St. George of the Greeks. It would seem that while in Venice he fell victim to Italianate influences which had already tempted him in Crete. The icon of the Last Supper, now in the collection of the Cathedral of St. Minas in Herakleion, is a product of these years. The figures are arranged about the traditional round table of the Last Supper in a more or less conservative manner. Under the table, however, one notes clearly a pair of dogs, while in the foreground appear a small blackamoor and servant and on the floor a basket and towel. These genre elements are quite foreign to the art of Byzantium and reflect the growing influence of Venice and the West on the art of the Orthodox Church.

That Damaskinos was especially prone to these influences, not only in style but also in subject matter, can be seen in another panel at St. Minas which portrays a Divine Liturgy. Traditional Byzantine elements of iconography are jumbled together around a large composition of the Holy Trinity. Christ, the Dove of the Holy Spirit, and God

the Father are shown in a manner that was not only foreign but was even canonically forbidden by the Eastern Church.

Such liberties both in iconography and theological speculation might be personal and reflect nothing more than the individualistic spirit of the age, which is also expressed by the signatures on the icons. On the other hand it might indicate a certain lack of confidence felt by the Orthodox Church of Crete. The traditions of the Church were succumbing to the pressure of Rome brought to bear on sections of the island by the Venetians. Such a lack of confidence was not, however, an isolated phenomenon.

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books

DRIFTING CITIES

Stratis Tsirkas. *Drifting Cities*.
Translated by Kay Cicellis. Knopf
1974. 712 pages. \$10.

DRIFTING *Cities* was originally published in Greek as a trilogy — *The Club* (1960), *Ariagne* (1962), and *The Bat* (1965). This massive novel encompasses in its panorama Jerusalem, Cairo and Alexandria during the Second World War. More specifically it deals with the Middle East crisis between the summer of 1942, one year after the fall of Greece, and 1944, when the anti-Fascist Greek brigades and navy crews were crushed primarily by the machinations of the British. Repercussions from the struggle for power between various provisional governments and guerilla fighters on mainland Greece buffeted similar intrigues in the Middle East during the same period.

The setting of *Drifting Cities*, as in *War and Peace* to whose genre this trilogy belongs, is the fate of nations and individuals set against the tidal wave of war and its grinding, crushing mass and force.

In the revealing and fascinating notes which Tsirkas kept during the conception and the writing of this trilogy (*The Journals of the Trilogy 'Drifting Cities'*, Kedhros, 1973), he exposed what becomes evident in the reading: the novel does not really have a plot. He goes on to disclose that he was not quite certain what would happen to his characters or what role they would ultimately play. Likewise he admits that he was caught between his own initial proclivity for psychological delineation of character and the stings of this political conscience. The latter impelled him to tell the truth about the dissensions between the anti-Fascist and Communist forces, and to expose the treacheries and betrayals suffered by Greece at the hands of her allies, the British and the Americans. Although he was uncertain which should predominate, or how the two should be interwoven, his basic theme (as distinguished from plot) seems never to have been in doubt: 'To set down an

eye-witness account of the drama of the Middle East, and to show how History is entangled with the life and soul of the novel's heroes.

When Tsirkas delineates History through the character and actions of his heroes, and when he does not permit events and repetitive discussions of 'party line' to overshadow this or to flood his action with irrelevant reminiscences of childhood (as he does in *The Bat*, the weakest of what should be the strongest of the three parts), he succeeds gloriously. The same remarks may be made about *War and Peace*.

Tsirkas also interrupts the third person narrative of the author and the first person narrative of the central hero, Manos, with streams-of-consciousness that imitate Joyce, and with second-person reminiscences that are awkward and stumbling. Others may argue, of course, that these add depth, perspective, and prismatic points of view.

Among Tsirkas's most penetrating analyses are the fine shades of differences which he draws between the allegiances shown to their respective causes by members of the anti-Fascist and Communist forces on the one hand, and the spies and the agents of the Allied forces on the other.

Particularly devastating is the dissection of the nameless Little Man, the Stalinist autocrat and authoritarian, blindly adhering to the 'party line' — so long as it suits his egocentricity — and opportunistically manipulating fellow-members and events for his own political ambitions and advantage. Hypocritical and tyrannical, he is the pseudo-moralist for whom the end always justifies the means. Tsirkas nevertheless rounds out his character by indicating his genius for administration, and his fierce, if cynical, identification with the proletariat.

At the other extreme is the central hero, Manos, the intellectual riddled with the 'excruciating pleasure of anguish, the metaphysics of sin.' Scrupulously ethical and over-subjective, he wavers between the need to lose himself in action and the need to stand apart and record the objective 'truth'. He is a man flawed by the tragic sense of life.

Between these two extremes are a host of characters drawn in subtle gradations, ranging from the dogmatism of Foteris to the sense of dedication and fairness felt by Fanis.

The portrayal of the men and women of the Allied Forces offers us much variety in the study of vacillation. There is Dr. Robert Richards, Hellenist,

archaeologist, British agent and homosexual in black bra and panties, who divides mankind into sacrificial victims and Cavafian hedonists, but ultimately sides with the anti-fascists and becomes their victim; Nancy, Lady Campbell, luminous and dedicated to love in its romantic and earthy aspects and who ultimately becomes involved in the Greek resistance; and Major Peters, Oxfordian, British agent, a man with a divided soul, sensitive to the Greek cause yet feeling he no longer has any right to question the policies of his country.

ALL these are central characters, but they are simply a few drops in the vast deluge of personalities and temperaments, Levantine and Arab as well as Western, that inundate these pages. Each is succinctly drawn by the author so as to seem real, each one distinct from another with his own past and his own future. There is Emmy, the beautiful nymphomaniac who surrenders her body to degradation and flagellation with an amoral lack of guilt that is almost saintly; Allegra, the harem concubine *par excellence*; Michèle Rapescu, intelligence agent, sexual instrument, former prostitute; Ariagne, mother earth herself, staunch, reliable, long-suffering and all-embracing; Julia, a flitting bat of sexual promiscuity caught in nets of intrigue and counter-intrigue; Dora Mertakis, a scheming, satanically beautiful, ambitious and harsh 'monster of perversity and passion, a fleshly, man-eating lily.' Among men there are: Captain Kurtmayer, CIA agent, American Jew, who blackmails Emmy into a sexual trap; Adam, stocky and brawny, black marketeer and pimp, who subdues Emmy into a passive sexual object; Kurt Stoethin vegetarian, theosophist, a masochistic mystic with a lust for suffering who would not kill a cockroach, not even Hitler, even if it meant preventing the death of millions, and who is eventually flayed alive by his own countrymen; Brooks, spy, blackmailer, snide, the lustful and degraded, arch-intriguer.

It is fascinating to note the nuances of masochism (and consequently of sadism) which Tsirkas perhaps unwittingly draws into both his men and women, from the physical flagellation to which Emmy longingly submits to the intellectual self-whipping of Manos. Equally nuanced are a variety of sexual styles, from the most decadent to the most refined. Since the sexual role plays such a pervasive role in this trilogy, it is astonishing to note the extreme prudity

the author displays, at times, in describing the sexual climax: bronze bugles sound, crystal fountains spout, the world capsizes — 'Oh, thunderbolts, waves, waterfalls. Oh, the flash of lightning, the liberating blade!' Shades of the French and the Victorian romance!

With all its fault of structure, its lack of an integrating plot or, at times its inadequate motivation, *Drifting Cities* will take its place among the best novels of modern times, and this because Tsirkas is not only a master of character depiction and analysis, but also because he has a true genius for reviving the smells, sounds, atmospheres, streets, and auras of these drifting cities in page after page of evocative description. The

sense of smell in particular, as in Kazantzakis, is his most sensitive antenna. And then there are great set pictures which are unforgettable: Manos's frightened wandering amid the labyrinth of the Arab quarter in Cairo; the description of the Club members in Jerusalem, each a liaison officer of a different Allied force, betting on the sexual overthrow of their victims who have algebraic degrees of resistance or non-resistance; the march of the Greek Second Brigade through vast desert spaces; and many, many other brilliant passages.

Although Tsirkas never mentions Durrell in his *Journal*, and although three of his novels had been published before Tsirkas began writing his own

trilogy in April of 1959, a comparison will inevitably be drawn between *Drifting Cities* and Durrell's *Alexandria Quartet* (Tsirkas had contemplated but abandoned a fourth part). The Greek trilogy will be seen to hold its own and to be worthy of the French Critics' Prize for the best foreign novel of the year, awarded to *Drifting Cities* when it was published in France.

There remains only to extol Kay Cicellis's magnificent translation. She brought to her arduous task the superb command of English with which she writes her own fine novels. This was a task that would have daunted most professional translators, but Kay Cicellis has surpassed expectation.

—KIMON FRIAR

OXFORD ADVANCED LEARNER'S DICTIONARY OF CURRENT ENGLISH

A.S. Hornby. Third Edition, 1974, 1055 pages. Oxford University Press, Great Britain.

IN 1948 the Oxford University Press brought forth its first *Oxford Advanced Learner's Dictionary of Current English*. By 1954, when we first began to teach, it was well - launched and had become known as the 'Hornby' — after its chief editor. The price was then 70 drachmas and it was worth its weight in gold. It is now 200 drachmas and still worth the freight.

The Hornby has proven invaluable to those teaching or learning English as a foreign language (as well as to young people working in their native tongue).

Unfortunately many inexperienced teachers, as well as some *frontistiria*, recommend that learners use Greek-English dictionaries. Having acquired a vocabulary of 1000 words, students should be urged to use an English dictionary.

The first Oxford Hornby contained one outstanding feature which for some inexplicable reason best known to the syndicate was jettisoned in the second and in the recently published third edition. Lexicographers have long been troubled as to where to place the stress accent. Some have chosen to set it *before* the syllable while others have chosen to set it *after*. Apparently it never occurred to anyone to place the 'tonos' on the syllable where it properly belongs, as is done with Greek words.

In the first edition of the Oxford Hornby the accent was placed smack upon the syllable, over the vowel. Nothing could be more practical. Yet, in the second edition Oxford has flung away all its gains by placing the stress *in front* of the syllable, thus restoring confusion especially among those whose work necessitates their consulting a variety of dictionaries. Now, in the third and current run, two accents are employed with the result that the main stress appears to fall on the syllable preceding the one for which it is intended. This is not an improvement over the initial edition and should be altered in the fourth.

But there are compensations. Chief among these is that in this first computerized edition the print is infinitely clearer than in the old (or in any other dictionary we have known) and an enormous relief to the eyes. The use of various type-faces, italics, and bold, to set off words, definitions, examples, etc., has the effect of making it easy to read. This is the current practice with magazines and newspapers and is preferable to the bygone style of using one type-face throughout.

The phonetics chosen are basically those of the International Phonetic Association — a system which does not take into account the peculiar and pressing needs of the English language — but considerable liberty has been taken. This system is now being universally employed in English grammars and the newer dictionaries some-

times credited, sometimes not, sometimes clearly lifted and passed off as their own invention in the innocent belief that no one will take notice. In any case it is an improvement over the old welter of conflicting arrangements that previously held the field. (Our own Funk and Wagnall, vintage 1927, used two separate systems — take your choice).

But there are still problems to be solved. These rival phonetic systems cannot be written, cannot be read, have no literature whatever, and are a burden to learn and to remember. In connection with this, many forms of 'simplified spelling' have been advanced but none have caught hold. The simple reason is that the simplified spellings still do not carry the exact pronunciation. It took a genius like George Bernard Shaw to cut through the academic paralysis, grapple with fundamentals and come up with the only possible solution to the problem — an entirely new alphabet. This is demonstrated in parallel texts (the standard Roman alphabet on one page and the new British Alphabet directly opposite) in Penguin Books' *Shaw Alphabet Edition* of his dramatic fable *Androcles and the Lion*, 1962.

One happy innovation in this Oxford Hornby is the definition of *all* the familiar Anglo-Saxon 'four-letter words.' It is only with the greatest difficulty that we restrain ourselves from quoting a favorite few.

The Hornby is elegantly studded with pictures. The wise would have it that a picture is worth a thousand words. If so, by the same token, a thousand words are worth a picture. We hope this remark falls upon sympathetic ears.

—D. LEONARD

International Social Service

Human problems do not recognize international boundaries. This is the story of an organization that reaches across borders to answer people's distress signals.

The International Social Service is a voluntary organization without any political, racial or religious bias with Branches in some 120 countries. Each Branch of ISS is autonomous in its own country and all Branches federate to make the Headquarters of the International Social Service in Geneva.

The function of ISS is to encompass all facets of social services by acting as a liaison in close relation with various government ministries, police, churches, hospitals and embassies in cases involving both Greeks and foreigners. It sifts, evaluates and processes cases needing inter-country social services covering the care and welfare of children, problems of a socio-legal nature and health.

My husband migrated to work abroad. Yes, with my consent. He was a good husband and supported me and our daughter as best he could. He left to earn more and support us better. But I've heard nothing. What's the matter? What have I done? Only one letter telling me to forget him,' came one appeal from Greece.

When an ISS office abroad finally located the husband, they found a simple, honest, hurt and ignorant man. His story was that he had married his wife in good faith. Then she became ill with T.B. a recurrence, he learned, of a

childhood illness. He cared for their daughter until his wife was discharged from the hospital, paid for her care until she was strong enough to work in the fields again, and then left. He felt that he had been cheated because he had not been told about her history of T.B. Yes, he still cared for her — but 'a man can't live with a wife with whom he can't have relations.'

The educational process began to sweep away the darkness of misinformation and superstition and finally he was ready for his family to join him. The wife was afraid. She had never lived away from her village. A foreign land, a foreign language, strangers — perhaps he would abandon her and the child there. With education, however, her fears, although still real, seemed less threatening and the family is now reunited. We have heard nothing from them except a friendly note saying: 'It's not too bad and we're getting along fine.'

The welfare and care of children accounts for 53% of their cases. These might involve tracing a mother who has abandoned her child or the unravelling of complications in what may potentially be a private adoption that will not provide adequate safeguards for the children concerned.

A very chic young French woman, married to a Dutchman, appeared at the Athens office. Her story: to obtain a divorce years ago, she had sacrificed parental rights to her three children. Now, the ex-husband has remarried and there is a new baby. The children of the previous marriage were no longer wanted. The mother should come immediately to get them as they would be 'thrown in the street' or placed in institutions. She had never wanted to be parted from her children, but now, what of her present husband? He had not bargained for a ready-made family. She had not seen the children for years, they had not answered her letters. Maybe they hated her — but something must be done immediately.

An urgent letter goes to ISS in the country where the children live requesting diffuse information about their situation. How fast must we move? What are the children like? What do they want (they are all of school age?) What are the 'on the scene' recommendations?

In Greece an ISS worker talks with the mother and stepfather, keeps them up to date on news and gives advice regarding legal procedures, possible support for the children from their father. An exchange of letters begins which helps the stepfather, whose feelings, though mixed, favour the children. The groundwork has now been laid both here and abroad. Gradually, with preparation, a new family is



PHOTO: RORY MCGUIRE

Mrs Nancy Stern, the present Director of the Greek Branch of ISS is more than qualified for the demanding task.

Born in Odessa, Missouri, U.S.A., she earned a Masters in Social Work at the University of Pennsylvania. She first came to Greece in 1956 as a Fulbright Professor at the YWCA's School of Social Workers where she was responsible for academic training in case work and supervision in the practical work of final year students. Mrs. Stern returned to the States in 1957 and was Director of the Delaware Country Children's Aid of Pennsylvania. She returned to Greece in 1958 and remained for the next two years again as a Fulbright Professor at the YWCA School of Social Workers.

From 1960 to 1962 she was the social planning consultant on the Doxiades Team responsible for the development of Karangi, Pakistan, a city being built for refugees resulting from the partition of Pakistan and India. She assisted with the training of Pakistani students at the Graduate School of Ekistics and regional and urban ekistics.

In 1963 she returned to the States for a year as the Policy Writing Expert on Children's Services for the Commonwealth of Pennsylvania and then returned to Greece as the representative of the Unitarian Universalist Service Committee of Boston, trying to develop a social planning centre in cooperation with the Committee on In-Service Training of Greek Social Workers.

In 1968 she was asked to do a three to six month study to evaluate the services of ISS and the need for ISS services in Greece. As a result of this study she was asked to remain as the Director of ISS and accepted on a temporary basis. She is still there — still on a temporary basis. As Director of ISS she has set up an in-service seminar for ISS social workers in conjunction with the ISS headquarters in Geneva. This seminar was held in Gubbio, Italy and was attended by social workers from all over the world.

created and brought together.'

Consider the case of Greek children who might be orphaned in Australia. Who is going to contact their relatives in Greece, arrange for them to be brought home and help them to settle into their new environment? Perhaps they don't even speak Greek. The ISS Branch in Australia will contact the Greek Branch which will then help smooth the way.

Greek migrant workers often return to live and work in Greece, bringing their foreign wives with them. ISS is there to counsel them when they come up against the many everyday problems of coping with a new environment, language and culture. There are cases of husbands, working abroad, who have been known to return to Greece and start divorce proceedings unknown to their wives. If the wives learn about it in time they are able to contact ISS for advice and will be helped to obtain legal representation to see that their rights are protected. Likewise, there are instances of Greeks marrying foreigners in a civil ceremony which is not recognised in Greece and then deserting their families. ISS will help to sort out the legal tangle in such cases.

ISS processes many cases where someone needs to go abroad for medical treatment. They act as a link between the local medical authorities and those abroad. As if this were not enough, ISS has taken over the responsibility of providing social services to the Lavrion Refugee Camp. Prior to 1974 ISS also had a programme for Greeks repatriating from Egypt, but responsibility for this has now been shouldered by the Archbishopric's Office.

When situations are complicated and do not fall into patterns already set up — for example, in cases arising from the Cyprus situation — ISS is frequently asked to help contact the right people and to counsel.

The vast work in coping with increasing case loads is carried on by a steadily diminishing band of utterly dedicated social workers and clerical staff — steadily diminishing not through a lack of enthusiasm but through a chronic lack of funds.

When a Branch is established, the host government usually assumes some form of financial commitment. When ISS re-established its activities in Greece in 1952, there was no official invitation in writing. So from the beginning because of the dire need in Greece, the Branch was supported by international funds which, together with some private donations, helped to offset its operating costs.

Now, however, the Executive Com-

mittee of ISS feels that it is time the Greek Branch became self-supporting. And here lies the difficulty: how to change a pattern of financing after so many years? There is no doubt as to how much the work of ISS is appreciated, nor the value of its services. During 1974 they received some private donations and the Prefecture of Athens allocated a sum to the Branch. If further financial assistance does not materialize soon, however, the Branch will undoubtedly be forced to close. This would be a very great loss, keenly felt by all those organisations and individuals who have come to depend on the special services that ISS is able to offer. Official steps must be taken, and taken very soon, by those who are in a position to allocate the necessary funds essential to the day-to-day running of ISS services.

Donations from individuals, large companies and Foundations are most welcome — and they are tax-deductible.

ISS needs volunteers — volunteers willing to work on fund-raising committees, to speak on behalf of the organization, to become partners in ensuring the continuation of ISS services in Greece by joining and becoming members of the General Assembly. The yearly membership fee is Drs. 200.

Any person, Greek or foreign, who has a problem which involves a person in another country can write to ISS, Sophocleous 1, Athens 122 or telephone 321-7758 daily Monday through Saturday between 8:30 a.m. and 2:30 p.m.

— M.D.L.

Pottering Around Maroussi

IN these days of mass production, it is a real joy to find a piece of handmade pottery. How much nicer to have your salt, sugar, nuts, olives and the like stored in these beautiful crocks. How good the food tastes when cooked in earthenware casseroles. How cool the water when kept in terra-cotta jugs.

Many shapes and decorations found in modern Greek pottery suggest links with a distant past. For instance, some of the simpler folklore ceramics of modern Siphnos are not much different from

A flower-pot is two minutes' work for this Maroussi potter. With his left foot, he controls the speed of his wheel. He positions his body *beside* his wheel — a characteristic of Greek potters.

PHOTO: RORY MCGUIRE



Middle Bronze Age pottery found throughout the Cyclades.

The free and open marine designs of Kamares ware and the bold patterns of the later 'Palace Style' — two of the most characteristic modes of Minoan pottery — may seem to be reflected in today's water pots from Aigina.

Geometric patterns are found in much contemporary work though they lack the intricate and formal compression of ancient times. The so-called 'Orientalizing Period' of the seventh century, however, which just predates the archaic classical period and is characterised by the reintroduction of motifs taken from nature, may be seen in the animal-shaped pottery of Mytilini today — while the Wild-Goat Style can be traced in the deer patterns of Rhodian pottery.

Curiously it is the more familiar, high classical styles, Corinthian ware and Attic, both red figure and black, which have had the least influence on the tradition. Though much work in these styles is done today, it is by way of replica.

The influences of Later Byzantine floral designs can be found in the rustic ware of several regions — perhaps most particularly in the ceramics from Skyros.

In the main, Greek pottery of today is *faience*: common clay covered with a glaze, which was introduced into Europe by the Moors through Spain and eventually reached Greece.

After the War of Independence and after Athens had become the capital

city, the village of Maroussi, with its plentiful supply of water and good red clay, attracted potters from the Aegean islands and particularly from Sifnos. They began by making the earthenware pitchers used by the water-carriers to deliver the precious liquid to an ever-spreading Athens. This led to the development of more sophisticated and finely decorated pots until, finally, students from the Athens School of Fine Arts moved out and joined the Maroussi community of potters.

A conscious effort to create new shapes and designs, led to an improvement in the quality of workmanship and artistic finish. In 1958 the artists and craftsmen founded an association and, assisted by the Maroussi Municipality, organized the First Panhellenic Ceramic Exhibition. Commercialism took over after World War II when potters of low calibre tried to cash in on the booming pottery trade. This resulted in a sharp decline in quality and design. The founding members of the Association decided that something had to be done to halt a further decline and a Cooperative was formed with the aim of establishing a clay-production unit, a school for potters and a permanent showroom where the work of folk-art potters from all over Greece could exhibit their work. The Ceramic Exhibition Centre was opened in 1971 and on September 18, 1974, the 16th Panhellenic Ceramics Exhibition took place at this Centre.

When visiting the Ceramic Exhibition Centre be sure to look out for the Cretan *pithari*, the Rhodian ware, plates from Skyros, the *tskali* (for cooking beans), the *foufou* (barbecue braziers) and the *kapnistiri* or *melisokomos* (terracotta watering cans for smoking out bees) — all from Sifnos and the *giouvetsi* casseroles and terracotta water jugs. There are also exact copies of Attic black and red ware as well as the hand-carved copies of Archaic design which are made by the monks on Athos.

The method of making pottery has not really changed except for the electric or petrol operated kilns. Where

wood-fired kilns are still in operation, the cheapest material at hand is used. On Crete it is olive stones, on Sifnos brushwood and elsewhere nut shells, straw or any other combustible refuse.

The clay itself is the result of decomposition or erosion of Felspathic rocks. The process of breaking down the rock frees the alkaline content or *kaoline* which can withstand high temperatures in the firing process and yet retain its colour. The presence of sand substances give clay its porous nature.

Traditionally the side-wheel is used in Greece, while the front-wheel is used in the rest of Europe. Over the centuries the basic equipment has remained the same: a *rib* for shaping and paring away excess clay; a sponge for smoothing sides and edges; a steel wire to cut the finished product from the wheel.

Clay-bodied forms (or ceramics) are made by coiling, banding, throwing on the wheel, free-form modelling, pinching or ceramic sculpturing. When *throwing* a pot, the required amount of clay is kneaded into a ball until it becomes plastic in consistency and then *centred* on the wheel. In *throwing* a pot, the craftsman works the lump up and down, and by exerting gentle pressure — first with one hand opposite the other and then gradually one finger against another — he draws the clay slowly upwards and heightens the walls until an even sphere, void, cone or cylinder is formed. When a spout or handle has to be added, the potter waits until the clay has dried to a leathery texture before affixing it. The pots are then fired, then glazed and decorated and fired once again. Great care is taken to allow the kiln to cool completely before opening the door otherwise the pots will crack. A third firing is done at a much lower temperature when gold, silver or lustre are used in the decoration.

The annual autumn exhibitions marks the arrival of pottery from all over Greece. Although it is absorbed into the permanent exhibition the best selection will be found now.

—MARGARET HARLOW

OXI DAY RECALLED

ANYONE who has lived in Athens for more than a year will have noted the celebration of October 28 when a huge sign reading 'OXI' — pronounced *ochi* — is emblazoned on the slope of Lykabettos, and gleams at night through the darkness.


The celebration marks the day in 1940 when Grazzi, the Italian Minister in Athens, awakened at 3:00 a.m. General John Metaxas (the Dictator of Greece under King George II) who was asleep in his Kifissia residence, and handed him an ultimatum from Italian Dictator Benito Mussolini. The ultimatum demanded, among other things, that certain territories of Greece, whose importance lay in their strategic military positions, be transferred to Italian jurisdiction.

Metaxas read the document, tossed it upon the table, and gave his famous answer: *Ochi - No!* The perfidy of it all was that even as Metaxas read the ultimatum, Mussolini's crack Wolves of Tuscany had already crossed the Albanian border and were deep into Epirus.

Graffiti reading *Molon Lave*, 'Come and get them,' greeted the sunrise. That was the answer that King Leonidas of Sparta gave at Thermopylae in 480 B.C. to Xerxes, King of Persia when the latter demanded 3,000 spears and shields from the Spartans. In both instances the enemy did 'come and get them.' In 480 when Ephialtes, whose name subsequently became synonymous with nightmare, betrayed the pass to Xerxes, and in 1941 when the Greeks met the thrust of the German might in Macedonia to the point of near extinction.

World War II had started in September 1939 with Adolf Hitler's invasion of Poland, but then it seems to have stalemated, a condition that caused the then famous Senator Borah of Idaho to dub it a phony war. With the attack on France and the Benelux in June of 1940, however, there was no longer anything phony about that war.

Later in the same year on August 15th, a date that commemorates the Assumption of the Virgin Mary, another incident occurred in Greece. This great feast of the Orthodox year,



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spectacularly celebrated on Tinos, attracts thousands of pilgrims, including the sick, the halt, the blind and the deprived who hope for amelioration of their condition. The Island's cathedral contains a widely-acclaimed miraculous icon of the *Panayia*. In the harbor, on that feast day, ships of all types and sizes in full regalia rode at anchor. Conspicuous among them was the Greek light cruiser *Helle*, representing the government of Greece. In the afternoon, as joyous celebrants crowded the quay and awaited the procession accompanying the sacred icon, a fierce explosion suddenly rent the air. Slowly the stately *Helle* disappeared beneath the waves. Fragments of the torpedo that caused the explosion were found to be of Italian origin.

This event was a moral outrage to all Greeks, the offence having been heightened by the choice of time and place. The memory of this crime, coupled with the demands of the October ultimatum, determined the Greek forces to fight to the death in order to avenge the double treachery.

Greece had only about thirty planes on the Albanian border, compared to the seven hundred of the Italians, and her armed forces and armament were vastly inferior to those of the invader. Yet the Greeks managed to chalk up the first Allied victory of World War II by routing the Italians out of their country and, in pursuit, to rapidly replenish their own arms and supplies from those abandoned by the enemy. Finally, with the Wolves of Tuscany racing in headlong retreat toward the Adriatic, Hitler, in March 1941, deflected a large

segment of his troops which were en route to Russia and 1,000 planes and entered the fray to save the face of his fascist ally.

As an American in Greece I could not help but marvel that this small nation, knowing full well what it was facing, had the guts —and guts is what it meant— to shoulder arms and fight against the then most powerful military forces in Europe, and —most incredible — to hold out for fully five months. It is not surprising that after such an onslaught Greece was utterly crushed and, early in April 1941, occupied by the Italian and German armies.

On April 7, 1941, a sad sight awaited us. The Greek flag was lowered from the staff on the Acropolis and Hitler's swastika was hoisted.

It was a heavenly spring day and gardens were in full bloom. But the opulence and fragrance of nature could not lessen the heartbreak of that sorrowful scene. Tears were streaming down the cheeks of those who witnessed it.

'Don't cry,' said someone. 'That old Acropolis has seen many come and go. These, too, will go.' And so they did, four bitter tragic years later.

—A.A.



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television

Exciting things are happening on local television these days and even those who cannot follow Greek will find a nice selection in English for both young and old. Greek language programs are followed by an asterisk (*).

The winter schedule will probably not go into effect before November, but several new programs of interest will make their appearance in October: *Kojak* — perhaps the most popular current program on U.S. television — stars Telly Savalas as Theocrates Kojak, a Manhattan detective (Mr. Savalas won an Emmy in 1974 for his role); *Alfred Hitchcock Presents*; and *Crime and Punishment* (in French).

Elizabeth I, the BBC series starring Glenda Jackson, *War and Peace*, and *The Waltons* as well as several other series that began during the summer, continue in the autumn.

News broadcasts are now worth watching and include fairly extensive coverage of domestic and international news. EIRT's broadcasts, delivered in *demotiki*, are easier to follow. YENED, however, presents a news summary in English. The news is on at 8:00 p.m., 10:00 p.m. and at sign-off.

Well-known performers are now appearing regularly with the latest in music while the 'talk' programs grow more interesting by the day.

Monday (p.m.)

EIRT 7:00 Puppet Theatre*... 8:15 I Dream of Jeannie... 9:15 Elizabeth I (highly acclaimed series starring Glenda Jackson)... 10:20 Court Case* (one of Greece's most popular programs)... 11:10 Musical program*... 11:40 Ballet Evening

YENED 6:00 Wild Life Documentary*... 7:00 Folk songs*... 7:50 Musical Interlude*... 9:00 Wanted with Steve McQueen... 10:45 *Kojak* (with Telly Savalas)

Tuesday (p.m.)

EIRT 7:00 Children's Variety*... 9:00 The Waltons... 11:00 War and Peace (BBC series based on Tolstoy's novel)

YENED 6:00 Cartoons... 6:30 Gymnastic exercises and dance*... 7:50 Combat... 9:00 Musical Program... 10:45 F.B.I.

Wednesday (p.m.)

EIRT 7:00 Voyage Through Time (English science fiction series)... 8:15 Tom Grattan's War... 8:40 Documentary*... 9:30 Crime and Punishment (in French)

YENED 6:00 The Flaxton Boys (children's serial)... 6:45 Eyes on Sport*... 7:50 Our Neighborhood... 8:20 Zane Grey Theatre... 9:00 Musical Variety*... 10:00 Kung Fu... 11:00 Opera

Thursday (p.m.)

EIRT 7:00 Karagiozi Shadow Puppet Theatre*... 7:15 Kentucky Jones... 9:00 Luna Park (musical dance program)... 11:45 Yesterday, Today, Always (songs old and new)

YENED 6:00 Children's program*... 7:50 National Theatre* (previews of current productions)... 8:05 Air

Patrol (Chopper One)... 10:00 Mannix... 11:00 The Protectors (with Robert Vaughn).

Friday (p.m.)

EIRT 8:15 Follyfoot (an English serial based on the novel by Monica Dickens)... 10:20 Sons of Cain*... 11:00 Gunsmoke... 11:40 Golden Earth* (Touristic View of Greece)... 11:55 Classical Music

YENED 6:45 Cyprus Documentary*... 7:50 Our Neighborhood*... 8:20 Old Athens*... 10:30 Cannon... 11:30 Musical Program*

Saturday (p.m.)

EIRT 7:10 Sports program*... 9:00 Do, Re, Mi* (Musical program)... 9:30 Sports*... 10:20 Golden Screen

YENED 6:00 Dennis the Menace... 7:50 Musical program*... 8:30 The Just*... 11:00 Film*

Sunday (p.m.)

EIRT 6:00 Soccer*... 7:30 Musical program... 8:15 Sports*... 8:40 Jolly Sunday* (musical variety program with well-known performers)... 10:20 Film*

YENED 12:15 Folk Songs and Dances*... 12:45 Peyton Place (alternates with classical music program)... 6:30 I Love Lucy... 7:15 Touristic View of Greece*... 7:30 Musical Program*... 8:00 General Hospital... 8:30 Eyes on sport*... 10:00 Film... 11:30 Alfred Hitchcock

radio

GREEK

The National Broadcasting Company (EIRT) presents three programs daily: the National Program and the Second Program offering news, commentary, and music; the Third Program devoted to classical music.

The Armed Forces Radio (YENED) is a second network.

EIRT National Program: 412 m or 728 KHz
Second Program: 216.8 m or 1385 KHz
Third Program: 451 m or 665 KHz

News in English, French, and German daily (except Sun. & holidays), at 8:15 a.m., 1:10 p.m. & 9:45 p.m. Sun. & holidays at 7:25 a.m. & 2:40 p.m.

Weather report in Greek & English daily at 6:30 a.m.

Classical Music from 6:00 p.m. to midnight daily over EIRT's Third Program.

YENED broadcasts the news in English and French daily at 2:55 p.m. & 11:15 p.m. Sun. at 2:35 p.m. & 11:15 p.m.

VOICE OF AMERICA

The following is a guide to a few weekly highlights. The programs and their scheduling are, however, subject to change.

Local Time	Metre Band
5:30 a.m. to 9:30 a.m.	19, 25, 31, 41, 49, 238, 379 m and 15.43e, (15.31e), 11.845d, 9.77, 7.27, 6.135 MHz. 1259, 794 KHz.
6:00 p.m. to 7:30 p.m.	16, 19, 31, 41, 49, 238 m. and 17.855, 15.205, 9.76, 7.205, 6.04 MHz. 1259 KHz.
8:00 p.m. to 2:00 a.m.	19, 31, 41, 238, 379 m. and 15.205, 9.76, 7.205, 7.17 MHz. 1259, 791 KHz.

Sunday

News on the hour & 28 min. after the hour

AM 12:30 Studio One
1:00 News & topical reports
1:15 Letters from Listeners
1:30 - American Musical theatre
2:00
5:00 - The Breakfast Show
9:30

PM 6:30 Studio One
7:00 News & New Products USA
7:15 Critics' Choice
7:30 Issues in the News
9:30 Issues in the News
10:15 Concert Hall
11:30 Issues in the News

Monday-Friday

On the hour from 5:00 - 9:00 a.m. — News, Regional and topical Reports, VOA Comment, News summary.
On the half hour — An informal presentation of popular music with feature reports and interviews, answers to listeners' questions, Science Digest, From 5:30 - 8:30 a.m.

AM 12:30 Music USA
1:00 News & Topical Reports
1:15 Music USA (jazz)

PM 6:30 Music USA (popular)
7:00 VOA Magazine — News, Opinion, analysis
7:15 News Summary
7:30 Features: Americana, Science, Cultural, Letters
8:30 Dateline (Mon., Wed., Fri.) The NOW Sound
9:30 Features: Americana, Science, Cultural, Letters
10:15 Music USA (jazz)
11:00 VOA World Report

Saturday

News on the hour & 28 min. after the hour

AM 12:30 New York, New York with Ben Grauer
1:00 News & Topical Events
1:15 Music USA (jazz)
5:00 - The Breakfast Show
9:30

PM 6:30 Forum
7:00 News
7:15 This Week
7:30 Press Conference USA
11:30 Press Conference USA

BBC

BBC broadcast 24 hours a day a variety of programs ranging from World News to radio horror theatre. Programs include music of all kinds, reviews, commentaries, sports, science reports, business and press reviews. BBC may be heard on the following frequencies at the following times:

MHz	Local time	Metre
9.41	5 a.m. - 9:30 a.m.	32
6.18	7 a.m. - 9:30 a.m.	49
11.75	7 a.m. - 9:30 p.m.	26
21.71	11 a.m. - 5:15 p.m.	14
17.79	11 a.m. - 6:15 p.m.	17
15.07 and 12.095	11 a.m. - 8:30 p.m.	20 and 25
9.41	4:30 p.m. - 1:15 a.m.	32
7.12 and 6.18	7 p.m. - 1:15 a.m.	42 and 49

REGULAR FEATURES

WORLD NEWS BULLETIN — Broadcast 19 times a day. AM 2, 4, 5, 6, 7, 8, 9, 10, 11. PM 1, 2, 3, 4, (Sat. only) 4:25 (ex.: Sat. & sun.) 6, 7 (ex. Sat.) 8, 10, 12.

FROM OUR OWN CORRESPONDENT — BBC Correspondents based in key places all over the world comment on news and its background. Sun 5:15 a.m., 9:45 a.m., 6:15 p.m., 1:09 a.m.

DISCOVERY — An examination in depth of advanced developments in the world of science. Tues. 7:09 p.m., rep. Wed. 4:30 a.m.

BOOKCASE — The best of books for the general reader, discussed by leading reviewers and the authors themselves. Sat. 11:00 p.m., rep. Mon. 3:15 p.m., Thurs. 1:15 a.m.

THE LIVELY ARTS — comments by critics and artists on all kinds of drama, films, visual arts, and music in Britain and the world at large. Wed. 1:15 a.m., rep. Wed. 9:45 a.m., Tues 3:15 p.m.

RADIO CANADA INTERNATIONAL

News Broadcasts in English

Local Time	Metre Band
8:30 to 8:57 p.m.	31.07, 48.86m 6140, 9655 kHz
10:58 to 11:55 p.m.	16.84, 17.58, 25.31m, 17820, 15325, 11855 kHz

News Broadcasts in French

10:00 to 10:58 p.m.	16.84, 19.58, 25.31m 17820, 15325, 11855 kHz
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DEUTSCHE WELLE

News Broadcasts in German

9, 10, 11 a.m.	6075, 9545 kHz
1, 2, 3, 6, 7, 8 p.m.	49.38, 31.43 m

News Broadcasts in Greek

9:40 to 10:40 p.m.	6075, 7235, 7285 kHz 49.38, 41.47, 41m
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U.S. ARMED FORCES RADIO

Every hour on the hour AFRS provides 5 minutes of news and weather except where otherwise indicated.

1954 KHz — Athenai Airport
1484 KHz — Kato Souli

Major events in sports are often broadcast by taped delay in the afternoon from 1:00. However, these are not regularly scheduled broadcasts.

Sunday

AM 0:00 News
0:05 Interlude
1:08 Night Train (Rock)
3:05 Jonathan Fields (Rock)
4:05 American Top 40
5:05 Jeanie McWells (Jazz)
6:05 Close to You
6:30 Banners of Faith
7:05 Master Control
7:30 Protestant Hour
8:05 Sunday Serenade
10:05 Amen Corner
11:05 Carmen Dragon (Classical)
PM 12:00 News (15 minutes)
12:15 Army News Notes
12:30 Revelations in Jazz
2:05 Athens in Dimension (Rock)
4:05 American Top 40
5:05 Jeanie McWells (Jazz)
6:05 Golden Days of Radio
6:30 Playhouse 25
7:05 Drama Theater
7:30 Focus on Jazz
8:05 First Hearing
9:05 Young Sound
10:05 Navy Concert Time
11:05 Serenade in Blue (Jazz)
11:30 Session

Monday — Friday

AM 0:00 News
0:05 Don Tracy
1:08 Night Train (Rock)
3:05 Roger Carroll (Rock)
4:05 Bob Kingsley (Rock)
5:05 Gene Price (Country)
6:05 Good Morning Athens (Rock)
7:00 News (15 minutes)
7:15 Swap Shop/Bulletin Board
7:30 Good Morning Athens (Rock)
8:05 Roger Carrol (Rock)

TUNE INTO THE WORLD

Now that the autumn is upon us more people will be spending time at home, and what better companion is there than a radio? It can provide simple background music, or occupation for the mind as one busies himself with the preparation of dinner or mending clothes. There is much to be heard on short-wave which keeps us in touch with the rest of the world. Michael Aust reports:

In the post-war years short-wave broadcasting increased considerably and today most countries are transmitting a variety of programmes which reach listeners on most continents. The choice of broadcasts in English is wide. All of the Communist countries provide not only a regular news service but special programs which present various aspects of the history and culture of their own country. Egypt, Israel, Jordan, and Kuwait transmit programs which provide English listeners with a link to the Middle East. Among the Western European countries heard recently in Athens, I would particularly recommend France, West Germany, and the especially interesting programs from Switzerland, on which for example, one may hear discussions on such subjects as the Swiss railroads.

From the English-speaking world itself there are many stations from which to choose although the reception of some is not good without an external antenna. This is frequently true of both Canada and Australia. Radio South Africa (which provides good news service and a lively woman's program) is usually very clear during the afternoon and early evening.

Reception varies according to the season and time of day. With the two 'giants' of the English-speaking world,

however, there is no problem: both the Voice of America and the BBC's World Service usually come in almost as loud and clear as Athens on medium wave.

The Voice of America projects something in their programming, which most non-Americans find a little puzzling, called the American way of life. The jazz and popular music programs are quite good and their current affairs broadcasts are very informative about American politics. VOA's hourly news broadcasts are lacking, however, in up-to-date and on the spot reporting.

Every time the VOA budget comes up for review some senator will ask 'Why can't we have a service like the BBC?' But the comparison is not really fair. The BBC is long-established and possibly the world's largest news-gathering organisation. Most important, it is completely independent in determining the content of its 19 daily news bulletins. In addition to these, there are a variety of current affairs specials, reports from correspondents around the world, in depth discussions ranging from theatre (in and out of England), literature, music, and films, to science, business, and farming. They provide an up to the *minute* look at people and events in the news, and even a horror theatre.

During September, for example, they presented short stories from several Asian countries, a program about Edward Lear's wanderings in the Mediterranean area, the arts of Japan, music from the courts of Europe, Dvorak in the U.S.A., and a good offering of drama, humour, and plenty of 'pop' music, including 'International Hit Parade,' the latter often presenting a record from Greece. The London output, in sum, is vast and far more 'international' than the other English-speaking stations.

9:05 Woman's World

10:05 Tom Cambell (Rock)
11:05 Remember When

PM 12:00 News (15 minutes)
12:15 Paul Harvey (News)
12:30 Larry Scott's Country Gold
1:05 Viva
2:05 Roland Bynum (Soul)
3:05 Music Machine (Rock)
5:05 Gene Price (Country)
6:00 News (30 Minutes)
6:30 Armed Forces Digest
6:45 Swap Shop/Bulletin Board
7:05 Drama Theater
*7:30 Ira Cook (Popular)
8:05 Charlie Tuna (Rock)
9:05 Pete Smith (Easy listening)
10:00 News (15 minutes)
10:15 Starflight (Easy Listening)
11:05 Wolfman Jack (Rock)

* This program is pre-empted on Mon., Wed., and Fri. for the programs, 'Meet the Press,' 'Face the Nation,' and 'Issues and Answers,' respectively.

Saturday

AM 0:00 News
0:05 Interlude
1:08 Night Train (Rock)
3:05 Johnny Darin (Rock)
4:05 Young Sound (Rock)
6:05 Message of Israel
6:30 Good Morning Athens (Rock)
8:05 The Treehouse
9:05 Continental Country
11:05 Jim Pewter (Rock oldies)

PM 12:00 News (15 minutes)
12:15 Air Force Weekly
12:30 School's In
1:05 Jonathan Fields (rock)
2:05 Athens in Dimension (rock)
4:05 Johnny Darin (rock)
5:05 Bill Stewart (Big Bands)
7:05 Mystery Theater
7:30 Grand Ole Opry (Country)
8:05 Finch Bandwagon (Big Bands)
9:05 Young Sound
10:05 Bobby Troup (Jazz)
11:05 Jazz Scene

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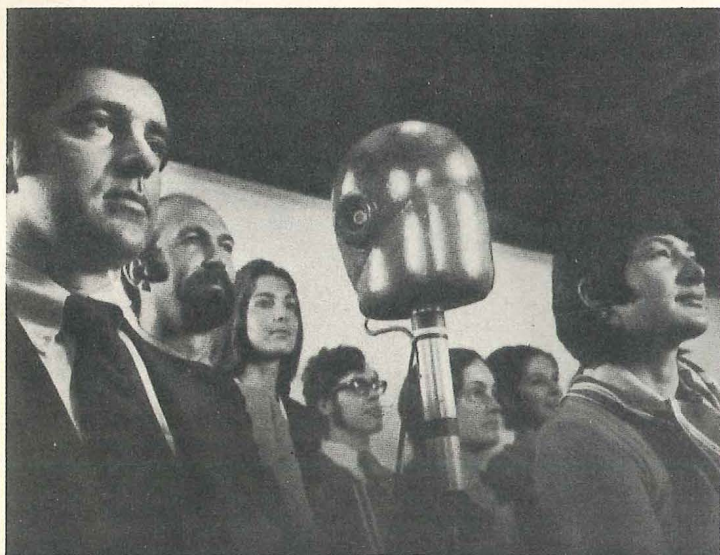
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Fifth row center

Morgan—a dummy recording head in the best seat at the Boston Symphony's Tanglewood Music Festival—gave Bose a key answer acoustical engineers had sought for ten years. The shrill and harsh sounds characteristic of even the finest of conventional home music loudspeakers were apparently caused by beaming sound waves directly at a listener.

In a live performance, sound waves from musical instruments reflect from all surfaces of the hall and arrive at a listener's ears from all directions. The same sound comes to each separate ear milliseconds apart. Our mind pulls it together. Like a willow swept by rain, we are bathed in sound, and just as our two eyes unify an image, so do our ears cooperate.

As simple as this seems, Bose engineers spent years at exacting experimentation to discover that more precise electronics wouldn't close the gap between the experience of concert music and conventional hi-fi. The answer lay in how music travels to our ears.

So Bose created an unconventional speaker which grazes music off the walls of your listening room, forming a spatial environment of sound similar to that of a concert hall.

The precise illusion of sound spread through a room is uncanny . . . it comes from areas, not points. Sit anywhere in your room: your ears needn't focus; the sound is there . . . fifth row center. Bose owners know that the difference between a fine sound system and a great one is the speakers.

It all begins with the speakers.

Ask your franchised Bose dealer to A-B our 901® with any conventional speaker, regardless of size or price.

For information on Bose Direct/Reflecting® speakers, write us at Dept.



BOSE®

The new Micro-Acoustics QDC-1 Stereo Phono Cartridge:

It will make any well recorded LP sound exactly like its master tape.



Recently at a trade show in Chicago, we invited audiophiles to compare a master tape with a stereo disc cut from the tape. The tape and the disc were played through the same electronics and the same loudspeakers. The only difference was that a tape deck was used to play the 15 IPS master and a turntable with our QDC-1 Stereo Cartridge (Pat. Pend.) was used to play the commercial pressing. Without fail, listeners *could not* hear a difference between the disc and its master.

Until the advent of the QDC-1, there really wasn't a cartridge on the market that could make a stereo record sound as good as its master tape. So cartridge manufacturers didn't have to deal with an absolute standard of measurement for their product. Customers were asked to choose between the "sound" of one cartridge or another. The fact is that a cartridge shouldn't have any *sound* of its own. Ideally it should just be a direct link between the record groove and the preamp input. And that's precisely what the new QDC-1 is—an ultra precision component that will radically change the way all cartridges are judged.

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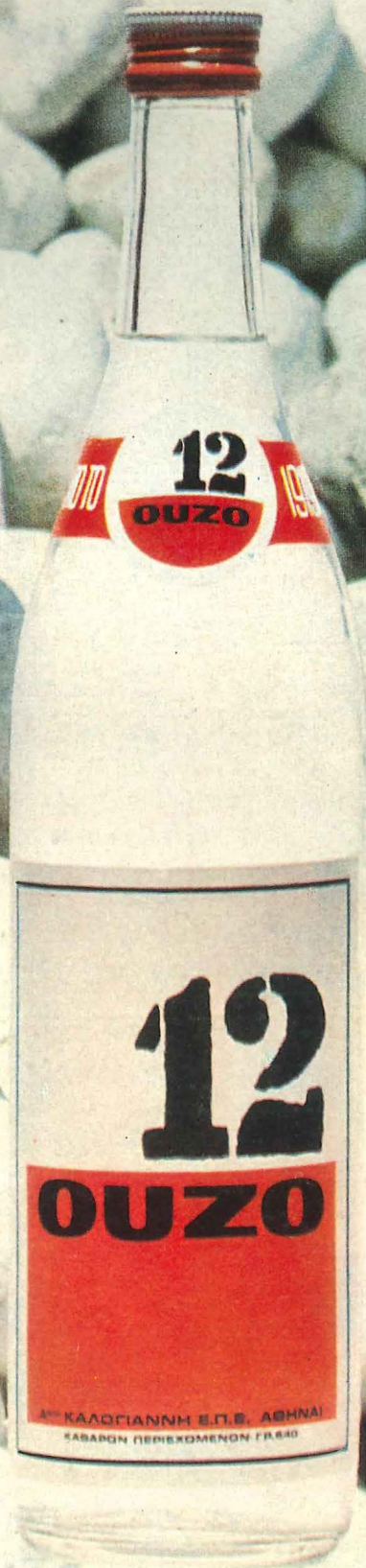
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